Narrative, Narrator and Narration: A Structuralist and Psycho-narrative Reading of The Kite Runner by Khaled Hosseini

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Abstract- While writing, authors make several decisions about the narrative mood, perspective, and time and these choices are based on what the author wants to communicate to the narratee. The objective of the current study is to explore how the narrative structure is employed by Khaled Hosseini for narration in the novel "The Kite Runner". The study gives a brief historical overview of the theory of narratology with a special focus on structuralist narratology. Among the structuralist narratologists, it discusses Genette's (1980) model and its contribution to the theory of narratology. Genette's (1980) model provides the theoretical framework for the research as the study attempts to analyze how the narrative categories of Time, Instance, and Level of Genette's (1980) narrative model apply to the narration of The Kite Runner. The study provides a detailed overview of the analytical elements and components of Genette's (1980) narrative model and applies these narrative features to novel "The Kite Runner". It is found that Genette's (1980) model of narratology is quite comprehensive and applicable to literary texts, including fiction. As narration is a form of mental representation, it is envisaged that further research may explore how cognitive formulations are systematically structured and represented in narratives.

Key terms: Narrative, Narratology, Genette, Structuralism, The Kite Runner

I. INTRODUCTION

It was by Todorov (1977) who introduced the term 'Narratology' in 1969 in a French write-up 'Narratologie'. Like his contemporary structuralist theorists of narratology, he focused on the events and sequences of events in a narrative structure and failed to highlight the dialogic and dynamic aspect of a narration. Similarly, the contribution of Levi-Strauss in the development of narratology as a science cannot be ignored. Levi-Strauss (1955) in his work 'The Structural Study of Myths' added a pragmatic level to the syntagmatic level analysis (Propps's (2010) work) of the texts and showed how structuralist linguistics could be applied to the structural elements of a culture. Later on, the second group of narrative theorists like Genette (1980), Chatman (1980), and Mieke Bal (1985) treated narrative as a discursive practice. They considered narratives as a means of communication and hence a form of discourse. For these narratologists, the place of the 'receiver' of the discourse was absent in the general theory of narratology. If we talk about the modern theorists of narratology, they are post-structuralists in their approach. Among these are Eco (1979), Lyotard (1991), and later Barthes (2004).

The Kite Runner by Khaled Hosseini is more or less in the form of an autobiography, and not only the story but also the life-history of the writer shows his keen interest in the art of story-making, and he seems well aware of the principles of narratology as well as creative writing. The narrative of The Kite Runner moves at two levels, i.e., individual and historical. These two storylines intersect throughout the story, and for this purpose, the author has used some specific structural devices. At the individual level, the author focuses more on the interpersonal issues dealing with the characters, and the themes of sin and redemption, loyalty, and betrayal cover the whole novel. At the historical level, we get a comprehensive picture of Afghanistan's historical and political perspective in three different eras of Zahir Shah, Russian occupation, and Taliban government. So, The Kite Runner is a multilayered story describing the psychological complexities of the main characters and the history of Russian invasion, Taliban rule and Afghan immigration. Hosseini very aptly chooses the first person to narrate the story as the intense emotional journey with the feelings of guilt and jealousy can be described only by the persona who himself experiences these things. Moreover, this narrative perspective helps Hosseini present his protagonist as unbiased towards the socio-political atmosphere around him. To achieve this purpose, he portrayed the outer world in an impersonal manner by keeping the family drama in the foreground and the war and the national drama in the background. The time moves backwards and forward as the persona describes his journey from Afghanistan to America and again to Afghanistan. The very first line of the novel, "I have been peeking into that alley for the last twenty-six years", is a flashback around which

the whole story revolves. The choices of tense and the first person shape a particular narratological structure suitable for The Kite Runner narrative.

II.   LITERATURE REVIEW

The word 'Narrative' derives from 'narre', meaning to 'make down' or 'to convey information'. The first notable endeavour to study narrative structure was made by Greek philosopher Aristotle in his book Poetics. Love of Man for stories is known since pre-historic time. Even when the written script was not so developed, the man drew sketches illustrating their myths, histories, and fantasies in narration. About 330 B.C., he was the first known philosopher who tried to define art and discussed its different forms and functions. Aristotle believed that art is an 'imitation of reality' or borrowing from his terms; art is nothing but 'mimesis'. He believed that imitation could be analyzed at three levels, i.e., medium (Language/music), object (Plot), and mode (narration/action). After Aristotle, we don't find any significant attempt to study the structure and rules of narrations till New Critics, Russian Formalists, and French Structuralists focus their energies on learning the form of the literary works.

Early narrative theorists like Propp (2010), Levi-Strauss, Todorov (1977), and early Roland Barthes (1977) took narration as a sequence of events independent of medium but a part of semiotics. Propp (2010) was the first narrative theorist who drew the Formalists' attention from the 'form' to the 'function'. He wrote a famous book named 'Morphology of the Folktales' on the structural organizations of the Russian folktales. He starts his thesis from the distinction between '*Fabula'* and '*syuzhet'*. Here, *fabula* means the content of the story; whereas *syuzhet* refers to the way a story is being told. Propp (2010) identifies 7 'spheres of actions' or actants and 31 'narratemes' or narrative functions in the selected Russian Folktales. The work of Propp (2010) greatly influenced the late Formalists like Bermont, Shklovsky, Bakhtin and Jakobson and which laid the foundations for the paradigm shift from Formalism to structuralism. Hence, the later narrative theorists were Structuralists in their approach.

The Swiss linguist Ferdinand de Saussure is considered the father of structuralism, and semiotics. Structuralism as a theory focuses upon the functions and relationships between signs in a system. Structuralist narratology builds itself on the theories of Saussure and late Russian Formalists of the 1950s, which reached its zenith by the 1970s (Huisman, 2005, p. 32). Structuralist narratologists, in a bid to identify the universal laws of narration, study the form and the function of the narratives. Their objective of the study is to unearth the narrative grammar of the narratives. They try to identify underlying principles concerning the syntagmatic and pragmatic dimensions of narratives.

Among these Structuralist narrative theorists, prominent were Genette (1980), Chatman (1980) and Bal (1985). They treated narrative as a discursive practice and considered narratives as a means of communication and hence a form of discourses. For these narratologists, the place of the 'receiver' of the discourse was absent in the general theory of narratology. For example, Chatman's (1980) introduces the terms, 'Story' and 'Discourse' and explains that Story refers to the 'content' and Discourse to the 'form' of the narrative. In a structuralist vein, Chatman (1980) opines that narration can be analyzed at two levels i.e., a) the level of content (sequence of events) and the existents (characters and the settings) and at b) the level of discourse through which content gets its form. Chatman (1980) considers that an author communicates a story by discourse to the real audiences through 'implied' authors and audiences (Chatman, 1980, p. 483). Gerard Genette (1980), another structuralist narratologist of French origin, identifies four basic categories as narratives' constituents. Genette (1980) focuses on the structure of narration and tries to develop general rules for the way a story is being told or narrated. Many narratologists have studied narrative structures, but Genette's (1980) contribution to the general theory of narration has been exemplary. He is the most prominent theorist among the structuralist narratologists. With this structuralist orientation, Genette (1980) opines that the analysis of a narrative discourse explores the relationships between narrative, between narrative and narrating, and . . . between story and narrating" (Genette 1980, p. 11).

Genette has introduced four major categories of narratology. These categories are reduced to different sets of analytical elements and subsequent components. All these structural categories and their constituent elements are not new for the other narratologists of his age, but Genette's (1980) contribution to the theory of narratology resides in his redefinitions, and elaboration of these techniques.

Genette's (1980) first significant contribution is the redefinition of the terms 'heterodiegetic', 'homodiegetic' and 'autodiegetic'. His contemporaries could not conceive the separate existence of the element of 'narrative perspective' independent of the 'narrative voice'. He was the first to introduce the terms 'zero focalization', 'internal focalization', and 'external focalization'. His approach in identifying the constituent elements of the 'narrative level' is a genuine structuralist approach. He believes that 'narrative levels' can be of two types, i.e., 'embedded narrative' and 'metalepsis'. He also believes in a multilayered

story working at intra- extra- and meta-diegetic levels. Genette has introduced the components like 'analepsis', 'prolepsis', 'extent' and ' reach' in the category of' narrative time'. Among these components, the last two i.e., 'extent' and 'reach' were the new addition to Genette's contemporary theory of narratology. Genette also believes that 'narrative time' has a 'speed' of narration, and a writer may introduce the techniques of 'pause' 'scene' 'summary', and 'ellipsis' to add some additional meanings to the story.

Another important structuralist narratologist is Bal (1985). Her book *Narratology: Introduction to the Theory of Narrative* is a significant contribution to the study of narratology. In this seminal work she (Bal, 1985) considers text as "a finite, structured whole composed of language signs" (p. 5).

Bal (1985) can be credited to shift the field of narratology from structuralism to post-structuralism. Among post-structuralist narratologists, Barthes (1977) is perhaps the most significant narratologist of the modern era. He has drawn upon structuralists and anthropologists' works and has fully established narratology as a post-structuralist concept. Barthes (1977) has written an essay, *Structural Analysis of Narratives,* in which he studies narrative at the discourse level and argues, "the language of narrative is one (and clearly only one) of the idioms apt for consideration by the linguistics of discourse…" (Barthes, 1977, p. 84).

Barthes (1977) recognizes the concept of narrative communication by endorsing that a narrative has to involve an act of communication between a narrator and a listener or reader (Barthes, 1977, pp. 84-96). It is at this point where we take him as a post-structural and postmodern narratologist.

Herman (1999, p. 8) has tried to differentiate between structuralist (classic) narratology and post-structuralist (postclassic) narratology. He claims that the difference between classic and post-classic narratologies is to 'point to a broader reconfiguration of the narratological landscape. The root transformation can be described as a shift from text-centered and formal models to models that are jointly formal and functional—models attentive to the text and the context of stories' Herman (1999, p. 16). It is also worth mentioning that the post-structuralist narratologists lack an interest in the structure of the narrative; instead, they try to study the co-construction of the meaning of a narration, which involves both the writer and the reader. Post-structuralists and post-modern narratologists are keen to deconstruct the structure of narrative and focus on the role of the subject, i.e., reader, listener, and viewer, in the construction of meaning, for post-structuralists, contextualized culturally or socially. Hence, to study this contextualized meaning, it becomes imperative to deal with narrative as a medium of communication that situates individuals, culture, and society to structure a reality (see Fulton, 2005).

Another postmodern narratologist, Lyotard (1991) considers narratives as a means through which society, individuals, industrialists, institutions, governments etc legitimize their media 'message' by achieving consensus of the consumers (Lyotard, 1991, pp. 70-74). Other post-modernists include Marie-Laure Ryan (2004), Martin Montgomery (2005), Terry Threadgold (2005) etc.

III. APPLYING GENETTE'S (1980) MODEL OF NARRATOLOGY

In this section of the study, we have discussed the categories and analytical components of Genette's (1980) model step by step along with the textual examples from The Kite Runner by Hosseini. Hence, this section attempts to analyse how the narrative categories of Mood, Time, Instance, and Level of Genette's (1980) model apply to The Kite Runner's narration.

Gerard Genette (1980) has identified four analytical categories for the narrative analysis (See Table 1).

ANALYTICAL CATEGORIES	ELEMENTS ANALYZED	COMPONENTS			
NARRATIVE MOOD	DISTANCE	Narratized speech	Transposed speech, indirect style	Transposed speech, free indirect style	Reported speech
	FUNCTIONS OF THE NARRATOR	Narrative function	Directing function	Communication function	Testimonial function	Ideological function
NARRATIVE INSTANCE	NARRATIVE VOICE	Homodiegetic narrator	Heterodiegetic narrator		Autodiegetic narrator
	TIME OF	Subsequent	Prior	Simultaneous narration	Interpolated

ANALYTICAL CATEGORIES	ELEMENTS ANALYZED	COMPONENTS			
	NARRATION	narration	narration		narration
	NARRATIVE PERSPECTIVE	Zero focalization	Internal focalization	External focalization	
NARRATIVE LEVELS	EMBEDDED NARRATIVES	Extra-diegetic	Intra-diegetic	Meta-diegetic	Meta-meta-diegetic, etc.
	METALEPSIS	Breaching of narrative levels			
NARRATIVE TIME	ORDER	Analepsis	Prolepsis	Reach	Extent
	NARRATIVE SPEED	Pause	Scene	Summary	Ellipsis
	FREQUENCY OF EVENTS	Singulative	Repeating	Iterative	

Table 1: Summary of Genette's (1980) Model for Narratology (Source: Marchand, 2021)

The above-given summary of the model shows the following elements and components that constitute these categories. In the following sections, we will briefly discuss these categories and their elements and components, and their application on The Kite Runner. In this ensuing discussion, there will be a special focus on the categories of Narrative Mood, Instance, Level, and Time as they are more relevant to the narrative analysis of The Kite Runner.

3.1 Narrative Mood:

Narrative mood is the first category of Genette's (1980) model and is composed of the following two elements.

- Narrative Distance
- Narrative Functions

Narrative Distance and Functions are the elements that shape and determine the Narrative Mood. These two elements of Narrative Mood 'regulate the narrative information' (1980, p. 41). Genette (1980) believes that any narrative provides an illusion of *mimesis* (shows) the real world through the process of *diegesis* (telling). So Genette (1980) thinks that a "Narrative does not 'represent' a (real or fictive) story, it recounts it – that is, it signifies it utilizing language [...]. There is no place for imitation in narrative [...]" (1988, p. 43). Hence, the element of diegesis (telling/recounting) has an important role in providing a Mood to the narrative. He also contends that the narrator will always, more or less, get himself involved in the narrative but would never be absent from the narrative. This is to say that the element of diegesis is a compulsory but a varying element of any narrative. In The Kite Runner, we always feel like being told or recounted about the life of Aamir and other characters. Sometimes this element of recounting or diegesis is more explicit, and at times it is more implicit.

3.1.1 Narrative Distance:

There is always a distance between the narrator and the story. Narrative Distance can be of varying degrees. Genette (1980) has described four different types of narrative discourses; each type demonstrates a different degree of Narrative Discourse (1980, pp. 171-172). These four types of discourses are:

a. Narratized speech: The character's words or actions are directly incorporated into the text.

b. Transposed (Indirect) speech: The character's words or actions are explicitly narrated and interpreted by the narrator

c. Transposed (Free-Indirect) speech: The character's words or actions are indirectly narrated by the narrator

d. Reported speech: The character's words are directly quoted

3.1.2 Narrative Functions

Genette (1980) has identified five functions that a narrative performs. Each function highlights a varying degree of distance at which the narrator chooses to place himself. Narrative Functions are:

a. **The narrative function:** This is the primary function of a narrative. The narrator narrates a story.

b.   **The directing function:** In this function, the narrator comments on the character's statements or explains the structural links of the story.

c.   **The communicating function:** In this function, the narratee is directly addressed by the narrator.

d.   **The testimonial function:** This function is performed when the narrator testifies the truth of the story by expressing his emotions and involvement.

e.   **The ideological function:** This function is performed when a narrator expresses his world view about any action or event in the story.

3.1.3   The Application of the 'Narrative Mood' on 'The Kite Runner'

The narrator in The Kite Runner has maintained a varying degree of distance from the story by switching between 'narratized', 'transposed', and 'reported' speech. The scope of the study does not allow me to discuss all these types of speech with reference to The Kite Runner; so, here, we are quoting just the example of transposed indirect speech & the reported speech:

He would take the mirror and tell us what his mother had told him, that the devil shone mirrors too, shone them to distract Muslims during prayer. "And he laughs while he does it," he always added, scowling at his son. (p.4 para. 1)

The dominant 'narrating functions' of the story The Kite Runner are the 'narrating' and ideological functions. About the narrating function, we belive that it is the primary function of The Kite Runner's story as the narrator is simply narrating an account of his life. The narrator also expresses his ideology as well in the following lines taken from The Kite Runner:

"Good," Baba said, but his eyes wondered. "Now, no matter what the mullah teaches, there is only one sin, only one. And that is theft. Every other sin is a variation of theft. Do you understand that?" (pg. 28. para. 5)

3.2   Narrative Instance:

This is the second category in Genette's (1980) model. It includes the following three elements of analysis:

•   Narrative Voice
•   Time of Narration
•   Narrative Perspective

3.2.1   Narrative Voice

In his recounting the narration, a narrator may assume two roles in rendering the story. Either he may absent himself from the story, or he may consider a role of a character. Genette (1980) distinguishes the two primary types of the narrative voice as being heterodiegetic or homodiegetic, on the bases of the presence or the absence of the narrator as a character from the story (pp. 244-245). Later on, Genette (1980) introduced another term, 'autodiegetic' for the hero-cum-homodiegetic narrator. The narrator of The Kite Runner is autodiegetic in his voice. The story is told by Aamir, who is the central character and the protagonist in the story.

3.2.2   Time of Narration

Stories, usually, are not told in the chronological order in which they occur; rather, we find narrator on a specific temporal axis in a story. While discussing the time of the narration, Genette (1980) has proposed the following four types of narration:

a.   *Subsequent narration*: In this type of narration the narrator tells about the past events and happenings

b.   *Prior narration*: Here, the narrator discloses some facts related to the future time.

c.   *Simultaneous narration*: In this type of narration, the narrator narrates the events simultaneously at the time as they happen. This amounts to a live commentary of the action in the story.

d.   *Interpolated narration*: In this type of narration, we find prior and simultaneous narration combined in one.

3.2.3   Narrative Perspective

Narrative perspective refers to the point of view of the narrator. Genette (1980) termed this element of the narrative instance as focalization. He says about focalization, "So by focalization, I certainly mean a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called *omniscience*" (1988, p. 74). It was Genette (1980) who, for the very first time, recognized the fact that one who tells a story may or may not be the one who perceives it.

Genette (1980) has discussed three types of focalization:

a.   *Zero focalization*: This type of focalization refers to the omniscient narrator who always knows more than the individual characters.

b.   *Internal focalization*: In this type, the narrator's knowledge is not more than the knowledge of the main individual character and this main character cannot have access to the thoughts and minds of other characters.

c.   *External focalization*: In this type of focalization, the characters seem to know more than the narrator and the narrator describes the actions and happenings of the story like an outsider.

3.2.4   The Application of the 'Narrative Instance' on 'The Kite Runner'

In this part of the paper, the authors discuss how Hosseini has used an 'autodiegetic' narrator as a narrative voice and situated Aamir on the subsequent and simultaneous narrative times. Moreover, it will be discussed how at different narrative levels (see below), the 'autodiegetic' narrator switches between different narrative perspectives and narrative types. Furthermore, the authors will explore the effect of such switches between 'narrative perspectives' and 'narrative time'.

Hosseini has used the first-person narrator in the novel; Amir tells the whole story, making it seem an autobiography. He employs the first-person narrator as it suits the personal story experiences and feelings of love, jealousy, and guilt in a war-torn country like Afghanistan.

Amir, who is the first-person narrator, is also a character in the story who tells about himself as well as about the outer world is an 'autodiegetic' narrator according to Genette's (1980) model because the story is told by Aamir, who is the central character and the protagonist in the story.

Throughout the story, we look at the world, both internal and external, with the eye of Amir. His personal tale of sin, guilt, and redemption also mirrors Afghanistan's political life and we can not only peep into his soul without any discomfort but also move through the times of peace and war with the narrator with as much ease. Both the life-long struggle of Amir with his guilt and the outer political environment of Afghanistan are intertwined, and political events take place beneath the surface that is the best way to avoid any doubt of being biased about the contemporary situation. The vivid picture of the Russians' atrocities and after that the extreme fanaticism of Taliban is portrayed by the first-person narrator Amir who makes it a personal matter of a pure Afghani citizen who has been snatched of their basic rights both by the aspiring colonizers but also their own people. He writes about the Russian rule:

"I thought of the singer Ahmad Zahir, who had played the accordion at my thirteenth birthday. He had gone for a drive with some friends, and someone had later found his body on the side of the road, a bullet in the back of his head." (p.112. para.3).

Taliban were not much different even when Amir went back from America to rescue Sohrab, he found Afghans even in the worst condition under the rule of the Taliban who used to a man having no beard:

"I saw a dead body near the restaurant. There had been a hanging. A young man dangled from the end of a rope tied to a beam, his face puffy and blue, the clothes he'd worn on the last day of his life shredded, bloody." (p.259. para.2).

The whole novel is an account of Amir's decades long journey from Afghanistan to Pakistan and then to San Francisco though at the end we find a little diversion, Rahim Khan, a friend of Amir's Baba and a kind person who knows every secret of both the father and the son, take the narration in his own hands for a while. He reveals to Amir:

"You were right all those years that I knew. I did know. Hassan told me shortly after it happened. What did was wrong, Amir jan, but do not forget that you were a boy when it happened. A troubled little boy. You were too hard on yourself then, and you still are - I saw it in your eyes in Peshawar." (pg.301. para.1)

This above-given extract is not an example of an autodiegetic narrator because Aamir is not narrating it. It is a non-protagonist Rahim Khan who is using the first-person pronoun, and hence, it is an example of 'homodiegetic narrator'

According to Genette (1980), we always find a narrator in a particular temporal position while narrating a story. It would not be wrong to say that our novel contains interpolated narration. The story begins with the present impacts of a past happening. Then he recollects his past and the whole first part of the novel reveals his past experiences, which have overshadowed his present, that is called subsequent narration by Genette (1980). In last few chapters, when he visits Pakistan and Afghanistan and then again goes back to America are the example of 'simultaneous narration'. At times we find foreshadowing of the events when Baba predicts that Islamic fundamentalists would someday occupy Afghanistan, and Baba's conversation with Rahim khan about Amir's future in the third chapter are examples of 'prior narration'.

Narrative perspective is what we call the point of view adopted by the narrator. Genette (1980) calls it 'focalization'. There is a difference between one who perceives and the one who tells. Here, in our novel, we find that our first-person narrator knows everything about himself and other characters. Through Amir, we come to know everything about the words, gestures, feelings, activities, and thoughts of others. Amir reveals the secrets of his soul, tells the story of his betrayal and guilt, he unveils his psychological conflicts, he overhears Baba and Rahim Khan and tells us about his worries and fears about the future, extreme loyalty of his friend and half brother Hassan is revealed through Amir. We can even peek into Baba's soul when Amir says:

"Because the truth of it was, I always felt like Baba hated me a little. And why not?
I had killed his beloved wife, his beautiful princess, hadn't I?" (pg.19, para.2).

The above-given extract is an example of 'zero focalization'. Even the contemporary political situation of Afghanistan can be seen through the eyes of Amir. From the first instance of the Russian invasion when he and Hassan were kids, Ali tells them, *"They were hunting ducks, they hunt ducks at night, you know".* Then again, when Amir and Baba have to migrate from Afghanistan and Amir reveals the cruel and shameful nature of Russian soldiers who wanted to have an hour with an Afghani woman as a fee to cross the borderline between Pakistan to Afghanistan, here, we get every impression from Amir. The narrator of The Kite Runner, Amir, is not thoroughly a 'zero-focalizer' working as an omniscient narrator; rather, we find him switching between the 'zero-focalization' and 'internal focalization' when Amir expresses his confusions about Hassan's mind and thought and seems unable to predict where the kite would land at last.

3.3. Narrative Levels:

This is the third category of Genette's (1980) model and comprises the following two elements.

- Embedded Narratives
- Metalepsis

Plot of a story is not always a simple plot. Quite often, we come across a plot having some sub-plots embedded in its structure. Another narrator usually tells embedded narratives with a different narrative perspective. The second element that constitutes the category of the narrative level is metalepsis. The following sections discuss the 'embedded narratives' and 'metalepsis'.

3.3.1 Embedded Narratives

Table 2 (given below) illustrates that the story's main plot forms the Extradiegetic level of the story, and any other sub-plot in this main plot would work at Intradiegeticleve. Moreover, the narrator of this sub-plot will also be at the Intradiegetic level. If any story takes place in the sub-plot, will be working at the Metadiegetic level.

Different levels of the embedded narratives can be understood from the following table:

OBJECTS	LEVELS	NARRATIVE CONTENT
main plot	*Extradiegetic*	*Homodiegetic* narration ("I")
Event-story	*Intradiegetic*	About whom the story is being told
Second-level narrative act	*Intradiegetic*	Who tells the story of the sub-plot
Embedded narrative	*Metadiegetic*	Whose story takes place in the sub-plot

Table 2: Levels of Embedded Narratives (Source: Marchand (2021))

In The Kite Runner, we come across some embedded sub-plots that will be discussed in the later sections.

3.3.2 Metalepsis:

This is the second important element of the narrative level. It refers to the process of blurring the boundaries between different levels of narration. A narrator may appear at more than one narrative level simultaneously in such a manner that it creates an illusion. Genette (1980) comments about this narrative level as "a boundary *that is precisely the narrating (or the performance) itself*: a shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells" (1980, p. 236).

3.3.3 Application of 'Narrative Level' on The Kite Runner

We did not find Metalepsis type of narrative level in The Kite Runner as the narrator was keen to depict his life events realistically in the background of Afghanistan and America. So, Hosseini did not allow any illusion to intrude at any level of his narrative. Thus, in this section, we will discuss only 'embedded narratives' in The Kite Runner.

There are other sub-plots side by side with the main plot. To Genette, these are embedded narratives. In The Kite Runner, as discussed earlier, the main plot has been narrated by the first person Amir. The story of his conflicts with both the inner and the outer world occur at an 'extradiegetic level' while the story of Hassan, later told by Rahim Khan, is presented at an 'intradiegetic level'. Look at the example of the intradiegetic level of narration from The Kite Runner given below:

"Soon after I took my leave, a rumor spread that a Hazara family was living alone in the big house in Wazir Akbar Khan, or so the Taliban claim. A pair of Talib officials came to investigate and interrogated Hassan. They accused him of lying when Hassan told them he was living with me even though many of the neighbors, including the one who called me, supported Hassan's story. The Talibs said he was a liar and a thief like all Hazaras and ordered him to get his family out of the house by sundown." (p.218, para.2).

Then, Soraya's story of her past when she decided to become a teacher is also an 'embedded' story told by her. She taught one of her maids how to read and write, that was her first achievement, and she decided to choose teaching as a career in the future.

"She started calling me Moalem Soraya, Teacher Soraya." She laughed again. "I know it sounds childish, but the first time Ziba wrote her own letter, I knew there was nothing else I'd ever want to be but a teacher"(p. 151.para.3).

3.4. Narrative Time

The final and the fourth category of narrative structure proposed by Genette is narrative time. This category has the following three analytical elements:

a.   Narrative Order
b.   Narrative Speed
c.   Narrative Frequency

The writers don't tell their stories in simple order or with the same speed and frequency of events. They have many options to choose from for their presentation of the stories. Their manipulation of the narrative time helps them to achieve a certain effect. Hosseini has also skillfully employed narrative time to create a certain effect.

3.4.1   Narrative Order

Order refers to the sequence in which different events in the story are told. Usually, the narration is not told in chronological order, and we find a non-chronological order in most of the narrations. Genette (1980) calls this non-chronological order an anachronic. He is of the view that there are two types of anachronism which have been given and explained below:

1. *Analepsis*: In this type of narrative order the narrator tells about a past event.
2. *Prolepsis*: In this type of narrative order the narrator informs about the possible events in the future at the end of the main story.

3.4.2   Narrative Speed

Narrative speed sets the tempo of the story. Any narrative will have a varying degree of speed so that the narrator can either accelerate or deaccelerate the narrative momentum according to his will. A narrator can sum up a temporally long action in a few sentences and use several pages to discuss a temporally short action or event. This variation in speed is not without any purpose; the writer achieves certain narrative objectives by controlling the narrative's speed. Genette (1980) has listed the following four narrative movements (1980, p. 94).

a.   *Pause*: In this narrative movement, the narrator pauses the story narration and makes a narratorial discourse.
b.   *Scene*: In this narrative movement, story's time is equal to the time taken by the narrative to narrate the story.
c.   *Summary*: In this type of narrative movement, narrative time is less than the actual storytime, i.e., the story is narrated in a summarized manner.
d.   *Ellipsis*: In this type, the narrator does not mention any part of the story.

3.4.3   Frequency of Events:

An event in a story can be narrated more than once in a narrative. Genette (1980) says,

 "A system of relationships is established between these capacities for 'repetition' on the part of both the narrated events (of the story) and the narrative statements (of the text) – a system of relationships that we can a priori reduce to four virtual types, simply from the multiplication of the two possibilities given on both sides: the event repeated or not, the statement repeated or not" (1980, p. 114).

So, there are three types of frequency relations:

a.   *Singulative narration*: It means no repetition of the happened event.
b.   *Repeating narrative*: It refers to the repetition of the happened events.
c.   *Iterative narrative*: It refers to the several repetitions of the happened events.

3.4.4.   Application of 'Narrative Time' on The Kite Runner

The story of The Kite Runner has not been narrated in chronological order. Genette (1980) uses the term 'anachrony' for the non-chronological order. The narrative opens right from the middle of the story when Rahim Khan called the narrator and asks him to visit him and then he spends all the fourteen chapters recounting the events that happened before the present point in time which is an example of 'analepsis'. Both 'reach' and 'extent' of 'analepsis' are undetermined here.

Reading can also be affected by the narrative speed. The novel includes two narrative movements which are found time and again in varying degrees. For example, when Baba tells Amir about Soraya's past, he summarises the whole story in one sentence.

"All I've heard is that there was a man once and things ...didn't go well". (p.141.para.4.)

The dialogue between Assef and Aamir and the interruption of Sohrab is the extended example of the narrative scene:

"Sohrab had the slingshot pointed to Assef's face.
"No more, Agha. Please", he said, his voice husky and trembling. "Stop hurting him."
Assef's mouth moved wordlessly. He began to say something, stopped. "What do you think you're you doing?" he finally said.
"Please stop," Sohrab said, fresh tears pooling in his green eyes, mixing with mascara.
"Put it down, Hazara," Assef hissed. "Put it down or what I'm doing to him will be a gentle ear twisting compared to what I'll do to you." (p. 290, para 2)

When Sohrab slingshots Assef during the fight between Amir and Assef and when Assef was bleeding badly almost fainting, the narrator takes a pause and comments:

"That's called virtuous fluid, I thought with clarity. I've read that somewhere. Virtuous fluid." (pg.291, para.1)

Almost the whole narrative is in a 'singulative mood'. Just a few lines have been repeated time and again not the events. However, an iterative mood is found when he talks about his childhood's activities and mischieves accompanying Hassan. In The Kite Runner, there is an instance of repeating narrative when we find that Aamir, like his Baba commits a sin and tries to redeem it. Hence, throughout the novel, we witness the iterative mood.

IV. CONCLUSION

In this research study, the primary objective was to study the narrative structure of The Kite Runner by applying Genette's (1980) model of narratology. It is demonstrated that Genette's (1980) model of narratology is quite comprehensive and applicable to The Kite Runner. In recent times, many people have started criticizing structuralist narratology and proposed a post-structuralist approach for the study of narratology. They believe that meaning is contextualized and is co-constructed by the reader and the author of the story. Having said this, we cannot deny the importance of Genette's (1980) model of narratology for the detailed study of structural aspects of narratology. There is still a need to study the narrative structures present in different genres like poetry, short stories, autobiographies, etc. Furthermore, Akimoto (2019) has expounded that a story is a form of episodic memory that involves "metacognition, self-formation, memory organization, and sociocultural aspect of cognition" (p. 1). This recent interest in the cognitive dimensions of narrative structures may be complemented with new methods and frameworks that could explicate the integration of the narrative memory and narrative representation in the brain.

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