

## Lecture No. 6: Narrative science

### 1- The concept of narrative and narrative (narrative science):

Narration, in its simple meaning, as stated in *Lisan al-Arab*, has different concepts, stemming from its linguistic origin, which means succession in the hadith. In Western critical work, narration corresponds to the word *narratology*, which is rooted in *narrate*, meaning narration, narration, and narration.

But the term *narrative*, which is an adjective, translates to the *narrated*, or the *told*, and when we ask the grandmother to tell us a story, she uses her skills in storytelling, and accordingly, she tells us the story, from its beginning to its end, makes us excited at times, and tells us With the dialogue of the characters at other times, and about the place where these characters are, and so on... All of this is narrated by the grandmother, and therefore the narration differs from one grandmother to another.

However, the term *modern narration* has necessitated comprehensive universal aspects. It is related to a concept completely different from the old and modest *narrative* concept. *Narrative*, as a modern critical term, is, as Dr. Izz al-Din Ismail, in his book *Literature and its Arts*, said that he transferred the incident from its realistic image to its linguistic image.

*Narratology* is a relatively recent term that entered the circle of use in France under the influence of structuralism, as it refers to the theoretical study and analysis of narration.

Tzvetan Todorov invented this term in 1959 after he formed it from the word (*narrative logy*), meaning narration and science, to obtain the term *narration science* or *narration*, as the science that deals with the manifestations of narrative discourse in terms of style, structure and semantics, and refers to narration as the material The priority of this science is that: a linguistic system that carries an incident or a series of incidents by way of imagination, and it is the art of organizing these predicates as a regular artistic form with relationships, rules and internal structures that organize the work of narration, and that is based on its Arabic root, which means organization and access to concepts. modern.

*Narrative* is concerned with eliciting the internal rules of the literary genres, extracting the systems that govern them and direct their structures, and determine their characteristics and features. It was described as a theoretical system, nourished and fertilized by empirical research.

### 2- Investigations of narrative science (narrative):

The *narrative* examines the components of the narrative structure of the discourse, from a narrator, a narrator, and a narrator to him, and since the structure of the narrative discourse is a fabric based on the interaction of these components, it is possible to assert that the *narrative* is: the critical research that deals with the manifestations of the narrative discourse, style, structure, and significance. And total attention to the aspects of the narrative discourse led to the emergence of two main currents in the narrative, the first of

which is: the semantic narrative that is concerned with the content of the narrative verbs, without concern for the narrative that constitutes them, but rather with the logic that governs the succession of those verbs, and this current is represented by: Propp, Bremond, and Genette. The second is the linguistic narrative, which is concerned with the linguistic manifestations of discourse, and what it involves of narrators, narration methods, visions, and relationships between the narrator and the narrator. This trend is represented by a number of researchers, including: Barthes, Todorov, and Genette.

The history of narrative witnessed an attempt to reconcile the starting points of these two currents, as Genette and Prince sought to benefit from the data of narrative in its two streams: the semantic and the linguistic, and work on studying the narrative discourse in its entirety, while Prince's interest turned to the concept of internal reception in the narrative structure through his attention to the narrated component, Genette's attention turned to the narrative structure in general, so he studied narration as a means of producing narrative verbs, and searched for those verbs as overlapping components of accidents, facts, and characters that have meaning. The narrator considered a kind of means of expression, while the narrator counted the content of that expression, and studied them as two inseparable manifestations without which no narrative discourse is formed.

The narration is formed according to the skill of the writer, his distinguished style, and the way he deals with the issue he raises, and it is extended and stretched, in order to transform it in the hands of the artist-author, as if it were a lump of clay, to any form that would serve the work as a whole, and elevate it towards correct form and form.

And if we look at a good fictional work, spread it out in front of us, and then pick up, with good tweezers, some of its components, such as the characters, the idea or the issue at hand, the exact time and place, and we also picked up some stuffing, which is not devoid of it. The matter, then we mixed what was left and looked at it with our naked eyes, we would find that what we have is a beautiful and elegant block of narration, and if we scrutinized this block, and what is in it, we would find the following, tight narrative sentences, also built mainly from selected words. Then, good story paragraphs, and we would also find the plot, which is a stitch made of those tight narrative sentences, stitched in a distinctive style for the maker of this narration, inlaid with dialogues of all kinds, and we would find some suspense, implicit within the plot, which is in the imagination of the author, and its quality, from the fertility and amazement of this imagination, and if we find drama and a struggle of joy or sadness, many wonderful things, make up this block of narration.

### 3- Components of narrative and investigations of narrative science:

The narrator, the narrator or the novel narrated to him, are the basic components of the narration, and says Dr. Hamid al-Hamdani, in his book *The Structure of the Narrative Text*, says that the narrative is the manner or method in which the novel is narrated, through these components, and that is according to the following manner:

The narrator: He is the sender, who transmits the narration to the addressee or the recipient, and this narrator is nothing but a character made of paper, as Barthes put it. And he is completely different from the novelist-writer, who is a character of flesh and blood,

and the creator of that imaginary world, of which his novel is composed, and the novelist, of course, does not have to appear directly in the structure of the novel, but rather hides behind the mask of the narrator. .

The narrator: that is, the narration itself that needs a narrator and a narrator for him, or a sender and a recipient, and that the narration and the story, which are two sides of the linguistic narrators, are two sides.