Chapter - VI

FICTIONAL APPROACH AND NARRATIVE TECHNIQUES
Fictional Approach and Narrative Techniques

The theory of narrative has been an active branch of literary theory, and literary study relies on theories of narrative structure; on notion of plot of different kinds of narrators, of narrative techniques. But narrative is not just an academic subject. The theory of narrative postulates the existence of a level of structure what we generally call 'plot', independent of any particular language or representational medium. The basic distinction of the theory of narrative, then, is between plot and presentation, story and discourse. There are many variables, and they are crucial to narratives' effects. Mostly narrative theory explores different ways of conceiving these variables. Technique is a deep and primary operation and it contains intellectual and moral implications.

Theorists distinguish 'first person narration, where a narrator says 'I', from what is somewhat called 'third person narration', where there is no 'I' the narrator is not identified as a character in the story and all the characters are refined to it's the third person, by name or as 'he' or 'she'. First person narrators may be the main 'protagonists' of the story they tell, they may be participants, minor characters in the story; or they may be observer of the story, whose function is not to act but to describe things to us.
Narrative voices may have their own distinctive language, in which they recount everything in the story, or they may adopt and report the language of others. A narrative that sees things through the consciousness of the child may either use adult language to report the child's perception or slip into a child's language. The Russian Theorist Michail Bhaktin describes the novels as fundamentally polyphonic (multi voiced) or dialogic rather than monological (single voiced). The essence of the novel is its staging of different voices or discourses and, thus of the clash of social perspectives and points of view. Theorists speak of self-conscious narration while narrators discuss the fact that they are telling a story, hesitate about how to tell it, or even flaunt the fact that they can determine how the story will turn out. Self-conscious narration highlights the problem of narrative authority.

A novelist presents the truth of life through her or his fiction, as she/he perceives it. For this she has to choose a particular mode so that she can strike a chord of understanding with her readers and make the reading of her work a complete and satisfying experience for them. The method adopted by the novelist to present life in the process of living may be described as the narrative technique. Though the novel gets its sustenance from the story it intends to tell, its success depends on how it is narrated and also what else it conveys. The value of the novel is judged as much by what it conveys as by how it is conveyed. A novel becomes a work of fiction, a part of popular literature in the true
sense when there is compatibility between the narration and the narrative technique. For example the question occurs in the mind of a common reader why some writers use first person narrative and some use third person narrative.

It may be easier for the writer to use third person omniscient narrative method, for it allows her to dive into the minds of her characters, explain their acts and also to present her views on men and matters. In this context the important thing to be decided is the center of vision. This method helps gain objectivity and panoramic view but at the cost of emotional intensity and involvement on the part of the readers. If the narrator is one of the characters in the novel and the narration is carried on in the first person, the novelist can gain the advantage of lending its authenticity, immediacy as well as shifting his responsibility to the narrator. It also provides the necessary distance between the writer and narrator.

Toni Morrison and Elfriede Jelinek have emerged as one of the greatest celebrities of our times. All their novels written to date reveal their versatility and an immaculate narrative style. Morrison is perfectly skilled in adopting various "fictional modes like Gothic, the supernatural, the detective or the historical." She writes from the perspective of black consciousness, covering the entire gamut of black experience. While Elfriede Jelinek had opposed the psychic dimension and restricted women who continued to dwell within the 'interior space'
as that was more acceptable to the respectability of the female gender roles. Representation of desires and a breakdown of communication within the self often drove Jelinek's women characters to madness and norms mutilators. I focus on these authors' use of language and apply socio-linguistic theory to my analysis. I argue that the history of a woman in any country, a history framed by racism and sexism, has contributed to the development of a language that reveals the women novelist's consciousness. It discusses how the women, who rarely recognize themselves in the faces of Afro-American or Nazi women literary characters, have become insiders as they review literature written about them and in their own language. The signs and symbols they encounter are no longer arbitrary; they are loaded with culturally specific womanist meanings.

The Central theme of The Bluest Eye is based upon the thought that concepts of fair can be culturally foul indeed. There are wonderful critical opportunities in the writings of Toni Morrison but no simple key. In the first four novels of Morrison, she has employed the conventional narrative patterns associated with aesthetic closure and moral transparency. Circular patterns from a zero; quests for identity eventuate in picked up pieces of the past and of the self; and biblical allusions evade or invert their typological exemplars. These devices outflank the reader's attempt to maintain an innocent relation to texts that disallow neutrality while offering no guarantees for interpretive or
political correctness. In Morrison's art the price of political and moral insight and interventions is for reader as well as writer to acknowledge complicity in the nexus of danger, guilt and harm.

Toni Morrison's narrator consistently tries to formulate or adopt a system of values appropriate to African-American experience. Morrison drags into the witness box, the importance of social and moral issues, including the questions like: whether Christianity and formal education hinder black people from the problems of family violence or pathological love or hatred? Morrison's narrators and characters are the focus of various kinds of uncertainty that become a subject of her fiction.

Morrison's narrative strategies are traditional yet her novels undercut the traditional kind of authority in which such narrative forms are usually ground. Morrison through her fiction challenges basic assumptions about aesthetics as a trustworthy epistemological category. Her novels are strategic attack on 'innocent' readers who assume that art carries reliable messages to the obscure territory of the inner self. Such a strategy finally reiterates her thematic messages that there is no reliable ground from which to know the honest version of any story.

A prominent theme in Morrison's work concerns the absence of reliable authority, the inscrutability of one human being to another and, concomitantly, the lack of definitive meaning in phenomenal events.
Morrison uses rhetoric and conventional narrative that generate in the reader a variety of pre-modern expectations, including faith in the narrator to access the truth through the overall work of art.

Pecola’s story in *The Bluest Eye* is conveyed through strategies of encirclement. The seasonal chapter heading of the text composes the outermost circle of the narrative. Pecola’s baby dies, and the marigold’s do not germinate. The novelist says in the beginning that she doesn’t know why things took place as they did. At the end of the novel we come to know that neither narrator nor any of the other town’s people ever really felt empathy for Pecola. Morrison describes the metaphorical and emotional charge of infant death in her fiction. The death of Pecola’s baby is the key manifestation of a counter reproductive inversion that marks all phases of Pecola’s life— the love, lust, hope, fear and loss. Morrison writes— “nothing remains but Pecola and the unyielding earth.”

Morrison’s *Sula* recalls *The Bluest Eye* in implying that the yearly cycles of life produce repetitions but not completeness or closures. The narrative begins and ends with an account of the dying black neighbourhood outside Medallion. *Sula* features a forward-moving, chronological organization. Chapter titles are dates, from 1919 to 1965. One more narrative strategy that Morrison employs to unmoor the readers from traditional expectation of order is her use of biblical analogues as apparent structuring devices. Biblical allusions and
character names occur often throughout all of Morrison's novels. Morrison employs religion and myth just as she employs the convention of narrative to clarify how all-external authorities fail to explain human tragedy.

The alienation experienced by Sula is more psychological than existential. Sula wants to live her life, wants to make herself. In her quest for self, she realizes that "No one would ever be that version of herself which she sought to reach out to and touch with an ungloved hand."^3

Morrison describes the alienation of Sula as the emotional alienation from other people. And this alienation paves the way for Sula's rebellion against the set norms for female sex, which is supposed to get followed in the black community. She is a social 'outsider'. Even the love making which appears to her in the beginning, the epitome of a special kind of pleasure, gradually realized by her that "In the center of that silence was not that eternity but the death of time and a loneliness so profound the word itself had no meaning."^4

In her novel *Jazz*, Toni Morrison has used the mode of jazz to depict the experience of the black community in the city of New York during 1920s, a decade itself known as the jazz age. Through a meticulous use of the jazz idiom Morrison relates the story of Joe Trace and his wife Violet, both of whom had leaving behind in Virginia all the traumas of their past lives, migrated to the city in 1906.
As a narrator of *Jazz*, Toni Morrison has adopted a unique narrative method as a means through which the omniscient narrators mostly keep addressing the reader, but at time allow other characters to relate their stories from their own point of view. So, *Jazz* becomes a multi-perspective novel in which the narrator and the character become like performer in a jazz band, each striving to improve his/her respective part, and then merging into the basic theme or composition. Right in the beginning of the voice defines the main theme:

Sth, I know that woman. She used to live with a flock of birds on Lenox Avenue. Know her husband, too. He fell for an eighteen-year-old-girl with one of those deep down, spooky loves that made him so sad and unhappy he shot her just to keep the feeling going.  

And then the voice lets in Violet to take over. She disfigures Dorcas face. A deep sense of betrayal haunts her and she goes into a reverie imagining how Joe and Dorcas must have enjoyed their evening at Indigo: “___ And that’s why it took so much wrestling to get me down, keep me down and out of that coffin where she was the heifer who took what was mine…”

Morrison has found a way to create an ensemble of improvised sound out of a composed music. *Jazz* is made up of rhythmic paragraphs, subsections, and sections that together compose a musical store. She also uses her language-instrument to try out some
daring modes and techniques of play and to create the informal, improvisatory patterning of Jazz. Elements of blues, rags, spiritual or hymns, get fused into the matrix of Jazz. Joe, too, is allowed to improvise through a reverie. When in deep depression he re-lives the time of his rash at of shooting Dorcas dead:

I wanted to stay there. Right after the gun went thuh! And nobody in there heard it but me and that is why the crowd didn’t scatter like the flocks of red wings they looked like but stayed pressed in, locked together by the steam of there dancing and the music, which would not let them go.
I wanted to stay there. Catch her before she fell and hurt herself.  

In the language of Jazz, blues singing has its own unique place. It is marked with tragic accent and haunting melancholy. It may feature a chorus or a solo that uses an antiphonal technique. The device works on the call and response pattern. But much more impressive is the antiphonal technique employed by Morrison in a more subtle manner when Whitecombs’ monologue in The Bluest Eye instruments playing by turns:

Do you know what she came for? Blue eyes. New, blue eyes, she said. Like she was buying shoes. "I’d like a pair of new blue eyes." She must have asked you for them for a very long time, and you hadn’t replied.
I, I have caused a miracle. I gave her the blue, blue two blue eyes. Cobalt blue. A streak of it right out of your own blue heaven. No one else will see her blue eyes. But she will. And she will live happily ever after. I, I have found it meet and right so to do.\textsuperscript{9}

The central subject of \textit{Beloved} is infanticide, an act generally considered to be self-evidently beyond the pale. By placing this act as a not unthinkable response to a historically typical dilemma- based on a real incident, Morrison forces her readers from a normatively judgmental to a morally agonistic relation; to the action. The infanticide becomes too problematic as to require multiple narrative perspectives to unfold its various significations. Morrison leaves her readers with a quality of disturbance that never ends.

Morrison adds a new dimension to the narrative art by giving us a most refreshing interpretation of black experience in her novel, \textit{Beloved}. Toni Morrison continues to find her principle in external behaviour, seriously affected by the terribly wounded black psyche influenced by the black predicament that erupted in the experience of slavery in the nineteenth century America. Barbara Schapiro says that: "Toni Morrison’s \textit{Beloved} penetrates, perhaps more deeply than any historical or psychological study could, the unconscious emotional and psychic consequences of slavery."\textsuperscript{10}
Morrison retells the history of slavery and victimization; she explores the historical relationship between blacks and whites, between males and females and examines the inversion of social and moral values. The title of the novel indicates ironies and ambiguities of Morrison’s themes and fictional approach. Morrison’s approach demonstrates the socio-psychic interactions in the lives of back people in America. That interaction found in lives of her characters gives us something to feel and think about that pain which is always observable. The story of Sethe’s life and her infanticide is the story of Beloved. Morrison appears to suggest there that Beloved is meant to be told multivocally, as a fluid amalgamation of many individual perspectives. “All testimony to the results of a little so-called freedom imposed on people who needed every care and guidance in the world to keep them from the cannibal life they preffered.”

Through Beloved we come to know not only how but also why, the original child beloved was killed. Slavery is also presented as paradigm of how most people behave when they are given absolute power over others. The first effect is their belief in superiority and justification of their action by it. The second effect is that they make a cult of the inferiority of those they subjugate. Morrison’s texts foreground the dialogic characteristics of memory along with its imaginative capacity to construct and reconstruct the significance of the past. Thus, while the slave narrative moves in a chorological, linear
narrative fashion, *Beloved* meanders through time, sometimes circling back, other times moving vertically, spirally out of time and down in space. Indeed, Morrison’s text challenges the western motion of linear time that informs American history and the slave narratives.

Unlike the slave narratives, which sought to be all inclusive eyewitness accounts of the material conditions of slavery, Morrison’s novel exposes the unsaid of the narrative, the psychic subtexts that lie within and beneath the historical facts. By examining the use of memory in *Beloved*, we can discover to what extent she revises the slave narrative poetics to operate through memory and history to create meaning. *Beloved’s* monologue reveal the recollections and desires of one who is at once in and out of time, alive and dead comprising past and present to defy interpretations.

No one has offered, sentence by sentence a more painfully compelling and scopically detailed account of the daily humiliation of the 19th century bondage that Morrison achieves in her story about a Media-like-woman who murders her daughter to save her from a slave-master.12

Among the narrative strategies employed by the writer to represent collectivity; is her use of group dialogues, which serve to convey the idea of a social body and at the same time communicates its values. Morrison attacks the myth that sexual performance automatically grants manhood. Manhood as she prescribes means
vulnerability, gentleness and respect for women. Further if men need to change their attitude towards women, they must first examine their own attitude towards their own gender identity. Sula is picturised as such an identity who feels very confident in her sexual skills and prides herself in her ability to juggle a number of male lovers while retaining complete control with each.

She went to bed with men as frequently as she could. It was the only place where she could find what she was looking for: misery and the ability to feel deep sorrow... Love making seemed to her, at first, a creation of a special kind of joy.¹³

The feminist qualities that Morrison advocates through Sula’s portrayal are the rebelliousness and resistance for the defined gender norms. Morrison expresses through her characters extremely painful and unattractive history of black women. Sula’s story creates an interesting structure. Sometimes it is the omniscient narrator, and at other times the voice of different characters replace that of narrator, each offering its own fragmental perception of the truth while the author bridges the gap between the telling and what is being told. Thus Morrison’s narrative uses a combination of the point of views of different characters but still retains the power to slide in and out.

To define the power structure of the society, the mute submission of women, the offensive language in the criticism of power and powerlessness- Jelinek chooses the inconvenient voice that
clothes the unconsciousness in words. With cruel consistency Morrison exposes the abuse of power through the infernal father-daughter relationship in the celebrated novel *The Bluest Eye*. Pecola Breedlove who starves for a pair of blue eyes develops self-hatred and is plunged into a world of madness due to a non-ending series of loss in her life. Being raped by her father, she is thrown into an unyielding and infertile soil to die before she had a chance to live.

Following the disintegration- the falling away- of the sexual desire, he was conscious of her wet, soapy hands on his wrists. The fingers clenching, but whether her grip was from a hopeless but stubborn struggle to be free, or from some other emotion, he could not tell.  

Morrison faces one of her biggest narrative challenges in how to represent a mother taking the life of her son/daughter in *Sula* and *Beloved*: “Eva lifted her tongue to the edge of her lip to stop the tears from running into her mouth”\(^{15}\) Two sections, previously to the scene of Plum’s death, both psycho narratives in nature permit us to peep into Eva’s mind. We calculate no distance between Eva and the narrator.

When he left in November, Eva had $1.65, five eggs, three beats and no idea of what or how to feel. The children needed her; she needed money; and needed to get on with her life. But the demands of feeding her three children were so acute she had to postpone her anger for two years until she had both the time and energy for it.\(^{16}\)
These conversations on a whole bring the participants closer to the narrator and hold out a hope for the life enhancing power relation.


"I didn't throw no little boy in the river. That was Sula."

"You. Sula. What's the difference? You was there. You watched, didn't you?"¹⁷

Complicating this moral imperative is the problem central to Jelinek's art- the ignorance of truth. Erika, for example never knows about her sadistic self and her dark sexual desires. She usually faces a strong temptation to have sex with somebody and then a sense of control intervenes the desires; Erika in turn inflicts injuries upon herself. Her narrators gradually renounce the type of authority that the reader traditionally develops a different sort of reader-narrator relationship.

Jelinek's novels conspicuously avoid attempts to outwit, deceive or engage the readers in intellectual games that involve subtle flaws in the narrator's perceptual or moral faculties. She encourages the reader to understand that such empathy itself diminishes one's certain hold on the truth.

He offered something to that repulsive woman, but she didn't accept it. Now he has to live with the charge that he didn't discharge. The load isn't all that heavy, but it's
consequences will prove devastating to animal life. Klemmer’s drive could not punch a hole in its shell and shoot out. That finicky woman merely dug a few musical responses from his mind. She pulled the best out of him, checked it, and then chucked it away. Walker K. grinds pansies underfoot because he was so grossly frustrated in his courtship. It’s not his fault he failed.\textsuperscript{18}

Jelinek explores the abuse of power through the mother-daughter relationship in the explicitly controversial novel \textit{The Piano Teacher} (1988; \textit{Dieklavierspielerin}, 1983; filmed as \textit{The Pianist}, directed by Michael Hanane). In this novel the protagonist Erika Kohut lives with her mother but is cut off actually from her inner self, from her own body and from other women’s lives. It is a nightmare existence reminiscent of a black cell where there is a piano playing on the same timetable and where the mother, like a prison guard, constantly spies on and controls the movements of the captive. A significant aspect of Jelinek’s narrative is that some dialogues appear as images and symbols, giving it a kind of depth.

Mother screams: You’ve squandered your future! We could have had a new apartment someday, but you couldn’t wait. All you have got now is a rag, and it’ll soon be out of fashion. Mother wants every thing “someday.” She wants nothing right now- except the child.\textsuperscript{19}
Jelinek predicament is all the more touching as the female protagonist of *Lust*. Gerti longs for the human touch, sensitivity and companionship of her husband. She fervently longs for his affection and feels that Herman knew nothing that concerned her. This instance gives an idea of Gerti’s psychological and emotional alienation from her mate. She has to face assaults of her existence single-handed. She remains on the horns of the naked truth of her body.

‘the woman is as passive as a toilet, for the man to do his business in. he shoves his head down into the bath tub and, his hand clawing her hair, threatens that as you make your bed, so you must cry on it, that’s love. No, cries the woman.’

Jelinek also highlights the Blues through the simple call and response device as well as its version of the technically sophisticated antiphonal method. The main voice, in fact, keeps intervening, sometimes sounding sly and cryptic and at others assuming a ‘you and me’ relationship with the reader. It even becomes philosophical at the mystery of life:

Even here, in this dump, which is slowly falling to pieces, Erika already has her own realm, her own roost, which she rules and is ruled in. It is only a provisional realm; Mother can walk in at any time. There is no lock on Erika’s door. A child has no secrets from her Mother.
Towards the end it becomes more and more intriguing, keeping the reader on the edge all the while when suddenly it gives itself away, and the reader is tempted to identify this voice with that of the author:

Erika walks and walks. Her back warms up in the sun. Blood oozes out of her. People look up from the shoulder to the face. Some turn around. Not all. Erika knows the direction she has to take. She heads home, gradually quickening her step.\(^{22}\)

**Wonderful, Wonderful Times** is a beautiful narrative about the conflicts of the heritage of the young blood. It is also the story the genesis of the culture and of the people who live on the edge of life and death. She uses the narrative pattern in which each character becomes his or her own history and must be put together in quilt fashion. Jelinek uses a beautiful metaphor to emphasize that femininity is much more suited to aggressiveness in the mode that feminists are recommending. "Anna is angry at the whole of mankind, which is bad, since it clouds the vision and makes it difficult to get at anything. True, Anna finds it hard to get at the beautiful things you see around anyway."\(^{23}\)

Jelinek reminds us that the oral tradition is so strong in the Nazi past that it is still alive. Jelinek’s social criticism emerges out from the depths of an unqualified contamination. Maintaining the hierarchy of a long series of the Austrian writers, from Johann Nepomuk Nestroy to Thomas Bernhard, she also knows the importance of deflating the
pathos of disaster. The nut-cracking job while going through Elfriede Jelinek is that there is no sympathetic narrator in whom the reader can rest and with whom they may identify themselves. It is an awakening from the narcissism of reading.

You look real good when you are beating someone up, Anna tells the young worker ingratiating, and strokes the muscles of his upper arms. His mother would never stroke his upper arm like that. It would not occur to her to stroke his arm at all. There is a certain suggestiveness about Anna’s stroking which makes the gesture mean more than it seem to. 24

Jelinek’s narrative techniques are drenched with nudity and smash the coziness of fake history. She exposes through her style, the rancorous attacks of political bluff, the men’s language of power and its treacherous-ness, the false polished phrases and their brutal reality. Her narration causes a new standard of measurement to emerge; she uncovers the violent conflicts of masculinity and femininity. She writes beyond the conventional boundary of thought patterns. “Mother is as tired as a dead dog about to be buried. What she does is monotonous. You couldn’t call it a job, it’s simply work, and it earns her next to nothing.” 25
In the feminists writing, the body writes itself. As such, Elfriede Jelinek attaches a lot of significance to body. Her approach in interpreting female sexuality is quite innovative. She has adopted the different elements of femininity to the requirements of her narrative. Her narrative employs the formal modes of expression to draft a panorama of society. She combines sexuality with the hollowness of social conventions, and patriarchal traditions, which lead to the oppression of women and abuse of power under male dominance. Her fiction with nudity, exposes the femininity in a showcase mourning to engage itself with the out-side world. "Every man would like to possess all the women in the world, but a woman only wants the man she loves and to whom she is faithful."

The power of the language is not used only for communication. It is to protest, to project and create a personality. Language is functional. It is a way of life. It is the identity and individuality of a speaking subject. Jelinek adopts a new technique of telescoping into the inner self of her characters and avoids improvisational and experimental structural devices altogether.

Her pale blue silhouette is by no means conceived as a memorial to all those who kicked the bucket in her very own steelworks in the Nazi period, it is intended as a beautiful sight for unprejudiced eyes; even if have
reservations, you still have to recognize beauty as such when you come across it, irrespective of the person.\textsuperscript{27}

Aware of her position as a feminist writer, Jelinek uses language as a means of expression to unsettle the arrogant domain of abusive language. Brigitte's simple, polysyllabic words- "Come back, Heinz! I love you, and I need you."\textsuperscript{28} ring deeper than Heinz's bombastic speech. Jelinek undertakes narration as a communal act, manipulating the voice around her subject. A study of Jelinek's work reveals the troubles man faces in making ethical judgments. She makes efforts to provide an ethical aspect to the narrative form. Jelinek's narrative poses to get the answer about how to live in the world. \textit{Lust} is a kind of experimental, complex narrative, which demands the reader to judge and interpret the interpersonal relationships more extensively.

The Man, compact, loaded, fresh from the factory. Waiting to unload. He's been fermenting in his bottle and he wants to uncork the fizz. Tonight, that's right we almost forgot, how could we, tonight is the legally appointed time for the transaction. And the woman waits with her absorbent cloth to soak up everything the Man has produced during the day.\textsuperscript{29}

In her narration, Morrison too makes use of similar language to give pointers to the evaluation of characters and events in the story. Morrison's narrator never abdicates the power to guide our judgment.
In this respect, *Sula* may be considered as a subject to debate— as to whether what is more sound: principles or personal ethics?

She waiting impatiently for him to turn away and settle into a wet skim of satisfaction and light disgust, leaving her to the postcoital private ness in which she met herself, welcomed herself, and joined herself in a matchless harmony.\(^3^0\)

Jelinek also believes that the techniques of narrative discourses are tremendously instrumental in producing affective impulses. She projects the subject with the multifarious effect. Erika Kohut’s voice in *The Piano Teacher* is basically the narrator’s voice giving a neutral report of events and that of her sadistic sexual desires. In *Lust*, through the manipulation of speech, voice and order, Jelinek has given a lead-up to Paula’s falling into prostitution, which evokes reader’s sympathy for her.

'Here much has not been fulfilled, which had been expected. Here not a few have said, soon we shall be three. Here many a heart has been broken. Here passion prevails, which however no one has yet set eyes on. Here one enters as an emotional cripple. What was in between, is nothing at all, changes nothing. Here the law of genitals prevails, in contrast to the law of the forest, which applies at work. Afterwards a number of different solutions of tide
swallow the various soiled underpants, which marched into the barn freshly washed.  

Jelinek develops idea about art at a thematic level and these ideas lead to a better understanding of more complex issues of her narrative technique. Her novels assure the magical aspect of art. Jelinek’s style reveals destructive as well as constructive use of art. Jelinek’s narrator frequently equivocates on questions of human motivations intent, and consequently, they seem to avoid moral judgments. Such equivocations disapprove the justification of all human behaviours. It suggest that since we can not finally know why a person act in an evil manner, we better give reason to our judgments and convince ourselves that we are all capable of wrongdoing, whatever our motives are. **The Piano Teacher** contains an unusual combination of omniscient and figural narration. Sympathy is gained for Erika through a “shift in narrative focus”. Jelinek picturises the human lives and love as more helpless and more disgusting than any other author does.

Mother will scream in jealous rage, she will create a dreadful scene. It will take Mother a long time to make up with Erika. The daughter will have to court her with a dozen highly specialized services. Tonight has finally made it clear that Mother gives her all, while the child won’t even give up one second of her leisure!
She is adept in making use of anonymous title in place of names. 'Mama says, Husband does'. This has the impact of universalizing the characters in clever ways. She is skilled enough to conjure up some of most terrific images I have ever come through! The dramatic challenges and the utter brilliant style permits Jelinek to carry off the pessimism and cynicism of life into her characters, which keep the readers turning the pages eagerly. "Mother rails against the purchase. The dress, pierced by a hook, was so seductive at the shop, so soft and colorful. Now it lies there, a droopy rag, pierced by mother's glare."33

Morrison's narrative strategy is also post-colonial in its assertive reframing of the world from a locus of language. Beloved is a balanced figure between an archetypal story and a contemporary fictive autobiography. Morrison offers a slave narrative in which the self is not effaced and readers get a richly textured psychological and experimental view of personal and historical events. Jelinek's narrative voice gets engaged in the creative process of story telling, reacting against and responding to other voices. She makes an approach in which new motifs come along the way and adopts the tone, which contradicts itself some times.

Precisely, Morrison not only involves the gossip and judgmental voice in her fiction, but also goes for linear narration by switching back into time and place. She emphasizes on improvisation of scenes and dialogues by elaborating new motifs. She maintains a connection between the melody and the theme. Jelinek's writing makes the
readers to confront with the bare truth and taboo aspects of woman’s submission, sexual abuse and violence under male dominance.

He stares at her cleft. this is familiar territory now. When she looks away, because she cannot bear this scrutiny and the groping, pinching hands that examine her, he hits her. He wants to see and do every thing. He has a right to. There are details you can't see, and, in the event of there being a next time, a flashlight would come handy.\textsuperscript{34}

I find the major themes of Jelinek and Morrison as quite useful in the analysis of subjectivity, especially those of which are beginning to note the importance of analyzing gender in relation to other discourses and practice of marginalization, namely those generated with respect to the intersection of class, race, ethnicity, sexuality and nation. Toni Morrison's approach in interpreting feminine pain and Jelinek's approach to expose the brutal nudity of male oppressive powers is quite innovative. What they have in common, I believe, is that they both reclaim woman's identity and experience in a holistic way. They both present and represent feminism as the centre, not as marginal. Morrison's novels prove the fact that the more the theme moves towards localization; the more the spirit touches the universalization. While Jelinek's narrative breaks the pattern of female authors 'sensible' language and pierces into the core of male dominated gallows of porn thoughts.
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26. ibid., p.113.  
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