

An Introduction to Narratology

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- The aim of the course is to introduce essential narratological concepts to the students in English, familiarize them with **basic theories and methods in the study of narrative**. The course objective is to outline in this context:

1. short history of narrative theory and narratology in the context of study of literature in the 20th century,
2. the main concepts of narrative theory (e.g. story, narrative, narration etc.),
3. basic theories and methods using in the study of narrative,
4. the structure of narrative,
5. the main components of narrative,
6. the surface of narrative,
7. text, narrative and fictional world.

Compulsory Literature

- DOLEŽEL, Lubomír. *Narativní způsoby v české literatuře*. Vyd. 2. Příbram: Pistorius & Olšanská, 2014.
- RIMMON-KENAN, Shlomith. *Poetika vyprávění*. Vyd. 1. Brno: Host, 2001.
- SCHMID, Wolf. *Narratology: An introduction*. Berlin: De Gruyter, 2010.
- FLUDERNIK, Monika. *An Introduction to Narratology*. 1st pub. London: Routledge, 2009.
- PRINCE, Gerald. *A Dictionary of Narratology*. Rev. ed. Lincoln: University of Nebraska Press, 2003. xi, 126.

Literature (in Czech)

- J. Mukařovský: *Studie I, II*, Brno 2000, 2001
- F. Vodička: *Počátky krásné prózy novočeské*, Praha 1994 [1948]

- J. Koten: *Jak se fikce dělá slovy*, Brno 2013
- B. Fořt: *Teorie vyprávění v kontextu Pražské školy*, Brno 2008
- T. Kubíček: *Vypravěč*, Brno 2007
- T. Kubíček, J. Hrabal, P. A. Bílek: *Naratologie*, Praha 2013
- A. Jedličková, S. Fedrová: *Viditelné popisy*, Praha 2016
- L. Doležel: *Heterocosmica (I-III)*, Praha 2003, 2014, 2018

Literature (in English)

- *Handbook of Narratology* (see The Living Handbook of Narratology)
- <http://www.lhn.uni-hamburg.de/>
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. Toronto: University of Toronto Press, 2009.
- *Narratology. An Introduction*. Edited by José Angel García Landa - Susana Onega. 1st pub. London: Longman, 1996.
- *Current Trends in Narratology*. Edited by Greta Olson. New York: De Gruyter, 2011.
- *What is Narratology? Questions and Answers Regarding the Status of a Theory*. Edited by Tom Kindt - Hans-Harald Mèuller. New York: Walter de Gruyter, 2003.

- *Postclassical Narratology: Approaches and Analyses*. Edited by Jan Alber - Monika Fludernik. Columbus: Ohio State University Press, 2010.
- *Narratology in the Age of Cross-disciplinary Narrative Research*. Edited by Sandra Heinen - Roy Sommer. Berlin: Walter de Gruyter, 2009.
- *Narratology Beyond Literary Criticism, Mediality, Disciplinarity*. Edited by Jan Christoph Meister - Tom Kindt - Wilhelm Schernus. New York: Walter de Gruyter, 2005.
- Fludernik, Monika. *Towards a „Natural“ Narratology*. London: Routledge, Taylor & Francis Group, 1996.
- *The Dynamics of Narrative Form Studies in Anglo-American Narratology*. Edited by John Pier. New York: Walter de Gruyter, 2004.
- *Storyworlds Across Media: Toward a Media-conscious Narratology*. Edited by Marie-Laure Ryan - Jan-Noël Thon. Lincoln: University of Nebraska Press, 2014.

Scientific Organizations

- International Society for the Study of Narrative (ISSN)
- <http://narrative.georgetown.edu/>

- European Narratology Network (ENN)
- <http://narratology.net/>

Credit requirements

- Credit requirements: students pass the final **test** which contains questions related to the topics listed in the syllabus. The test is scored. Students must obtain at least 70 % right answers.

An Introduction to Narratology

Story and Narrative

A **story** is generally understood as a set of events organized in time and in terms of causality.


Story and Narrative

- *Zoo Story* (2010)
- *The Story of Fossils* (2007)
- *The Story of World* (2007)
- *The Story of Buddhism* (2001)
- *The Story of Art* (1950)
- *Philosophical Stories* (2010)

Narrative is a structured **sequence** of events. It is a narration about “**what happened**”, when and **how** it happened (**chronology**), and such narration also comprises the participants of these events.

- **Narration** may be defined as a presentation of the story.

• Story/Narrative  Narration

• Story/Narration  Narration

• His story = history

• What?

• When?

• How?

• Příběh: *při-* + sloveso *běhat*, slovensky *príbeh*.

• Příběh = *pribegát'* = *přibíhat*, ale také *obracet se oč*, *žádat* apod.

• **Příběh** = *(se) přiběhlo, co se seběhlo; co se událo, co se přihodilo*.

• *přihoditi se* = *při-* a slovesa *hoditi*; to je odvozené ze stč. *hoditi se* = *strefiti se* (tj. v pravé místo zasáhnout) při vrhání oštěpu. Významově blízké je slovo *trefiti*, které může objasnit i další významy: *přihoditi se* (*přitrefiti se*), *příhoda* aj. (srov. MACHEK 1997: 173).

• Zajímavé je, že slova *příběh* i *příhoda* mají v základu sloveso vyjadřující pohyb: *běžeti, hoditi*.

- **vyprávět** = vy- a slova *praviti*, které primárně znamená něco „říkati, říci“.
- Odvoz: *vypravovati*, *vyprávěti*, *rozprávěti*, odtud *rozprava*.
- Ve slovenštině se objevují slova *vyprávateľ*, *rozprávateľ*, z toho je odvozeno slovo *rozprávka*, tj. pohádka.
- *Praviti* = pravý; „říci, říkati to, co je pravé, pravdivé“, „něco jako pravé, pravdivé tvrditi“

Narrative is a structured **sequence** of events. It is a narration about “**what happened**”, when and **how** it happened (**chronology**), and such narration also comprises the participants of these events.

- **Narration** may be defined as a presentation of the story.

• Story/Narrative  Narration (diff. Medium)

Story and Narrative

- The term **narrative** = commonly is used in humanities, sciences, and also education. However, in each of these fields the term is used in different ways and for different purposes.
- Narratives play important functions in humanities, sciences, and education.

Narrative realism

- Like Plato's realism, narrative realism is based on the belief that narrative structures "exist *in* human world as such, not only in the stories humans narrate *of* this world" (Fay 2002: 214). In this sense people find stories in their lives rather than invent them.
- **We live in stories**

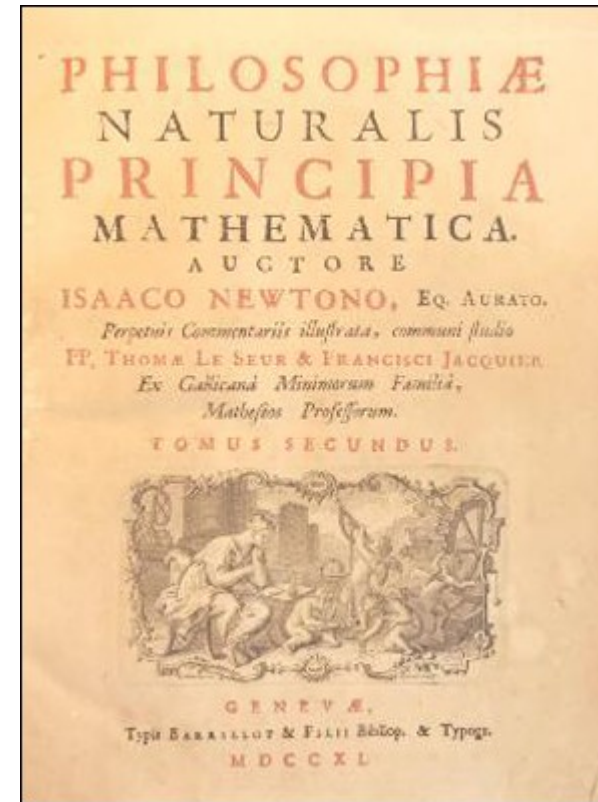
Narrative constructivism

- Narrative constructivists claim that the flow of events is entirely chaotic and incomplete and that it is us who ascribe them meaning. **Our perception of the world is narrative but only because we see the world around us, the objective reality, through the lens of a time sequence of events and a causal grid.**
- David Hume, Immanuel Kant and **modern cognitivists** alike believe that both grids are an integral part of the pre set structuring of our mind.
- **We think in stories**

Narrative imagination

- According to some cognitive scientists, but also narratologists, narrative imagination represents the fundamental instrument of our thought (cf. Turner 1996).

Isaac Newton (1643-1727)



Six key explanatory functions of the narrative in science and humanities

1. The illustrative function
2. The historical function
3. The popularization function
4. The didactic function
5. The modelling function
6. The legitimization function

The other functions of narratives

- The other functions of narratives allow us to understand the narrative not as a mental (cognitive) activity, but primarily as a phenomenon with a ***social dimension***.
- **Narratives also fulfil the role of a means of social and cultural communication.**

History

- **Plato:** (*Constitution*)
- Real World (the world of ideas)
- Our World (the world of shadows)

- Artists vs. Philosophers
- Poetics (gr. = poiésis; techné poiétiké; the art of poetics)
- Artists = Reflection/Imitation of the world
- Imitation = gr. **Mimésis** (general concept)

- Drama/novel/creative writing

MIMÉSIS

+

DIEGÉSIS

DIRECT SPEECH

INDIRECT SPEECH

CHARACTERS

NARRATOR (STORYTELLER)

- **Aristotle** (Poetics)
- Artists = creative people; can make arguments about the real world
- Mimésis / imitation = gener. concept of art (poetics and aesthetics)
- Homér
- Tragedy
- Writings:

fiction
Falsity

vs.

realism
Truth

Probability

Plato's poetics:

MIMÉISIS

DIRECT SPEECH

CHARACTERS

+

DIEGÉISIS

INDIRECT SPEECH

NARRATOR (STORYTELLER)

- Henry James: *The Art of Fiction* (1884)
- Percy Lubbock: *The Craft of Fiction* (1920)
- Edward Morgan Forster: *Aspects of the Novel* (1927)

• **SHOWING**

+

TELLING

- MIMÉISIS

- **SHOWING**

- *Dialogues*

- *Evoke situation*

- *Direct speech (not only)*

-

-

-

- *Describes a situation*

- *May describe the character (sees, hears, smells, feels)*

DIEGÉISIS

TELLING

Descriptions

short summary of the situation

Indirect speech

States, facts

Narrator tell readers what they should think and feel

E. Morgan Forster: Story and Plot

- E. M. Forster: *A Room With a View* (1908)
Howard's End (1910)
A Passage to India (1924)
- Aspects of the Novel (1927)
- Story vs. Plot
- Fable vs. Sujet

Story: The King died and then the Queen died.
(story = events arranged in their time sequences)

Plot: The King died and then the Queen died because of grief.
(chronology and causality = narrative)

Russian formalism

- **Moscow linguistic circle** (Roman Jakobson)
- **OPOJAZ (OPOYAZ)** - The Society for the Study of Poetic Language (Peterburg);
 - Viktor Šklovskij/Viktor Skhlovsky
 - Jurij Tyňanov/Yuri Tynyanov
 - Boris Tomaševskij /Boris Tomashevsky

V. Skhlovsky: *Theory of Prose* (1925)

- „Art as Technique“, 1917



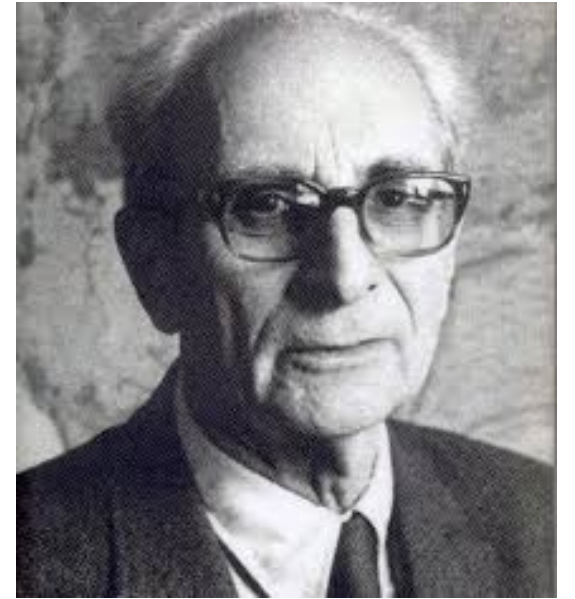
V. Skhlovsky: „Art as Technique“, 1917

- The purpose of art is to impart the sensation of things as they are perceived and not as they are known. /Cílem umění je dát pocit věcí jako faktů vidění, nikoli faktů poznání.
- The technique of art is to make objects „unfamiliar“
- Unfamiliar/actualisation/foregrounding = ozvláštění/aktualizace
- **Unfamiliar vs. familiar (automatisation)**
- Study of literature = an analysis the technique of works of art
- Not only WHAT? – but: HOW? WHY?
- **V. J. PROPP: *Morphology of the Folktale*, 1928**
- 1. Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
- 2. The number of functions known to the fairy tale is limited.

French structuralism

Claude Lévi-Strauss: myths are narratives which have a special logic (human logic);

- explains special order in family relationships
- Myth; Narrative
- Totemism, kinship
- Structural and functional analytical method (structuralist methodology)
- 1955, *Tristes Tropiques*
- 1958, *Structural Anthropology*
- 1962, *The Savage Mind*



- Journals: ***Communications*** (esp. no. 8, 1966); ***Poétique***
- **Classical Narratology or Structural Narratology**
- **Roland Barthes (1915-1980)**
 - „An Introduction to the Structural Analysis of Narrative“ [1966]
- **1953 *Le Degré zéro de l'écriture***
- **1957 *Mythologies***
- 1964 *Essais critiques*
- 1965 *Eléments de sémiologie*
- 1966 *Critique et vérité*
- 1967 *Système de la mode*
- 1967 *La mort de l'auteur*
- **1970 *S / Z***
- 1970 *L'Empire des signes*
- 1973 *Le Plaisir du texte* (Rozkoš z textu).



- **Gérard Genette (1930-2018)**

- 1972 *Discours du récit* [Narrative Discours] in: (Figures III)

- *Figures I-V (1967-2012)*

- *Introduction à l'architexte*, 1979.

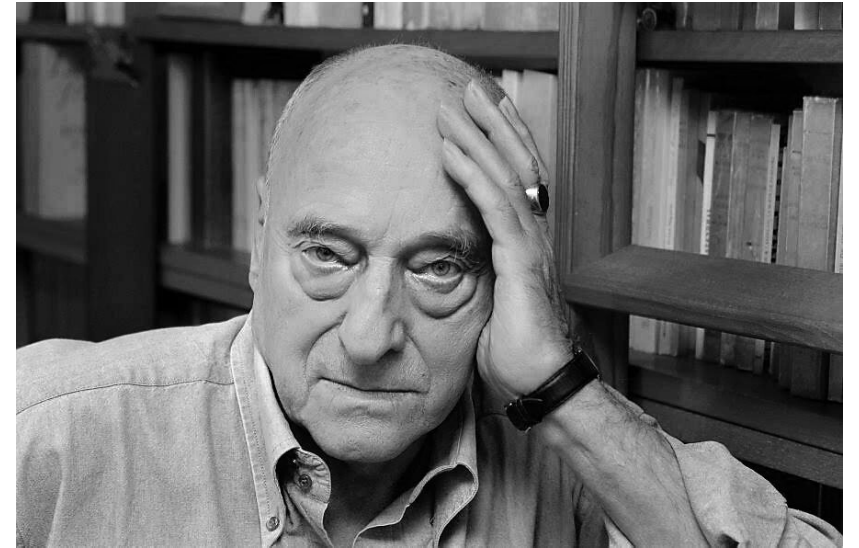
- *Palimpsestes: La littérature au second degré*, 1982.

- *Nouveau discours du récit* 1983 (transl as *Narrative Discourse Revisited*, 1988).

- *Seuils*, 1987. (transl. as *Paratexts. Thresholds of interpretation*, 1997)

- *Fiction et diction*, 1991.

- *Métalepse: De la figure à la fiction*, 2004.

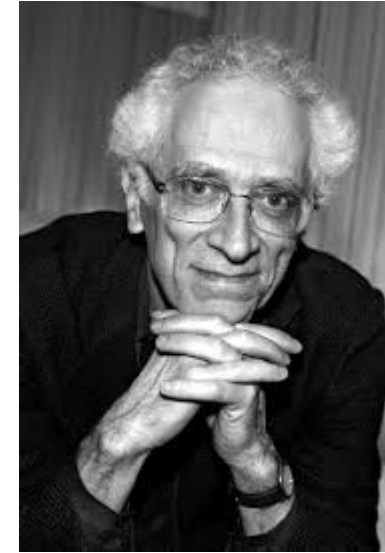


- **Tzvetan Todorov (1939-2017)**

Edition: *An Anthology of Russian Formalism*, 1965

Tzvetan Todorov: *Grammaire du „Décaméron“*, 1969

Narratology = Science of Narrative



- *The Poetics of Prose* (1971)
- *Introduction to Poetics* (1981)
- *The Conquest of America* (1982),
- *Mikhail Bakhtin: The Dialogical Principle* (1984)
- *Facing the Extreme: Moral Life in the Concentration Camps* (1991)
- *On Human Diversity* (1993), *A French Tragedy: Scenes of Civil War, Summer 1944* (1994), *Voices from the Gulag: Life and Death in Communist Bulgaria* (1999) etc.

Narratology (Classical Narratology or Structural Narratology)

= Theory of Narration / **Narrative Theory**

Postclassical Narratologies = 1980s, 1990s (interdisciplinarity; narrative in sociology, psychology, cognitive sciences etc.)

New Narratology = 2010s (critical revision of classical narratology)

• **Author** ↔ **Text / Work of Art** ↔ **Reader/Perceiver**

NARRATIVE



Fictional World

- **Text**

1. **Language level:** Phones, Word, sentences, paragraphs; selection of words, designation, syntax etc.
2. **Thematic level:** motives, characters, settings, fictional world, ideas, plot etc.
3. **Composition level:** language + theme
4. **Semantic level** (incl. in all of levels)

- Intertextuality/intertext (J. Kristeva)
- Paratexts (reviews, texts about the text etc.)

Types of representation

- **Mimésis**
 - Direct representation
 - Direct speech
 - **Diegésis**
 - Indirect representation
 - Indirect speech
- Category of form:
 - If form
 - Er form
 - Du form

Direct speech
speech



FDD



FID



Indirect

- **Free indirect speech (FID)**

- Polopřímá řeč

- **Free indirect discourse**

- **Free indirect style**

- FID's use in the eighteenth-century European novel was rudimentary

- V. Woolf, J. Joyce

- **Free direct speech (FDD)**

- **Neznačená přímá řeč, polopřímá řeč**

- Inner ideas; stream of consciousness

- As the International Society for the Study of Narrative defines FID
- Free indirect speech [or] free indirect discourse involves both a **character's speech** and the **narrator's comments or presentation**. Famously utilized by James Joyce, free indirect discourse is a more comprehensive method of representation—one which many times makes indistinguishable the **thoughts of the narrator and the thoughts of a character**. Thus, the method typically privileges the past tense, yet cannot be discerned through merely grammatical indicators. (“Free Indirect Discourse”)
- - past tense
- - 3th person
- - 1st person = inner monologue == FDD

- FID

- Lydia was exceedingly fond of him. He was her dear Wickham on every occasion; no one was to be put in competition with him. He did every thing best in the world; and she was sure he would kill more birds on the first of September, than any body else in the country. (J. Austen: Pride and prejudice)

- FDD

- He said: „ I love her“. She looks so pretty. „And I would like...“, softly whispered he and continued, „ I would like....“



Grammatical tense

- DD
- He said: „I **love** her“. (present)

- ID
- He said that he *loved* her. (past)

- FID
- He *loved* her (past)

- DD
- He said: „I **loved** her“. (past)

- ID
- He said that he *had loved* her. (past perfect) -- posunutí do minulosti

- FID
- He *had loved* her (past perfect) == zachováván posunutí do minulosti

- The function of FID: polyphony of voices

Thematic level

- Motif, motives, theme
- What is it?

- Motif = semantic unit (word, sentence)
- Motif = the smallest unit of a theme

- Theme (= complex of several motives)
- fictional world;
- characters, settings, ideas, plot etc.
- Narrative

TEXT



FICTIONAL WORLD

Fictional Worlds

- 1970's = **Theory of Fictional Worlds**: L. Doležel, U. Eco, R. Ronen, T. Pavel etc.
- L. Doležel: *Heterocosmica*
- U. Eco: *Six Walks in the Fictional Woods*

- Fictional worlds of literature are "a special kind of possible worlds; they are aesthetic artifacts constructed, preserved, and circulating in the medium of fictional texts" (Doležel 1998, 16).

- A **fictional possible world** - a fictional world - may be regarded as a frame of reference for all entities constructed by the **fictional text**.

- A fictional world is a **macrostructure** consisting of entities (characters, objects and places) and relations between them. It is however subjected to certain restrictions shaping its nature in a crucial way:

Fictional Worlds

1. fictional worlds are worlds existing only by virtue of the semantic energy of the text; in other words: a fictional world is accessible through semiotic channels only (reinstated in the act of reading);
2. fictional worlds and their individual components have the status of unused possibilities;
3. fictional worlds are "small worlds" (see Eco 1989; 1990, 64-81);
4. fictional worlds inevitably contain gaps as they are constructed by finite texts (which themselves contain many a gap);
5. these gaps arise in the act of creation of the fictional world and their nature is therefore primarily ontological.

Character

- **Fictional entities** (fictive people, animals...)
- **Fictional counterparts** (fikční protějšky; historical persons: Napoleon, TGM)
- Character and action
- Characters = literary types (donor, hero, helper, princess, false hero etc.)
- Typization
- Characterization: direct/indirect
- Name (nickname, abbreviation)
- Number of characters
- Types of characters: the main/side/accidental
- Evaluation: positive/negative
- Natural/supranatural/fantastic characters
- Characters: flat/more highly organized
- D. Hodrová: character-hypothesis; character-definition

B. Tomashevsky:

Boris Tomasevsky: Theory of Literature, 1925

Fable: events arranged in their time sequences; but also causality

Sujet: fable is material for sujet; sujet = artistic construction of events

E. M. Forster:

Aspects of the Novel, 1927

Story: The King died and then the Queen died.

(story = events arranged in their time sequences)

Plot: The King died and then the Queen died because of grief.

(chronology and causality = narrative)

Narrative

- Definition: 2 components

1. story + plot

2. story + text

3. fable + sujet

4. histoire + discours

5. histoire + récit

- Příběh + xyz (vyprávění)

- Definition: 3 components

• 1. histoire – récit – narration

• 2. story – plot – discourse

Structuring narratives

- Aristotel
- Process of rising and falling action through several phases
- One plot narratives
- Multi-plot narratives

Structural pattern:

- *Exposition*
- *Complication*
- *Climax*
- *Reversal*
- *Catastrophe*

Narrator

- Is the agent, the agency or „instance“ that tell or transmits everything (existents, fictional entities, states, events)
- **Real Author – Text – Real Reader**
- **Real Author – Implied Author – (Narrator) – (Narratee) – Implied Reader – Real Reader**

Text: **Narrator**

Wayne Booths: **reliable x unreliable narrator**
 implied author

Gérard Genette: **homodiegetic x heterodiegetic narrator** (con. with point of view focalisation)

fokalizace hlas	Vnitřní	Vnější
Heterodiegetický v.	Portrét umělce, Proces, Paní Dallowayová, úvodní část Hordubala, Lidé na křižovatce, Pan Teodor Mundstock, Informátor	Zabijáci, Cikáni, Křivoklad, Kalibův zločin, Markéta Lazarova
Homodiegetický v.	U tří lilií, Marinka, Škvoreckého cyklus s Dannym, Žert, Obsluhoval jsem anglického krále, Příliš hlučná samota, Český snář	Gil Blas, Bílá velryba, Běsi, Petrolejové lampy

Narrative speed

- = the relation between „story time“ (the durationn of events on the level of action) and „discours time“ (the time it takes to recount the events).
- Storytelling **slows down** when action is presented scenically (description) and **speeds up** in summary.