- <u>Structuralism</u> in literature appeared <u>in France in the 1960s</u>
- It continues the work of <u>Russian Formalism</u> in the sense that it does not seek to interpret literature; it seeks rather to <u>investigate its structures</u>
- The most common names associated with structuralism are Roland Barthes,
  Tzvetan Todorov, Gerard Gennete, and A.j. Greimas
- اسم كتابه =Gerard Gennete= Narrative Discourse اهم كاتب فيهم والى سوى السرد
- Gennette analyzes three main aspects of the **narrative discourse**:
  - 1. **Time**: Order, Duration, Frequency
  - 2. **Mood**: Distance (Mimesis vs. Diegesis), Perspective (the question who sees?)
  - 3. Voice: Levels of narration (the question who speaks?)
- -There are two forms of time in narrative: اشكال الوقت في السرد
  - 1. The time of the story: The time in which the story happens احداث القصه
  - 2. **The time of the narrative**: The time in which the story is told/narrated

"Narrative Order" is the <u>relation</u> between the <u>sequencing of events in the story</u> and their arrangement in the narrative إترتيب السرد }بين تسلسل الاحداث في القصه وترتيبها في الروايه

- The time of the story is, by definition, always chronological:

Events as they happen: A - B - C - D - E - F (a chronological order)

- The time of the narrative is not necessarily chronological:

Events as narrated: E - D - A - C - B - F (non-chronological)

- **Time Zeros**: is the point in time in which the narrator is telling his/her story. هي الزمنيه التي يخبر فيها الراوي او الراويه قصته
- **Time Zero** is the **tome of the narration**
- **Gennette calls** all <u>irregularities</u> in the time of narration: <mark>Anachrobies</mark>. هي المخالفات التي توجد في السرد الزمني
- Anachrobies = all irregularities

Anachronies happen whenever a narrative stops the chronological order in order to bring events or information from the past or from the future = تحدث عندما يتوقف سرد في الترتيب الزمني الخاصي الحاضر ويجلب احداث ومعلومات من الماضي الحاضر

## The Function of Anachronies

- Analepsis: The narrator recounts after the fact an event that took place earlier than the moment in which the narrative is stopped
- **Prolepsis**: The narrator anticipates events that **will occur** after the point in time in which the story has stops.

- the function of narrative <u>is not to give an order</u>, express a wish, state a condition, etc., but <u>simply to tell a story and therefore to "report" facts (real or fictive)</u>, the **indicative is its only mood**.
  - وظيفة الروايه هي ليست اعطاء ترتيب او تعبير عن رغبه --- هو ببساطه سرد قصه وبالتالي التايغ بحقائق وووونمطهااااااا الووووحيد mood

all narrative is necessarily diegesis (telling).

- It can only achieve an illusion of **mimesis** (showing)

- طبعا هذا الى قاله Genette

- Narration (oral or written) is a fact of language and language signifies without imitating. السرد الشفهي هو حقيقه اللغه واللغه تعبر من دون المحاكاه

The only imitation (mimesis) possible in literature is the imitation of words.

- Narrative of Events: Always a diegesis, that is, a transcription of the non-verbal into the verbal.
- Mimesis: maximum of information and a minimum of the informer.
- Diegesis: a minimum of information and a maximum presence of the informer

- **Narrative of Words**: The only form of mimesis that is possible(Three types):

- 1. Narrated speech: is the most distant and reduced [exact uttered speech].
- 2. Transposed speech: in indirect style [mixture of uttered and narrated speech]
- 3. Reproduced speech: The most mimetic form is where the narrator pretends that the character is speaking and not the narrator
- Perspective is the second mode of regulating information
- Traditional criticism, says Gennete, confuses two different issues (narrative voice and narrative perspective) under the question of "Point of View":
- Gennete argues that a distinction should be made between narrative voice (the question "Who speaks?") and narrative perspective (the question "Who sees?").
- The one who perceives the events is not necessarily the one who tells the story of those events, and vice versa

## Genette distinguishes three kinds of focalization:

- 1. <u>Zero</u> focalization: The narrator knows more than the characters. وجهة نظر صفر ويعرف الأر من الشخصيات
- 2. Internal focalization: The narrator knows as much as the focal character. وجهة نظر داراوي يعرف بقدر ما تعرف الشخصيه
- 3. **External focalization**: The narrator knows less than the characters. وجهة نظر خارجيه المراوي يعرف اقل من الشخصيات

## From the point of view of time, there are four types of narrating:

- 1. SUBSEQUENT: The classical (<u>most frequent</u>) position of the past-tense narrative. التسلسل ــوالتكرار ــ في الماضي
- 2. PRIOR: <u>Predictive narrative</u>, generally in the future هنا تنبؤات في المستقبل
- 3. SIMULTANEOUS: Narrative in the <u>present contemporaneous</u> with the action. في الوقت نفسه
- 4. INTERPOLATED: Between the <u>moments</u> of the action التشابك characterization of narrators

- 1. **Homodiegetic Narrator**: a story in which the narrator is present in the story he narrates وهي القصه التي يكون فيها الراوي حاظر فيها
- 2. **Heterodiegetic Narrator:** a story in which the narrator is absent from the story he narrates وهي القصه الى يكون فيها الراوي ليس موجود
- 3. **Extradiegetic Narrative: The** narrator is superior, in the sense of being at least one level higher than the story world. يكون الراوي متفوق اي انه في مستوى اعلى من مستوى على من عستوى على القصه ولديه معرفه افضل
- 4. **Intradiegetic Narrative:** the narrator is immersed within the same level as that of the story world, and has limited or incomplete knowledge of the story he narrates. يكون الراوي منغمسااا في نفس مستوى القصه ولديه معرفه محدوده