Story
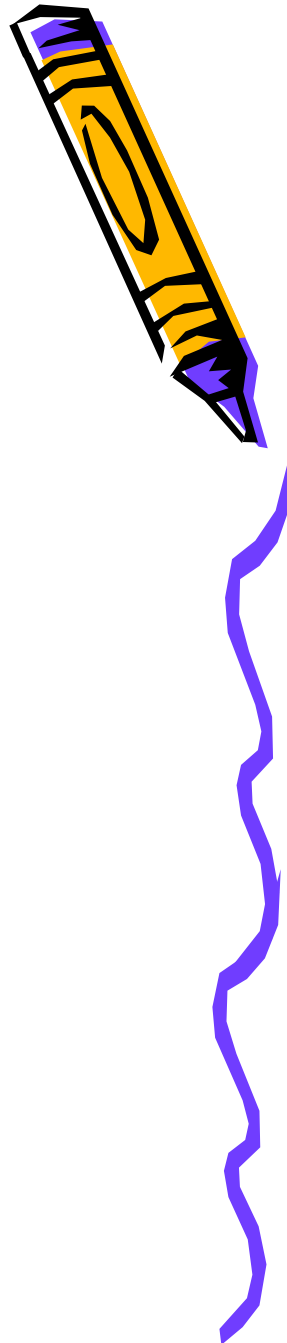
= What is told?

- existents
  - characters
  - setting (e.g. time, place, social context)

- events
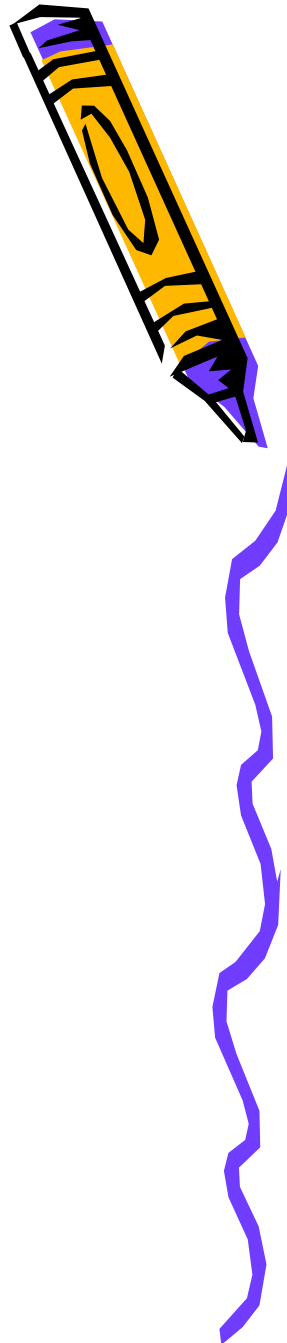 - actions vs. happenings

Discourse

= How are things told?

- **Plot:**
  - structured presentation of action and events in a narrative
  - plot of action; plot of character; plot of thought
  - single plot; double plot
  - main plot; subplot
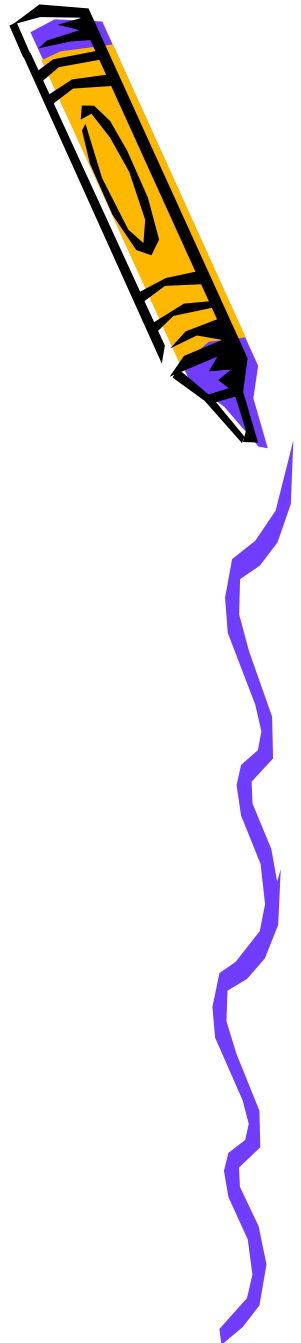- **Mode:**
  - telling
  - showing

Discourse

- duration (story time vs. discourse time)
  - **summary** (discourse time < story time)
  - **ellipsis** (discourse omits part of story)
  - **scene** (discourse time = story time)
  - **stretch** (discourse time > story time)
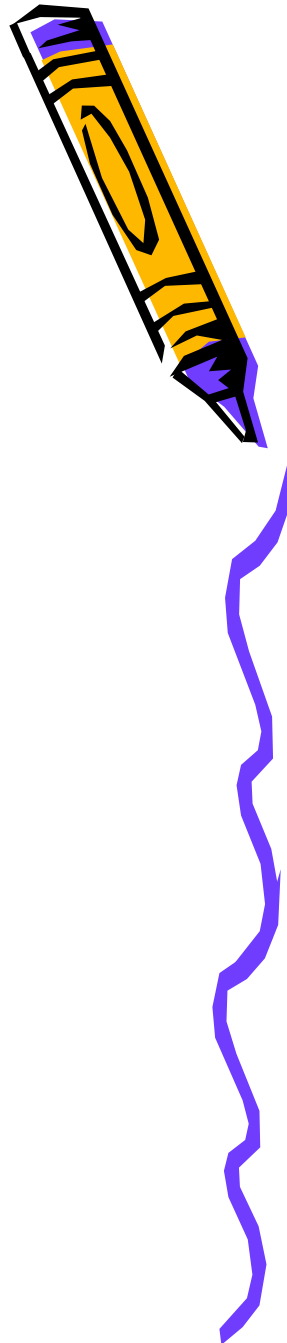 - **pause** (discourse adds digressions to story)

Discourse

- order
  - flashback / analepsis
  - linear order (chronological)
  - foreshadowing / flashforward / prolepsis
- frequency
  - one event is told once
  - one event is told more than once
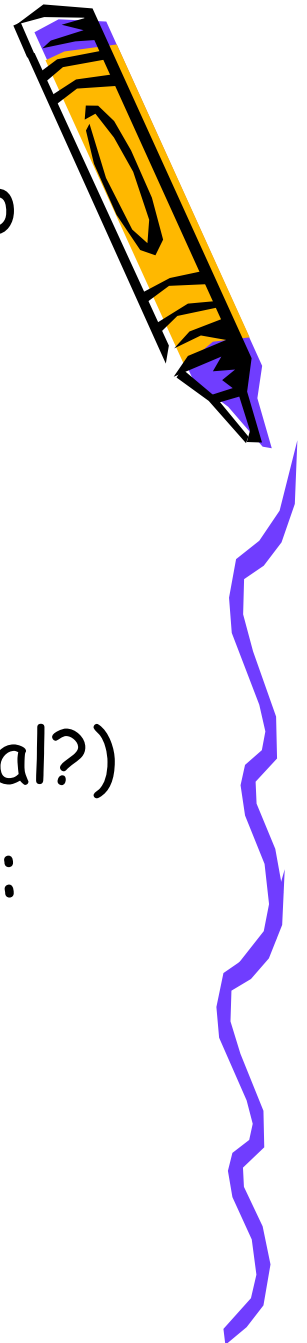 - an event that takes place several times is told once

Discourse

- Narrator:
  - the 'voice' of narrative discourse
 - overt narrator
  - covert narrator

Discourse

- **Narrative Situations**, according to Franz Stanzel („Typenkreis"):

- 3 scales:
  - person scale (part of story?)
  - mode scale (degree of mediation?)
  - perspective scale (internal or external?)

- 3 prototypical narrative situations:
  - first person narration
  - authorial narration
  - figural narration

First-person narrator

Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night. It was remarked that the clock began to strike, and I began to cry, simultaneously.

Charles Dickens, *David Copperfield*, ch. 1.
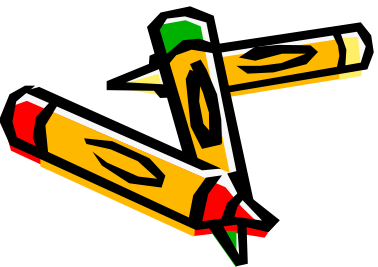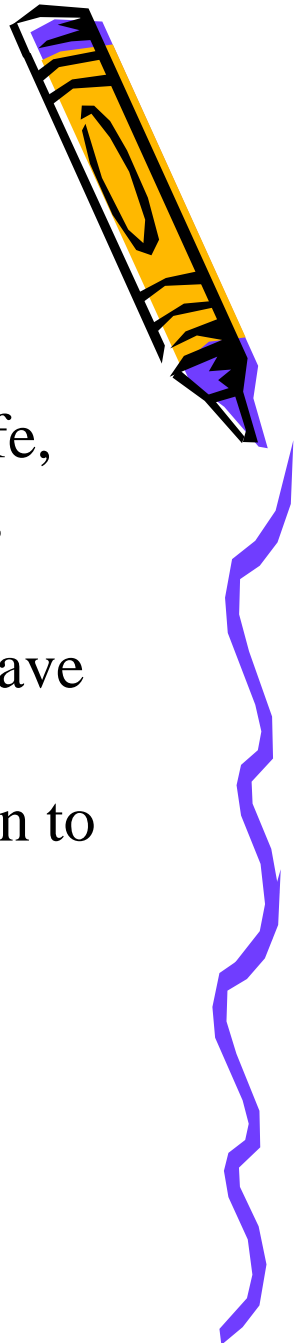
Authorial narrator

Peradventure there may be no parts in this prodigious work which will give the reader less pleasure in the perusing, than those which have given the author the greatest pains in composing. Among these probably may be reckoned those initial essays which we have prefixed to the historical matter contained in every book; and which we have determined to be essentially necessary to this kind of writing, of which we have set ourselves at the head.

Henry Fielding, *Tom Jones*, Book V, ch. 1.

<u>Authorial narrator - omniscience?</u>

Nobody ever heard of these griefs, which had been part of our poor little woman's lot in life. She kept them secret from her father, whose improvidence was the cause of much of her misery. She had to bear all the blame of his misdoings, and indeed was so utterly gentle and humble as to be made by nature for a victim.

I hope she is not to suffer much more of that hard usage. And, as in all griefs there is said to be some consolation, I may mention that poor Mary, when left at her friend's departure in a hysterical condition, was placed under the medical treatment of the young fellow from the surgery, under whose care she rallied after a short period.

William Thackeray, *Vanity Fair*, ch. 59.
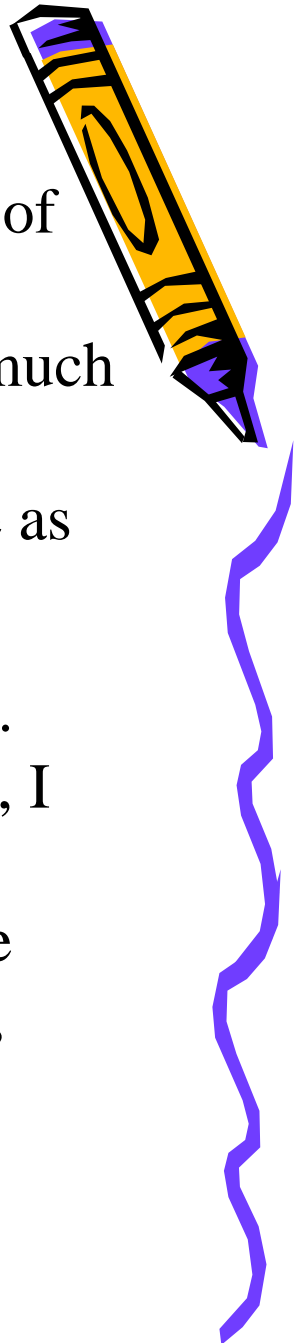
Narrator as editor

It is true that the original of this story is put into new words, and the style of the famous lady we here speak of is a little altered; particularly she is made to tell her own tale in modester words than she told it at first, the copy which came first to hand having been written in language more like one still in Newgate than one grown penitent and humble, as she afterwards pretends to be.

Daniel Defoe, *Moll Flanders*, "The Preface".

Figural narrative situation

Belacqua on his knees before the flame, poring over the grill, controlled every phase of the broiling. It took time, but if a thing was worth doing at all it was worth doing well, that was a true saying. Long before the end the room was full of smoke and the reek of burning. He switched off the gas, when all that human care and skill could do had been done, and restored the toaster to its nail. This was an act of dilapidation, for it seared a great weal in the paper. This was hooliganism pure and simple. What the hell did he care? Was it his wall?

Samuel Beckett, "Dante and the Lobster", *More Pricks that Kicks*.

Figural narrative situation - interior monologue

He crossed to the bright side, avoiding the loose cellarflap of number seventyfive. The sun was nearing the steeple of George's church. Be a warm day I fancy. Specially in these black clothes feel it more. Black conducts, reflects, (refracts is it?), the heat. But I couldn't go in that light suit. Make a picnic of it. His eyelids sank quietly often as he walked in happy warmth. Boland's breadvan delivering with trays our daily but she prefers yesterday's loaves turnovers crisp crowns hot.

James Joyce, *Ulysses*, ch. 4 ("Calypso").

Describing the narrative situation according to Gérard Genette
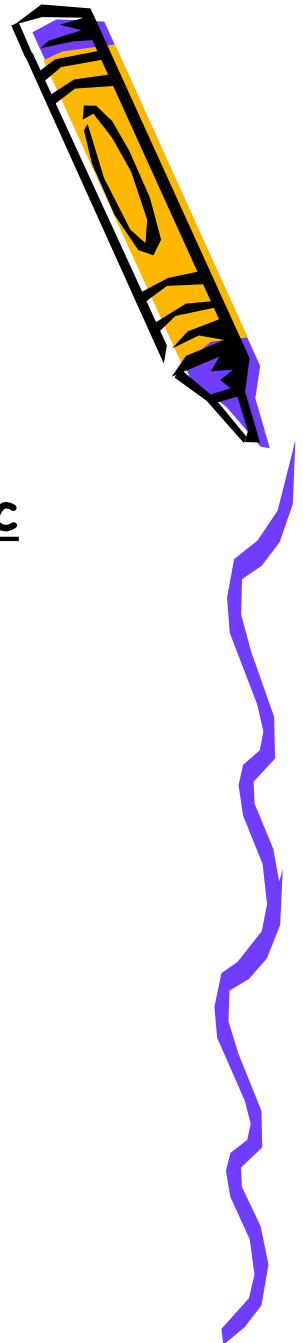
- who speaks? = narrative voice
    - someone who is present in the story → **<u>homodiegetic</u>**
    - someone who is not present in the story → **<u>heterodiegetic</u>**

  (diegetic = related to the narrative)

- who is looking?
    - → **<u>focalizer</u>**:
        - **<u>external</u> focalizer**
        - **<u>internal</u> focalizer**

Focalization

internal focalization (focalization from a character's point of view, limiting perception to his/her perspective)
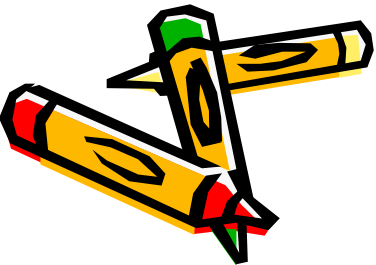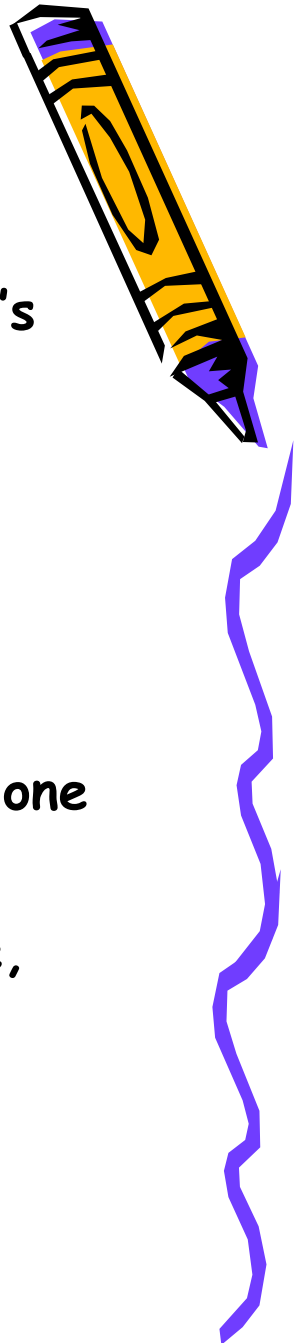
fixed focalization (only one focalizer)

variable focalization (various focalizers in different scenes)

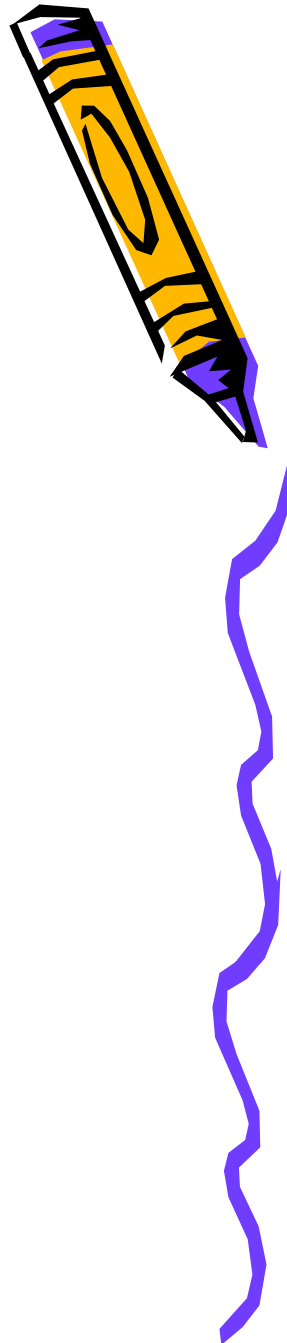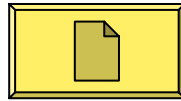multiple focalization (various focalizers for one scene/event)

external focalization (focalization from the outside, e.g. omitting thoughts and feelings)
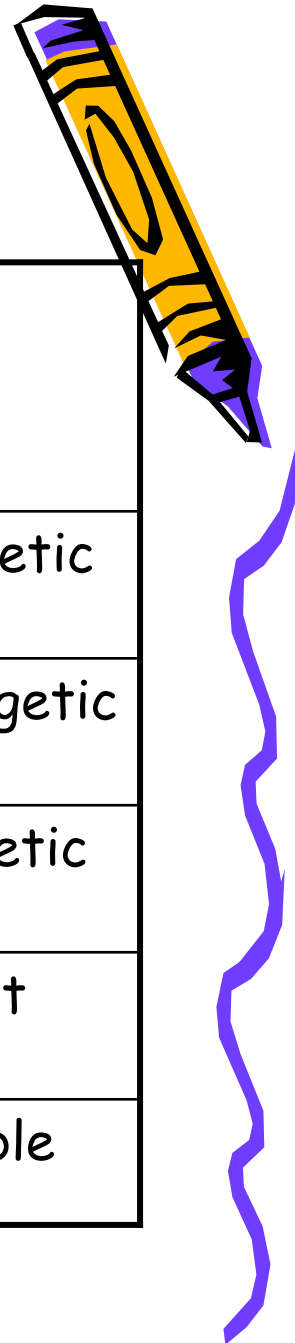
zero focalization (omniscient narrator)

Discourse

- Narrative Situation:
  - Stanzel
  - Genette
  - **Nünning**

Narrative instances according to Ansgar Nünning

categories of differentiation between narrative instances	degrees / poles	
level of communication of speaker	extradiegetic	intradiegetic
presence of the speaker in the story	homodiegetic	heterodiegetic
involvement in the related action	not involved	autodiegetic
degree of explicity	neutral (implicit)	explicit
degree of (un)reliability	reliable	unreliable

Presentation of speech and thought

diegetic discourse ——————— mimetic discourse

reported -   indirect - free indirect   - direct -   free direct

Mary pondered her next move
= report of thought act (reported discourse)
Mary wondered what she should do
= indirect thought (indirect discourse)
What on earth should she do now?
= free indirect thought (free indirect discourse)
She thought, „What on earth shall I do now?“
= direct thought (direct discourse)
What on earth shall I do now?
= free direct thought (free direct discourse)