

## الاتجاهات الحديثه في الخطاب القصصى

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الملخص العربى:

الغرض من هذا البحث هو عرض الاتجاهات الحديثه في الخطاب القصصى وايضاح كيف تكاملت نظريه جينيت للخطاب القصصى و نظريه جوس للاستقبال لبناء مدخل قصصى. بدأ البحث بابرار تعريفات السرد القصصى في العموم ثم الخطاب القصصى بشكل خاص؛ مميزا بين السرد القصصى وبين أنماط الخطاب الأخرى ؛ و مفسرا عناصر و مكونات الخطاب القصصى . أما بالنسبه لخصائص منظورات الأنماط القصصيه و هي: منظور التفاعل الاجتماعى، المعرفه المفاهيميه البنائيه مع التجانس القصصى (البنيه الكبرى) ، و المعرفه اللغويه مع التناسق القصصى ( البنيه الصغرى)؛ فلقد تم ذكرها و توضيحها و تدعيمها بمختلف الدراسات التي أجريت على عينات متنوعه من متعلمى اللغه. و أخيرا، تم عرض الشكل التكاملى لنظريتى جينيت و جوس وأيضا التوصيه بالمضامين التعليميه في تدريس الأدب و السرد القصصى.

الكلمات الافتتاحيه: الخطاب القصصى، نظريه جينيت للخطاب القصصى ، نظريه جوس للاستقبال ،المدخل القصصى.

## Recent Trends in Narrative Discourse

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### Abstract :

The purpose of this research is to display and reveal the recent trends in narrative discourse and how both of Genette's narrative discourse and Jauss's reception theories are integrated to form a narratological approach for narrative discourse. The research started with illustrating the definitions of narrative in general and narrative discourse in specific; identifying narrative from other discourse genres and explaining the elements of narrative discourse as well. The features of the narrative discourse's perspectives, which are social interactional perspective, conceptual structural knowledge and narrative coherence (macrostructures), and linguistic knowledge and narrative cohesion (microstructure) have also been mentioned, clarified and supported with various studies conducted on different samples of language learners. Finally, an integration between Genette's and Jauss's theories has been illustrated and pedagogical implications in teaching narrative and literature have been recommended.

**Key words:** Narrative discourse, Genette's narrative discourse theory, Jauss's reception theory, Narratological approach.

## Recent Trends in Narrative Discourse

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### Introduction:

A narrative can be defined as the presentation in language of a sequence of temporally and casually connected real or fictional events organized around a theme and motivated by cognitive and affective states of the characters engaged. A well-formed narrative has two functions; a referential function that is realized by plot-forwarding clauses informing about the settings of the action. An evaluative function, the second one, is realized by clauses expressing the intentionality behind those actions (Aksu-koc and Erclyes, 2018). The well-formed narrative also rests on the skillful use of linguistic forms in functionally appropriate ways to achieve a coherent text expressed in a cohesive fashion. Linguistic forms range from grammatical morphemes and lexical items to complex syntactic structures, and among the textual functions are temporal and casual connectivity, referentiality, and perspective. Communicative adequacy is considered the third characteristic of a skillful narrative; that has to do with the way information is structured and expressed to ensure its comprehension by the audience (Johnston, 2008).

A narrative discourse is a story told with an explanation of a sequence of events and its structure, which generally includes a beginning, a development and an end. A description of the sequence of events as well as a description of the characters in the story are its essential elements (Ionescu, 2011). Within the narrative, there are elements of cohesion that connect different parts of the story so that it makes sense to the reader or the listener. The linguistic mechanisms used to make a story understandable and to organize the discourse are referred to as cohesive devices. Types of these narrative devices include lexical substitutions, ellipses, pronouns and connectives (Hickmann, 2003).

The linguistic perspective on discourse intersects with that of the cognitive psychology. Both aim to find models that connect spans of text by meaningful, functional relations. Just as the syntactic model shows the relations between words that bind the sentences into a functional whole, discourse relations provide cohesion between phrases and sentences to describe the point of the discourse. Various types of relations have been proposed to provide coherence to a discourse. Referential relations, for example, connect multiple mentions of the same entity as they occur throughout a discourse. Coreference and pronoun resolution, the processes that assign referential links, aid discourse comprehension by connecting clauses and phrases by entities that are mentioned repetitively (Grishman et al., 2005). Other discourse relations that have also been proposed deal with the way entire clauses and sentences relate to their neighbors and finally, the set of relations that describes the structure of implied intentions; what the speaker attempts to accomplish with each utterance (Elson, 2012).

The aforementioned discussion would raise the following main question:

### **What are the recent trends in narrative discourse?**

To answer this main question, it could be subdivided into the following sub questions:

- 1) How is narrative distinguished from other discourse genres?
- 2) What are the elements of narrative discourse?
- 3) Is personal narrative the same like fictional narrative?
- 4) What are the features of the perspectives of narrative discourse?
- 5) How was Genette's narrative discourse theory and Jaus's reception theory been integrated to form a narratological approach for narrative discourse?

**Review of literature:**

Narrative is a major mode of discourse in everyday life; through narratives we comprehend our experiences while sharing them with others. Narratives, either with real or imaginary content, are perspectival; as the same experiment or event can be presented in more than one way depending on the context, the audience and the narrator's intention for telling it. Narrative discourse is a definitive term within the discipline of linguistics in the field of narratology. Caldes (1987) has mentioned that narrative is presented in every age, place, and society that can be represented in an infinite variety of forms; like myth, legends, fables, tales, short stories, epics, tragedy, drama, comedy, paintings, films, local news and conversations.

Narrative discourse is the narration of an event or series of events; either real or imaginary. The narration is organized in function of the spatial-temporal context, but also following cause and effect logic. Narrative occurs with every discourse type, including dialogue and multi-party interaction. Narrative discourse is a type of discourse in the category of pragmatics, as opposed to semantics, and has specific defining features. Burner (1986) has distinguished between narrative and expository text, with the former triggering an active search for meaning on the part of the reader who draws drama out of the particulars of a related experience. He also has gone so far to declare that narrative organizes the structure of human experience (Burner, 1991). It has been suggested through the empirical tests that narrative is a key structural component of memory, since casual and temporal connections in a discourse. Narrative was likely the predominant form of oral discourse before writing was invented (Rubin, 1995). In particular, narrative has long been a vehicle for reflecting on ethical questions, describing characters tangled in conflict and facing dilemmas where they must choose between competing values.

***How is narrative distinguished from other discourse genres?***

The study of narrative has generated a great deal of interest over the last decades. Russian formalists, French structuralists,

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Anglo-American literary critics and linguists have categorized, analyzed and interpreted this feature of human experience; which is the storytelling communication. Caldas (1987) has stated that narrative is one of five types of prose discourse genres, where the others were drama, expository, hortatory and procedural. He also, has gone further to add argumentation to the list, observing that it attempts to prove something to the hearer and tends to exhibit frequent contrast between two contradicting themes. According to his words, narrative ranks the second most vivid kind of discourse after drama. He also has distinguished it from the other discourse genres in the following ways:

- 1) Narrative discourse is usually in the first or third person, while procedural can employ a non-specific person, expository is usually in the third person and hortatory generally involves a second person component.
- 2) Narrative discourse is actor-oriented, while procedural is goal oriented, expository is a subject-matter oriented and hortatory is addressee oriented.
- 3) Narrative discourse encodes accomplished time, and chronological linkage is necessary, chronological succession is also important for procedural discourses. On the contrary, expository and hortatory types are not characterized by chronological order but by the logical linkage.
- 4) Plot is also a main aspect that identifies narrative from other genres.

Developmentalists study narrative discourse for a number of reasons. First, narratives present the optimal context for tracing lexical and grammatical development and the changing form-function relations during the preschool and early school years (Hickmann 2003; Johnston 2008). Second; narrative as a universal mode of thought plays a constitutive role in cognitive and social development, in autobiographical memory and identity formation (McLean

and Pasupathi 2012). Third; narratives constitute a foundation for literacy acquisition because experience with stories gives children the opportunity to encounter new vocabulary and syntactic structures and learn how to comprehend and produce decontextualized language (Dickinson and Tabors 2001). Finally, narratives provide a context for detection of language development problems related to working memory capacity, decoding and encoding of lexical and morphosyntactic structures, and constraints in socio-cognitive understanding (Jhonston, 2008).

Narrative was likely the predominant form of oral discourse before writing was invented (Rubin 1995). In particular, narrative has long been a vehicle for reflecting on ethical questions, describing characters tangled in conflict and facing dilemmas where they must choose between competing values. The analysis of discourse concerns the relations between clauses and sentences that make the document more than the sum of its parts. The most commonly used models of discourse, Rhetorical Structure Theory (RST) (Mann and Thompson 1988) and the Penn Discourse Treebank (Prasad et al. 2008), deal in terms of subordinating conjunctions ( when, because), coordinating conjunctions (and, but) and other relations that give discourse its coherence. These certainly appear in narrative texts that relate clauses and sentences together by the entities to which they repeatedly refer, such as people, places and things. However, narratives also feature relations that do not appear in these models: between characters who are socially linked in a meaningful way, between a goal and its outcome, or an action and the strategic plan that the character is attempting to fulfill. These intra-textual links as being among the building blocks of stories in a relatively unexplored corner of work of discourse (ELSON, D.K., 2012).

***What are the elements of narrative discourse?***

**The Elements of Narrative Discourse:**

Simpson (2004); cited in Ufot (2014) has identified six elements or basic stylistics units of analysis in narrative description:

- 1) Textual medium: This refers to the physical channel of communication by which the story is narrated. The common examples are novel, film, drama, music or cartoon strip.
- 2) Sociolinguistic code: The historical, cultural and linguistic setting which underlies a narrative are expressed through the language, where the narrative is located in time and place by drawing upon the linguistic forms that reflect the socio-cultural context. Sociolinguistic code encompasses the varieties of accent and dialect used in a narrative by the narrator or the characters within the narrative including also the social and institutional registers of discourse deployed in the story.
- 3) Characterization 1: actions and events- This unit describes how the character development precipitates and intersects with the actions and events of the story. It accounts for the ways in which the narrative intermeshes with certain kinds of semantic processes such as those of “doing”, “thinking”, and “saying”, and shows how these processes are attributed to the characters and narrators.
- 4) Characterization 2: points of view- The relationship between mode of narration and a character’s or narrator’s point of view is explored in this kind of characterization. Mode of narration specifies whether the narrative is relayed in the first person, the third person, while point of view stipulates whether the events are viewed from the perspective of a particular character or from that of an omniscient narrator, or indeed from one mixture of the two. The way speech and thought processes are represented in narrative is also an important determinant of point of view, although stylistically,

this technique has a double function referring to both actions and events.

- 5) Intertextuality- This is the fifth narrative component; the technique of allusion. All narratives echo texts and images either as implicit or manifest intertextuality.

Narrative discourse is characterized by the representation of viewpoints. The objects, events, and situations in a story can be narrated from various perspectives, for example; the narrator's viewpoint, the character's one, or viewpoints of multiple characters. Processing this complex interplay between viewpoints relies heavily on linguistic markers that signal the introduction of a new viewpoint or the transfer from one viewpoint to another (Dancygier,2012). These viewpoint markers include several types of discourse representation; such as direct and free indirect speech, and also more subtle linguistic elements that give expression to a character's perceptual or mental state; such as verbs of seeing and verbs of cognition (Leech and Short, 2007). Krieken (2018) in his study conducted two experiments to examine the role of contextual viewpoint markers and verb tense in readers' interpretation of the ambiguous perceptions. Whereas verb tense did not affect perceptual attributions in experiment 1, viewpoint markers did; as readers tended to ascribe an ambiguous perception more strongly to the character in stories with a viewpoint marker in the context. This finding was replicated and extended in experiment 2, which examined the scope of perceptual attributions by measuring readers' interpretation of three subsequent ambiguous perceptions. Again, verb tense had no effect on perceptual attributions, whereas viewpoint markers did; as readers ascribed each of the three perceptions more strongly to the characters in stories with a contextual viewpoint marker. A total of 91 participants took part in the study; their age ranged between 18 and 44 years old, and all of them were native speakers of Dutch. The results of this research have advanced

our understanding of narrative perspective by revealing the influence of logical linguistic viewpoint markers on readers' interpretation of stories stretches to the discourse level.

### *Is personal narrative the same like fictional narrative?*

#### **Personal and fictional narratives:**

Narrative development studies have focused mainly on two genres; personal and fictional, where they differ in terms of the knowledge source that the narrative has its origins (Shiro, 2003). Personal narratives are recounts of a real past experience, on the other hand, fictional narratives are either a composition about an imaginary situation or a recall of a previous heard story. According to Shiro's words, genre identifies how a text is organized, which topic is appropriate, what lexical and grammatical choices are acceptable, and the situational context that limits the type of the discourse used. Personal narratives are either spontaneously presented in conversation or elicited by use of some minimal verbal input such as a suggested topic or a story stem. This sort of narratives have the merit of being first person stories that require only a spatio-temporal shift in perspective since the child is at once the protagonist in the past and the narrator in the present; they usually present familiar content but depend on the child's memory for these events (Ravid and Berman 2006). Fictional narratives are commonly generated by the use of a structured model story presented orally for retelling, or elicited by visual prompts such as a single picture, a sequence of pictures, or a wordless video clip. Fictional narratives may also be elicited by the use of unstructured techniques such as asking the language learner to tell a story. But the task demands are higher in this procedure; as both the structuration and expression of the narrative totally depend on the imagination and constructive activity without any

verbal or visual scaffolding or memory of personal experience to serve as content (Miller et al. 2006, Ucelli et al. 2005).

*What are the features of the perspectives of narrative discourse?*

**Narrative perspectives and developmental trends:**

A variety of researches have been conducted on the narrative discourse and its development. These researches have studied the narrative discourse from different perspectives; as the social-interactionist perspective that focuses on the narrative development contexts, the cognitive tradition where attention is on macrostructural development, the linguistic-constructivist approach which is concerned with the relations between linguistic form and discourse function, and the pragmatic perspective which focuses on the communicative adequacy.

*Social-interactive perspective:*

From the interactive framework, narrating is deemed as an activity generated by participants of the interaction. Changes take place in both terms of linguistic forms and interactive functions that these forms serve (Bamberg 1997). Children acquire narrative skills through social interactions where scripts and story grammars develop in the preschool years through adult-child conversations, experience with oral stories and joint book reading, and telling as well as acting out stories (Ucelli et al. 2005; Justice et al. 2009; Schick and Melzi 2010; and Nicolopoulou 1997). Most research has paid great attention on mother-child interactions and the nature of the language used by the mothers, and two distinct parental styles have been determined: elaborative and repetitive. Elaborative mothers have been found to use language enriched with detail, pose open-ended questions, and offer new information that helps the child reconstruct the past event; on the other hand, it has been concluded that repetitive mothers insist on eliciting specific information by repeating the question they asked or the information they already provided. As a result, the children of elaborative mothers have been observed to produce more

informative narratives and to have higher decontextualized language than children of repetitive mothers (Leyva et al. 2009; Schick and Melzi 2010).

Not only has research focused on mother-child interactions, but it also has given a great concern for parent-child interaction during joint book reading; which in turn has been found to contribute to general language growth and achievements in emergent literacy by providing an efficient platform for scaffolding. Findings related to the effects on children's narrative skills appear controversial; as there were some studies that reported gains in this domain (Reese et al. 2010; Zevenbergen and Whitehurst 2003), while there were others that did not find a positive relationship between shared book reading and narrative skills for either personal or elicited fictional narratives ((Sénéchal et al. 2008). Most studies have explored the effects of complexity of the mother's talk; relating these influences to her style of reading, which was identified as either didactic or narrative. Didactic reading style describes characters and objects in the story, it also emphasizes recall of facts. Narrative reading style, on the other hand, expands on the theme, make inferences and predictions highlighting what is reportable. As previously mentioned, some studies have found that the mother-talk during didactic book sharing is complex, while others have concluded that the narrative style is more complex, more decontextualized and more abstract as well; so as a result, the children's narrative talk turned to be more decontextualized (Price et al, 2009; Nyhout and O'Neil, 2013). Overall, the findings have revealed variation in maternal style as a function of the age of the child, genre of the read book, and familiarity with the book, in addition to what may be a consistent style of the mother.

*Conceptual-structural knowledge and narrative coherence (Macrostructure):*

The sequence of propositions underlying the sequence of sentences of the discourse constitute the input to the macro-rules. The structures of texts can be characterized at different levels of description. The first level of description can refer to the text as an ordered sequence of propositions , which under several pragmatic, stylistic, and other constraints is mapped onto a sequence of events. Propositions, constructed in the usual way that are followed by arguments and bounded by qualifiers, may be modalized by various types of operators ( tense, knowledge, belief, obligation,...etc.), and connectives used to make compound propositions. The semantics of the formal language representing propositions provides recursive truth conditions in a constructive way. So, it can be concluded that the interpretations of larger units depend on the interpretation of the smaller ones. A semantic of discourse is characterized by relative interpretations: sentences in a discourse sequence are not interpreted in an absolute way, but relative to the interpretation of the other previous sentences of the discourse. Sentences satisfying the constraints of relative interpretation are called linearly coherent. Discourse coherence is not primarily a matter of meaning, but of reference; where the discourse's coherence relies on the coherence of the possible- world fragment or course of events it represents. Not only is linear coherence referential, but rather intentional or conceptual; as denoted facts are not only denoted, but this relation must be relative to a topic of discourse.

Coherence is not only semantic, but may also be determined by pragmatic conditions. As connections between facts should not only be satisfied objectively, but they should also be relative to language users and communicative contexts. Similarly, the connections should relate not only facts but also speech acts. As a result, one speech act may constitute a condition, component or consequence of another speech act. A major pragmatic constraint on discourse is that it is informative; consequently, information that the reader or hearer already knows needs to be expressed and asserted, where this knowledge

is either contextual or general. Contextual knowledge pertains to properties of the communicative situation which allows for coherence based on the context, such as the use of indexical pronouns (I, you, this, that, yesterday, now, etc.). General knowledge, on the other hand, includes lexical/semantic information pertaining to the meaning postulates of the language (Dijk, 2015).

Macro-structures are assumed to be the semantic structures of discourse whose meanings and reference is defined in terms of their constituents' meanings. As long as the sentence's value is a function of its predicates, arguments, and operators, similarly the macro-structures' meaning is a function of the meaning and reference of the constituent propositions of the explicit text base and the relations between those propositions. Macro-structures are representations of meanings and references of the discourse, so they should satisfy the normal conditions of linear coherence (Dijk, 1980).

In a theory of discourse the notion of macro-structure has a more limited function; as it is used to account for the various notions of global meaning, such as topic, theme or gist. It can be implied that macro-structures in discourse are semantic objects; and according to the explicit semantics principles, meanings of words and sentences should be formulated and related to the semantic macro-structures. Coherence also plays an important role in the theory of discourse and macro-structures; as the discourse is coherent not only at the local level but also at the global level. Notions such as global meaning, global reference, topic, or theme are intimately related, and macro-structures are needed to make these relations explicit. To sum up, language use and discourse have all kinds of other properties for what a macro-structural analysis is necessary. First, abstract or summaries of discourses can be made by language users. Intuitively, these summaries are discourses that express the

global meaning or main topics of the summarized discourse, so that the summary relation between two discourses should also be formulated in terms of macro-structures. The same holds for all kinds of summarizing features of the discourse itself, such as thematical sentences, titles and subtitles, conclusions and keywords (Ibid, 1980).

Narrative studies of cognitive orientation have paid more attention to the developments in the organization of narratives in terms of goals, actions, and outcomes (Johnston 2008). Most research has used one of two major analytic frameworks; high-point analysis or story grammar approach. High-point analysis proposes that narratives give a chronological description of events that culminate at a problem constituting the high point, a subsequent resolution and a coda. It can be regarded as the deviation from the normal that makes the story worth telling and includes an evaluation by the narrator. Story grammar approach posits that a story is composed of a setting and one or more episodes that are hierarchically related. An episode is minimally constituted of a problem that initiates the subsequent events attempts at solving the problem, and the consequences of these attempts. A finer breakdown is into setting, initiating event, internal response, attempt, consequence and reaction. Both frameworks have been used to analyze children's personal narratives although story grammars have been more commonly used in the fictional narratives analysis.

Peterson and McCabe (1983) applied both high-point analysis and story grammar framework to personal narratives of 3 to 9 year olds, in their pioneer work on narrative development. High point analysis showed that 3 year olds produced two narrative events, while those who are 4 year olds combined more than two events but often out of sequence. Narratives of 5 years old were well organized and sequenced but ended prematurely at the climatic event. Six year olds and elder children told well-formed classic narratives that included information about characters, setting, events leading to the climax and resolution.

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The story grammar analysis of the same stories revealed that the older children made coherent narratives with complete complex episodic structures that included an initiating goal, a try to achieve it, and an outcome, whereas narratives of the younger children were pre-episodic.

The cross-linguistic study by Berman and Slobin and their colleagues (1994) has been considered the most comprehensive work on fictional narratives. This conducted study on narratives of English, German, Spanish, Hebrew, and Turkish speaking 3, 5, and 9 year olds and adults has elicited and documented the closely intertwined macro and micro-structural developments in the story grammar tradition by use of wordless picture book *Frog Where are you?*. The macro level analysis of the “frog stories” in the five languages revealed a progression by age from an event or action, to an episode, and finally to a global-thematic organization. Three year olds’ narrative consisted of a picture by picture descriptions with no reference to plot onset, where utterances linked on a perceptual spatial basis referred to characters within each picture that treated independently from the perspective of action or event. Five year olds’ narrative displayed emerging episodic structures with temporal organization and local casual connections. Despite considerable variability, most had an anchor tense, indicating the emergence of a narrative time distinct from the time of speech and perception, and referred to at least two of the three plot components. Nine year olds’ narratives had complete episodic structures and made reference to upcoming and previous events, showing a transition from temporal-casual to thematic organization. Evaluations in terms of character intentionality that bind plot advancing events evidenced clear differentiation of the narrative and discourse temporal axis. On the other hand, adult narratives were thematically organized included elaborated background circumstances and evaluations, and were expressed

in rhetorical style, displaying a global organization around a unified action structure.

Raba (2006) in his study aimed at studying the role of micro elements in understanding the macro elements which help in both; understanding and deciding the story line, and determining the function of the text. The researcher used content analysis of G. De Maupassant's "The Necklace". The bases of the content analysis were embodied in these major hypotheses: 1) satisfactory understanding of a text that depends on two related dimensions: the decontextualized and the contextualized knowledge of how to use a language appropriately in context; 2) relying only on one language component, grammatical rules to help in creating communicative sentences, and overlooking other language components will result in a communication breakdown. This is because both the linguistic and paralinguistic components of a language are interdependent and overlapping. Two basic tools were used for analysis: a) quantitative statistical analysis as the micro elements were tabulated and analyzed; b) qualitative analysis as the micro elements were used systematically to investigate the appropriateness level of a given item to the text as a whole. The aims of the study were achieved by indicating the role of micro- elements and macro elements in re-building and understanding a text.

*Linguistic knowledge and narrative cohesion: (Microstructure)*

Content, cohesion and staging were found to be the aspects of a narrative that make it comprehensible. The events of the story and background information are two aspects of content. Cohesion is the meaningful connection between sentences , and it can be accomplished by statements in a narrative referring back to previous statements. Staging is also another way that makes the story understandable, as it is the writer's presentation of a particular point of view at a particular point in the story (Peterson and McCabe 1991). The linguistic mechanisms used to make a story sensible from one side, and organize the discourse from the other side, are referred to as cohesive devices. Lexical

substitutions, ellipses, pronouns and connectives are included in the narrative cohesive devices (Hickmann 2003). Cohesion can also be established through words or phrases called connectives; where these connectives form casual relationships which illustrate the position of events in time. Hargood et al.(2011) identified five key variables for measuring cohesion: a) logical sense; which is the connective language used to explain the narrative content. b) Themes; referring to the concepts that communicated implicitly throughout the narrative. c) Genre; related to the presence of reoccurring features that culturally contextualize the narrative. d) Narrator; an identifiable storyteller who communicates the narrative. e) Style; which is the way narrative elements are presented within the discourse.

Developments in both macro and micro structures have been intertwined; changes in narrative function, semantic content and syntactic context of a form have occurred concurrently with changes in the narrative structure (Berman 2009). The important developments were folded into two parts: increase in productivity and syntactic complexity, and change in form-function relations.

### **A) Productivity and syntactic complexity:**

Indicators of both linguistic and structural narrative development have been given a great concern in the recent researches regarding the clinical interests. Two relatively independent dimensions, productivity and syntactic complexity, have been determined to identify the linguistic skills entailed in narrative competence. Productivity is typically measured by two indicators, which are narrative length and lexical diversity. Length is measured by number of clauses and by number of communicative units, which are called C-unit or T-unit; referring to terminal unit, and these units were defined as an independent clause and all its associated modifiers including subordinate clauses. Lexical

diversity, on the other hand, is measured by a number of different words. The best indicators of syntactic complexity are found to be mean length of C-units, subordinate clause types (such as, adverbial, relative and complement clauses) and clausal density (mean number of subordinate clauses per unit) (Bishop and Donlan 2005, Heilmann et al.2010 and Makinen et al. 2014).

Productivity and syntactic complexity has been shown in every study of narrative development to increase with age. Five-year-olds' narratives differ from younger and older children's, displaying a transitional picture, and significant changes in these dimensions are observed between 5 to 9 years of age ( Johnston 2008; Justice et al. 2006). Research has focused on the relations between the well formedness of expressive skills in narrative and macrostructural changes, as quantitative measures of productivity and complexity are not sufficient indicators of these indices in a narrative. Findings variously demonstrate that increases in productivity and complexity are correlated with increases in the number of episodic components children incorporate in their stories (Fernandez 2013; Heilmann et al. 2010). Strong evidence for the relationship between productivity, syntactic complexity and sophistication of episodic structuring has been provided by ( Liles et al. 1995). They demonstrated that measures of linguistic structure as grammatical use of subordinate clauses and productivity within subordinate clauses, and measures of episodic structure like proportion of episodic components expressed over total number of episodes had been obtained from narratives of 7- to 12- year olds loaded on two different factors, indicating independent dimensions.

#### **B) Relations between linguistic form- discourse function:**

The idea of cohesion as a way of tying text together to aide flow and understanding has been explored in a range of research field. Cohesion is regarded as the quantitative

perspective from which relations between narrative structure and microstructural features are examined. It refers to the degree to which the propositions and character references within a narrative are linguistically connected and information flow across utterances is regulated as well (Hickmann 2003). The term of cohesion refers to the content relationship, Michael Halliday and Ruqaiya Hassan (1976) have proposed five cohesive devices in English as a mark of tying and linking the discourse and the different parts of the text in a logical way. Cohesion has been classified into two broad categories: grammatical and lexical cohesion. Grammatical cohesion marks the semantic link between clauses and sentences in written discourse and between utterances in speech. Lexical cohesion, on the other hand, refers to the usage of the lexical items such as verbs, adjectives, nouns and adverbs that are related to the consistency of the text. The most studied cohesive mechanisms in children's narratives are the use of conjunctions for temporal and casual connectivity, the use of noun phrases, pronouns and ellipsis for referentiality.

Berman (2009) documented the close relationship between children's narrative organization skills and advances in their use of grammatical forms (verb tense, aspect, voice,...etc.) from one side, and complex syntactic structures (coordinating and subordinating constructions) from the other side. He also went farther to demonstrate that developments in the use of cohesive devices could involve changing relations between linguistic form and discourse function by giving an example; concerning the changing uses of the conjunction "and" characterized in terms of its position in the utterance, its discourse function and the intention it expresses. According to his words, at the age of three or four "and" is used utterance initially to announce that the narrator

has more to say in the same conversational turn, and the intention signaled “I have more to say.”. At the age of five or six, its position is also clause initial where its function is to chain events in chronological sequence, and the intention is “something else/ more happened”. Finally, at the age of nine or ten “and” is text embedded and works to chunk within a given discourse topic; the intention conveyed here is “the events or states are related”.

Narrative cohesion is explored by Hudson from the perspective of investigating children’s understanding of narratives based on what a child can explain or recall. The work compares straightforward stories with a high cohesion to more difficult incoherent stories, and analyses the coherence of stories constructed by the children. Hudson cohesive devices’ are largely centered around the logical sense of the narratives which have been measured through: a) the presence of conjunction; that are connective terms in four categories ranging from the simple such as “and” to the temporal such as “then”. b) Prepositional phrases and relative clauses; which are relative explanations triggered by words such as “who, that”. c) anaphoric reference; referring to earlier imparted information.

*How was Genette’s narrative discourse theory and Jauss’s reception theory been integrated to form a narratological approach for narrative discourse?*

**A narratological approach for narrative discourse:**

The research of narrative generation system is a challenging theme as it has a close relationship to various topics such as problem solving, planning, schema, story grammar, natural language generation, creativity,...etc. Interdisciplinary approaches with narratology and literary theories are also emerging in the recent years. Akimoto and Ogata (2012) has mentioned that the common framework for

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the narrative generation system consists of three stages: story, discourse and surface representations; either by language, animated movie or music. They have illustrated that the story is the content or a narrated temporal sequence of events, and discourse is the organization of a story or the narrated structure of events; and they are generated as the conceptual representation forms or deep structures of narrative. Discourse phase does not equal natural language generation phase; it means the internal structure of narrative representation.

### a) *Genette's narrative discourse theory:*

Genette is a representative literary theorist and narratologist mainly associated with structuralism. Genette's discourse theory categorizes comparatively and clearly various types of discourse techniques through the novel analysis. The theory consists of three broad categories: tense which is relevant to the relationship between story's time and discourse's time, mood that is relevant to the modality for regulating narrative information, and voice that is relevant to the relationship among narrating, story and discourse. According to the theory, when a text is written, technical choices must be made in view of producing a particular result in the story's verbal representation. In this way, the narrative employs distancing and other effects to create a particular narrative mood that governs the regulation of the narrative information provided to the reader. The study of narrative mood requires assessing the distance between the narrator and the story as it helps to determine the degree of precision in a narrative and the accuracy of the information conveyed. Four types of discourse were illustrated in the theory where each demonstrated progressively greater distance taken by the narrator with respect to the text: 1) narratized speech: the character's words and actions are integrated into the narration and are treated like any other event. 2) transposed speech, indirect

style: the character's words or actions are reported by the narrator who presents them with his interpretation. 3) transposed speech, free indirect style: the character's words or actions are reported by the narrator, but without using a subordinating conjunction. 4) reported speech: the character's words are cited verbatim by the narrator (Akimoto and Ogata, 2012).

Genette has presented the notion of narrative distance as a starting point, as he followed it by listing the five functions of the narrator that have revealed to which degree the narrator intervenes in his narrative. The narrative function is the first and it is also a fundamental one in which this role is assumed by the narrator; whether present in the text or not. The second function is the directing function, when the narrator interrupts the story to comment on the organization or articulation of his text. The third one, the communication function, is when the narrator addresses the narratee directly in order to establish and maintain contact. The fourth function is the testimonial function, where the narrator affirms the truth of his story, the degree of precision in his narration, his certainty regarding the events, and his sources of information. This function also comes into play when the narrator expresses his emotions about the story. The fifth and the last function is the ideological function, where the narrator interrupts his story to introduce instructive comments or general wisdom concerning his narrative.

The third category of the theory is the narrative instance that is said to be the conjunction between the narrative voice (who is speaking?), time of narration (when does the telling occur and if it is relative to the story?), and narrative perspective (through whom we are perceiving). Genette describes four kinds of narration: a) *subsequent narration* is the most common temporal position; where the narrator tells what happened in some past time, b) *prior narration* that often takes the form of a dream or prophecy; as the narrator tells what is going to happen at some future time, c) *simultaneous narration*; where the narrator tells his story at the very moment it occurs, and d) *interpolated narration*; which is the

complex type as it combines subsequent and simultaneous narration (Guillemette, L. etal. ,2016).

*b) Jauss's reception theory:*

Reception theory focuses on the reception or reading processes of literary works and it can be considered a standpoint in modern literary theories and narratology. In this theory, readers contribute strongly to the production process of literary works as a whole. Hans Robert Jauss is a representative theorist of this area by proposing an idea to characterize literary history based on the concept of "horizon of expectation", which means a kind of previous knowledge for positioning a new work on the context of readers' experiences of reading. Conceptualized by Hans Jauss , Reception Theory refers to a historical application of the Reader Response theory, emphasizing altering interpretive and evaluative responses of generations of readers to a text. It focuses on the scope for negotiation and opposition on the part of the general public as they interpret the meanings of the text based on their respective cultural background and life experiences. A reader's response to a text is the joint product of the reader's own horizon of expectations from one side, and the confirmations, disappointments, refutations and reformulations of these expectations from the other side. An evolving historical tradition of interpretations and evaluations of a literary work has been developed as, the linguistic and aesthetic expectation of readers are changeable from one hand, and the text as well as its criticisms are accessible to the readers and critics from the other hand. Jauss refers to this tradition as a continuous dialectic between the text and the horizon of successive readers, as the literary text in itself does not possess an inherent meaning or value. He seeks to bring about a compromise between that interpretation which ignores history and that which ignores the text in favor of social theories. According to Jauss, any work can not be judged as universal as it will make the same appeal to or impact on readers of all eras. Jauss thinks that we regard our interpretations as stemming

from a dialogue between the past and the present and so representing a fusion of horizons (NASRULLAH MAMBROL, 2018).

The role of the reader is crucial for the reception theory and reader-response criticism. Reception theory has had its greatest impact in Germany while reader-response criticism is associated mainly American criticism. Jauss does not fit well into a reader-response framework, but he characterizes literary history using a concept of “horizon of expectation”; where the artistic character of a new work is grasped through the disparity between the given horizon and the work. The appearance of a new work may result in the change of an old horizon. Literary works are continuously changing through the interaction between authors and readers in this theory. As Newton explains it, Jauss uses Gadamer’s concept of a fusion of horizons; a fusion that occurs between the past experiences embodied in the text and the interests of its present-day readers, to discuss the relation between the original reception of a literary text and how it is perceived at different stages in history up to the current moment. Theorists who analyze media through reception studies are concerned with the experience, for example, of reading a book or watching a movie or a television program, and how meaning is created through that experience. Reception theory places the reader or the viewer in the context, taking into account all of the various factors that might influence how he/she will read and create meaning from the text (Newton, 1988).

***A narraotlogical approach of a system based on Genette’s and Jauss’s theories:***

Akimoto and Ogata (2012) in their research have proposed a computational system of a narrative discourse generation and its implementation. In the system, Genette’s discourse theory is reconstructed as discourse techniques which transform the tree structure for a story into discourse structures. They also have introduced Jauss’s reception theory to construct the control mechanism, which continues discourse generation through generation cycles based on the interaction between both narrator and

narrate mechanisms. Moreover, they have attempted two kinds of performance checks and two types of evaluation experiments, and confirmed that the system generates diverse discourse structures on rough correspondence with generative parameters. Their research has shown that two different types of literary knowledge are organically integrated into a system's framework.

The researchers have proposed a narrative discourse system using both ideas Genette and Jauss. This system has been intended to be positioned in the part of narrative discourse in the common framework for the narrative generation system. In the proposed discourse system, each category in Genette theory is elaborately formalized as a discourse technique for transforming a story structure or the part into a discourse structure. And Jauss theory has also been simply interpreted as a mechanism; in which above discourse construction process is controlled through the interaction between narrator mechanism with generative parameters and narrate mechanism with expectation parameters. The narrator and the narrate do not mean real existences but virtual agents inside the system. In their implementation, both narrator and narrate are individual models. Their narrative generation research has been an exploratory approach through the incremental revision of a variety of elements or modules and a flexible framework integration for the step-by-step expansion where the conversion is prepared. By reference to the description about the effects of discourse techniques by Genette (1972), the researchers defined discourse parameters including p1: supplement, p2: complexity, p3: suspense, p4: length, p5: hiding, p6: descriptiveness, p7: repetition, p8: diffuseness, p9: implication, and p10: temporal independency. These parameters are associated with the feature and the effect of constructed discourse structures, and are used for generative goals for narrator and expectations for narrate. They also illustrated quantitative criteria for measuring the degree of attainment of each parameter in a generated discourse, where these criteria are not based on the

cognitive effects for recipient, but structural features ;which can be calculated from the number and order of internal nodes in the discourse tree structure.

Akimoto and Ogata (2012), in their research, mentioned the kinds of discourse techniques as follows:

- 1) External analepsis; which refers to narrating past events positioned outside of story's time range that are not included in the story.
- 2) Complementary analepsis-ellipsis; which refers also to narrating past events that are lacked of the original position.
- 3) Complementary analepsis-paralipsis; that is narrating past events partially lacked of the original position.
- 4) Repetitive analepsis: Narrating past events once more.
- 5) External prolepsis; which is related to narrating prospective events positioned outside the story's time range.
- 6) Complementary prolepsis-ellipses : Narrating prospective events lacked of the original position.
- 7) Complementary prolepsis-paralipsis: Narrating prospective events partially lacked of the original position.
- 8) Repetitive prolepsis: Narrating prospective events that are narrated before at the original position.
- 9) Achronie: Narrating events which have unidentified temporal relation with the story's time.
- 10)Pause: Pausing temporal progress of the story by inserting descriptions.
- 11)Implicit ellipsis: Skipping one part of story.
- 12)Repeating: Narrating some events twice.
- 13)Paralipsis: Narrating less information than original sequence of the events.

The researchers implemented the system with Common Lisp; as it has consisted mainly of three main elements: discourse techniques, narrator mechanism, and narrate mechanism. The program contains about 60 kinds of defined functions, and they have provided supplemental data for events and descriptive information to use in external

analepsis, external prolepsis, achronie and pause. They organized their steps by providing an input story, then identifying the generative parameters, and introducing a generated discourse; where thirteen kinds of discourse techniques are applied. The input story directly used a generated result of a story generation system by Ogata and Terano (1991) which used a story grammar based on Propp theory (Propp, 1969). The researchers showed that the proposed system could be combined with other components in the narrative generation system architecture.

Both of Akimoto and Ogata thought that the evaluation of narrative generation system should be extremely done with a goal of narrative qualitative progress such as the improvement of creativity and interestingness; they actually related their idea to Callaway and Lester (2002) who proposed some evaluation items. The researchers attempted fundamental checks of the performance and simple evaluations. The first two attempts were for the performance confirmation. They analyzed the aspect of logical structure in generated discourse representations in the first check, then followed by an important purpose of the current system which was the realization of no arbitrary diversity in the generation. First was a simple attempt for confirming whether changing generative goals resulted in the diversity of the generated texts. While, second was an experiment for investigating narrative diversity through a generation cycle based on the interaction between narrator and narrate. In the last experiment, they quantitatively verified the correspondence relationship between used parameters and generated discourses. Finally, although this research proposed a computational system of narrative discourse generation and its implementation, it did not directly treat the aspect of human cognition. But, it indicated that advanced

literary knowledge which has been an important part of human cognition could be studied as a system, especially as a computational system, more beyond the traditional boundaries of fields of the study.

**The pedagogical implications of the narratological approach:**

- 1) Narrative discourse elements should be identified and explained to the language learners at different grades; to enable them demonstrate the correlation between past and present actions as well as the manipulation of narrative sequence for didactic purposes.
- 2) Literature in general and narrative discourse in specific, will increase all language skills as they will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage as well as complex and exact syntax.
- 3) recommend four tools that language teachers can utilize to
- 4) modify their interaction style to enhance students' comprehension: create opportunities for
- 5) students to initiate conversation, systematically repeat key words provided by students, use
- 6) reiteration to emphasize grammatical patterns and refer to contextual background. With this
- 7) study I hope to open new doors in the field of preschool language acquisition in Japan and
- 8) encourage more researchers to focus on quality of instruction of second language educator
- 3) Language teachers are recommended to utilize some techniques for modifying their interaction style and enhancing their students' comprehension. These techniques could be: creating opportunities for students to initiate conversation, systematically repeating key words provided by the students, posing open-ended questions, offering new information that helps in reconstructing the past or fictional

- events, using reiteration to emphasize grammatical patterns and referring to contextual background.
- 4) EFL instructors should hold classes asking the language learners to either speak about or write real past experiences, or imaginary situations; informing the students how the text is organized, what are the appropriate lexical and grammatical choices, and how can the situational context limit the type of discourse used.
  - 5) EFL learners should not only comprehend the role of the narrator in the narrative writings, but also assess the distance between the narrator and the story to determine the degree of precision in a narrative and critically analyze the accuracy of the information conveyed.
  - 6) Language teachers have to clarify to the language learners the functions of the narrator and how he is intervened in his/her narrative: asking the students to interpret the narrator's words from the historical, cultural and linguistic background.
  - 7) EFL instructors, especially those who are majored in teaching literary works, have to identify and illustrate the kinds of the discourse techniques to their students while teaching the works of art. They also should give examples related to the novels, dramas, or poems they are explaining.
  - 8) Language learners should comprehend and apply while studying the literary works the three main elements of a narrative discourse: discourse techniques, narrator mechanism and narrate mechanism; either by writing or telling short stories using the discourse techniques and reflecting the narrator's words and analyzing them from the recipients' perspectives.
  - 9) In teaching poetry, instructors should paraphrase how the stanzas are related from one side, and the relations between linguistic form and discourse function from the other side.

10) The integrated narratological approach of Genette's narrative discourse theory and Jauss's reception theory could be beneficial in teaching the authentic literary texts for adult advanced language learners. As the first theory, cares about the organization of the text and the various roles of the narrator, while the second theory is concerned with the recipients and how they respond to the text from different perspectives.

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