

A SURVEY OF NARRATOLOGICAL TERMS

Levels of Narrative Communication / Fields of Narratological Investigation

[level of empirical narrative communication:

author → **{text}** → **reader** within a larger framework of socio-culturally determined patterns of communication]

↓
narrative texts

1) level of narrative communication as implied by the text → a text's total organization
(e.g. as a piece of literature / a work of art): **structure**

implied author → *implied reader*

2) level of narrative mediation: **discourse** → **plot** (story-as-discoursed)
narrator → *narratee*

3) level of what is being narrated: **story** →

A. Story

existence: *characters* + *setting*

events: *actions/acts* + *happenings/ incidents*

B. Plot

1) → events: organization of story events by discourse:

a) hierarchical status with regard to causality / chrono-logic:
kernels (essential to plot) vs. *satellites* (attached to kernels)

b) temporal arrangement:

ORDER:	<u>story time</u> normal/chronological	vs.	<u>discourse time</u> anachronies (analepsis/flashback, prolepsis/flashforward) achronies
DURATION:	ellipsis summary scene stretch pause	<i>goes on</i> <i>zero</i>	<i>zero</i> <i>longer than</i> <i>equals</i> <i>shorter than</i> <i>goes on</i>
FREQUENCY:	singulative repetitive iterative	<i>1 event</i> <i>1 event</i> <i>n events</i>	<i>presented</i> <i>presented</i> <i>presented</i> <i>once</i> <i>more than once</i> <i>once</i>

- 2) → exists: *character*
plot as point of reference for functional status of characters:
a) direct relationship: subject/object
b) indirect relationship: sender/receiver; opponent/helper
→ distinction between flat and round characters determined by relevance/function
- 3) exists: *setting*
plot as point of reference for functional aspects of setting

C. Discourse

1) Stanzel's Typological Circle

Opposition I:	first person identity	vs.	third person narration non-identity of the realms of existence
Opposition II	internal limited p.o. v.	vs.	external perspective omniscience
Opposition III	teller character	vs.	reflector character

resulting in three distinctive narrative situations:

- A. authorial narrative situation (third person/ external persp./ teller character)
range: "I" outside the story world/ personalized narrator/ withdrawing narr.
- B. first-person narrative situation (first person/ internal persp./ teller character)
range: narrating I/ narrating + experiencing I/experiencing I
- C. figural narrative situation (third person/ internal perspective/ reflector character)

plus intermediate stages:

- D. (A → C) (third person/ external perspective/ "reflectorization")
marked by: withdrawal of narrator
 - receding authorial dialogue direction (scenic presentation)
 - noun → pronoun
 - free indirect style (speech → thought)
 - contamination of language levels (colloquialization of authorial language/ elevation of character language)→ "reflectorization of teller character"/ "dual voice"
- E. (A → B) (first person/ external perspective/ teller character)
marked by: increasing involvement of first person narrator (editor/ narrator of embedded story/ witness)
- F. (B → C) (first person/ internal perspective/ reflector character)
marked by: increasingly unmediated presentation of consciousness
 - restriction of fictional reality to the inner world
dramatic monologue/ interior monologue/ stream of consciousness)

2) Structuralist Narratology as Inaugurated by Genette

- a) narration: who tells, relates...?
- frame narrative vs. embedded narrative(s):
extradiegetic narrator vs. intradiegetic narrator(s)
 - involvement in story world:
heterodiegetic narrator (= not part of the story world, i.e. uninvolved)
(→ third-person narrative)
homodiegetic narrator (= part of the story world)
(→ first-person narrative)
 - degrees of retrospective distance: zero ↔ a lifetime (exp. vs. narr. I)
 - degrees of involvement: uninvolved eye-witness, witness protagonist, minor character, co-protagonist, sole protagonist →
autodiegetic narrator
 - other features: *omniscient/ omnipresent, reliable vs. unreliable, overt vs. covert*
 - narratological functions:
 - 1) presentation of story world
 - 2) direct commentary (explanation, evaluation)
 - 3) generalizing commentary
 - 4) reflexive commentary
- b) focalization: who sees, perceives, experiences, thinks, feels...?
- types of focalization:
 - zero focalization* (unrestricted, omniscient, flexible)
 - external focalization* (→ narrator-focalizer: restricted to external perspective)
 - internal focalization* (→ character-focalizer: autophonic vs. allophonic)
 - *fixed focalization*: only one focalizer
 - *variable focalization*: different focalizers are used in turn to present different situations and events
 - *multiple focalization*: the same situations and events are presented more than once, each time in terms of a different focalizer
 - *plural focalization*: simultaneous focalization shared by more than one character

Golden Rule:

Whenever you analyze a text with regard to questions of narrative technique **watch out** for instance of represented speech and thought which are to a certain degree **independent** of the overall narrative design. Mind the following chart:

Techniques for Representing Speech and Thought in Narrative Texts

