

Narrative: Different Concepts and Configurations

Karamjit Kaur

Research Scholar, Department of Punjabi, Desh Bhagat University, Mandi Gobindgarh, India

Narrative is the primary carrier of communication of ideas. It is a method of expressing and understanding individual or group experiences from the earliest stages of human civilization, which is one of the basic tenets of human existence. Ever since a human being has learned to communicate his feelings, the narration is considered to have started. "The history of narrative begins with the history of humanity. To date, there has been no culture that does not have a narrative." [1] Narrative is involved in every human phenomenon in one form or another. Roland Barthes writes of its ubiquity: "The narrative is international, prehistoric, and multicultural. It is as vast as life itself." [2] Where human beings have the ability to remember events, there is also the danger of forgetting a lot. From this perspective, Paul Cobley writes, highlighting the importance of narrative, that without narration, human history would sink into the obscurity of forgetfulness, where everything becomes equal.

Word 'Narrative' derived from the Latin word *narrare* via French; Which means "to tell". It is the narration of presenting the interrelated real or fictional events orally or in writing to the listener or the reader. The medium of narration can be both linguistic and non - linguistic. It is a manifestation of creation, which expresses real or imaginary events in a chronological order, filled with the gaps of imagination. "A chronological representation of at least two real or fictional events is called a narrative." [3] Narrative is not synonymous of 'story' but narrative is the main feature of story. Narrative, plot, and story are closely intertwined, but Paul Cobley writes, distinguishing between narrative, plot and narrative:

"All the events that are to be told are stories. The sequence of events that show that these events are interconnected and should occur in relation to each other is a plot. The way these events unfold is narrative." [4]

Paul Cobley, in his book *Narrative and the Self*, uses pre - narrative, narrative and meta - narrative concepts to show that the events of a story differ from the author before the narrative is structured. They are very important in the narrative organization. During the narrative presentation, those events are expressed with an artistic plan of time and place. A paradigm is formed when the narrative gaps are filled by hints, comments, references.

Not everything that happens in a natural sequence is presented by the speaker. The narrator chooses some events from the vast object - reality and omits some. This selection of events for presentation is the main feature of the narrative. Selecting events from natural chronology and arranging them in a sequence illustrates the importance of sequence in narrative. Dr. Dhanwant Kaur writes:

"Narrative is an artistic plan that arranges events in a particular classical order and builds characters to present the work." [5]

Chronology in the narrative is the main feature of the narrative that distinguishes it from non - narrative genres. The feature of narrative - expression method is that the narrative starts from one point and reaches to the last point. "Narrative is a sequence that begins and moves steadily toward the end." [6] Anything that comes between the starting point of the narrative journey and the ending point reveals the form of the narrative. One thing that is important in narrative development is that there must be some kind of 'pause', 'change', 'cycle', and 'interval' between the beginning point of the narrative and the end point. They bring joy to the reader / listener. The reader does his work while reading.

From the narrative journey, two concepts of narrative emerge - 'narrative - place' and 'narrative - time'. Narrative progress means that there is such a thing as 'narrative - place'. Narrative events have one or another place of occurrence so it is natural for the concept of 'place' to exist in the narrative. The narrative delays moving slowly towards its end; This means that the narrative occupies the place. This dynamic of narrative is very maturely illustrated by the French critic and cultural theorist Roland Barthes in his book *S/Z* (1974) through his analysis of Balzac's story *Sarasin*. He prepared a new reading of the work through five narrative codes. The *ProAir etic Code* deals with the linear relationships of events in a narrative. Character traits are identified by *seismic code*. The significance of the various details of the narrative work is identified by the *symbolic code*. *Cultural code* refers to the traditional body of knowledge contained in the composition and in this context the composition tends to communicate its unique meaning. All of these codes serve as a means of highlighting the different meanings in the composition. The fifth *Hermeneutic code* relates to our current discussion. This code plays a dual role in establishing the concept of 'Narrative - Space'. On the one hand, it pushes the narrative work towards the end, and on the other hand, it slows down the narrative progress with 'word - trick', 'temptation' and 'contrived answers'. This code highlights elements in the narrative that are not fully elaborated and create a state of mystery for the reader / listener. Questions arise in the mind of the reader / listener which demand more details. To illustrate the "word - trick" in narrative progression, Paul Cobley quotes Peter Brooks, who further elaborates on Roland Barthes' code and compares it to "detours." According to him, "the circular paths in the narrative are so intricately woven that they do not seem to cause a delay in the narrative's progress but rather suppress the dialogue or the sequence." [7]

When the concept of 'space' emerges in the narrative, then the concept of 'time' also emerges. During a 'narrative journey' (from the starting point to the top) all the works involved in the narrative work take place in a time frame. To make the concept of 'time' clearer in the narrative, Paul Cobley explains it through the concepts of 'extended - time' and 'personal - time'. He connects objective - time with the universe. Man cannot interfere in objective time. Subjective - time is a temporary path as it is experienced by a human being throughout his life. It is not possible for a human being to measure objective time but subjective time has no existence without objective time. The two are interrelated. The discovery of the calendar by man has acted as a mediator between the two forms of time. The calendar is a linear - narrative sequence - Sunday, Monday, Tuesday. . . . and January, February, March. . . etc. [8] Narrative is not just about focusing on a single point of time but also about future hope and past memories. The narrator sometimes serves the end of the work at the beginning and reveals the event at the end. Thus, the element of 'time' in the narrative keeps the reader at the crossroads of narrative and impermanence while controlling the events of the narrative.

As well as the chronology of events in the narrative, the 'period of occurrence' of the events is also important which reveals the concept of 'narrative motion'. The 'events' of the events of the story may have spread from moment to ages but their presentation in the narrative is artificial. That is why 'Story Time' and 'Narrative Time' exist separately. "The narrative speed of a narrative is equal to the interrelationship between the duration of events and the length of the narrative (words, phrases, paragraphs, pages, etc. used to represent events). "[9] If one narrator presents the events of two days in two pages and the other narrator presents the same events in one page, then the speed of narration narrated by the other narrator is higher than the first. "One moment of the story can spread over many pages of the narrative. In this way, cosmic time takes on a very different look in the narrative." [10]

Prince divides narrative motion into five categories: footnotes, pause, scene, summary and spread. The speed of narration is infinite in the case of the footnote sign. A long narrative is expressed in a few words through the passage. When any part of the narrative does not coincide with the main narrative events, it is called a 'pause' situation and the narrative stops completely. This situation occurs when the speaker touches something completely different by interrupting the presentation of the main event / events. When there is a similarity between 'event - time' and 'narration - time', it is called 'scene'. A 'scene' is an illustration of an event occurring in a natural time as it occurs in the same period of time. In this case the narrative motion is equal to the actual occurrence motion of the event. The position between the footprint and the scene is called 'summary'. This is the case when the narrative time is less than the time of occurrence of events but the time should be spent through brief presentation of events instead of omission of words. Narrative speed is greater than 'scene'. The position between the scene and the pause is 'spread'. The pace of the narrative does not stop but slows down. This is a method of narration that is used to elaborate on the moments. [11]

Historians have developed the concept of the numerical level of events, the frequency of events, from the comparison between the events of the narrative and the events of the narrative. How many times an event occurs in the narrative; From this point of view, there are four forms of 'incidental frequency' - singular, anaphoric, repetitive, iterative. According to the singulative frequency of events, what happened once in the story also happens once in the narrative. According to the anaphoric frequency, what happened many times in the story also happens many times in the narrative. Repetitive repetition occurs when a single event in the story is repeated over and over again. According to the iterative frequency, the event which happened many times in the story is narrated once in the narrative.

Many elements contribute to the structure and texture of the narrative. Dr. Baldev Singh Dhaliwal has called 'story element' the main hallmark of the narrative. [12] The modern literary genres are novels, stories, plays, biographies, autobiographies, epic poems, travelogues, memoirs, sketches, etc. Rhetoric is predominant in all these genres. These narrative compositions, which take the form of a combination of elements, are primarily fictional elements. Narrative is created with proper arrangement of narrator and narrative elements (characters, events, language) etc. [13] But it is worth remembering here that in spite of the common constructive elements, each narrative genre has a unique existence. In any narrative metaphor, the artistic combination of these elements communicates meaning in its own unique structure. Narrative thus becomes the mode of expression of these metaphors but the basic foundations of their rules and methods of existence are different.

The narrator is an element of narrative genres without which the narrative cannot be speculated. The rest of the narrative elements do not have the capacity to be narrative in unit form. It is the narrator who separates the narrative works from the non - narrative works. The narrator and the narrator - listener are the sources of narrative of any narrative work which are active in the narrative organization. The narrator presents the narratives through artistic insight into the narrative by absorbing the events with his ability and vision. "In a narrative organization, the character unites at the level of narrative, the character unites at the level of narrative, and the narrator unites at the level of narration." [14] The narrator creates the narrative as a non - ancestral (omniscient) or superlative (character - like) speaker according to the needs of the person. Neither of the two forms of narrator can be called superior. About the limitations and possibilities of non - ancestral narrator and ancestral narrator. Dhaliwal explains:

"Both forms have their limitations and possibilities. The non - ancestral narrator, with the right to be omniscient, can offer many things which the ancestral narrator cannot. For example, an elite narrator can only describe the mood of his own character, not that of another character. He can only describe the actions (physical and mental) of the other character and is bound to present a reflection of his state of mind through them. But the kind of personal touching style that makes the reader feel like the existence of an ancestral

narrator probably doesn't belong to any other ancestral narrator. "[15]

When combining narrative events, the narrator follows his particular point of view. Which character the reader/listener sympathizes with, which event is repeated and which event is summarized, depends on the narrator's point of view. The artistry of the narrator is that he communicates his ideology while appearing impartial. The narrator has to create a living fictional image through the combination of narrative elements. It is the narrator who is in line with his ideology who decides what to show and what to hide from the whole set of events. The selection of events from the vast world of events is narrative. The limitation of the narrator, along with the manifestation of his creative vision, is that the vitality of the fictional image for communication cannot be at stake. The narrator uses the technique of focusing to express his ideological concerns. "Which character, event or description is to be fixed at the center and who is to be marginalized, what kind of narrative circle is to be created, all this is done by the narrator focusing." [16]

The narrator naturally fills the narrative gap by creating a logical sequence of events and narrating the actions of the characters to create his own neutral impression and communicates his ideology under the guise of artistry. The intention of the narrator to inculcate in the minds of the readers a feeling of sympathy or contempt for a particular character, keeping in view the internal and external condition of the characters, is also to communicate his ideology. According to Jameson Frederick "narrative is a social symbolic act." [17] With the reference of Jameson's view, Baldev Singh Dhaliwal offers a possible view of the narrator, an element active in the narrative organization:

"The presence of the narrator in the story will not be purely technical but will be conducive to a conscious active personality and will open a new avenue for the narrator to study the narrator." [18]

The narrator works to create the ability to translate the already understood meaning of words when using them for visualization, communication, aesthetic expression. Even words that seem ordinary and simple become special because of the genius of the narrator.

Become holders of events are accepted as the main element in the structure of narrative work. Narrative works take the form of 'event management'. "It simply came to our notice then.

This change in circumstances is called a process." [19] The process takes place in a definite plan and period. In no narrative organization, however, there is no upper limit of events, but a narrative work must contain at least two events, since no single event in a place alone can be a definite narrative; It is merely objective or subjective information communication.

In any narrative work the events are interconnected in such a way that they must be presented in relation to each other. "The interrelationships between two events or series of events in the narrative are not only temporary and local but

also causality." [20] The presentation of one event causes another event. This relationship between events may reflect the psychological order. For example, in a narrative, a character does something as a result of his mood. Similarly, the interrelationship of events can reflect philosophical order, political order, social order etc. Apart from this the interrelationship of events can also be seen in terms of their relevance in the narrative organization. Less meaningful or non - meaningful events are omitted from the natural sequence of events for narrative presentation. The selection of events for presentation is an essential feature of the narrative. The narrator plans in a particular chronological order when presenting the events that took place in the natural sequence due to the process of the event in the artificial period. In a narrative work, a meaningful narrative image is created as the narrator progresses from the beginning to the end by planning the events in a certain order of time and place. The concepts of event duration, planning, narrative speed and frequency must be understood in order to arrive at a definite sequence of events in a narrative work. An understanding of the unique organization of events, the speed at which events occur, the repetition of an event, the summary of an event, and the elaboration of an event, etc., can be a means of unraveling the many layers of narrative composition.

After the events, the next important element of the narrative work is the character. In historiographical study, the character is accepted as an agent rather than as an existence. What is a character? What does the character do better than that? More important. The characters in the narrative organization are fictional creations; Whose face resembles real human beings but he is not a real human being. According to Mieke Bal, "Those (characters) are fake, imaginary, fabricated creatures: people without blood and flesh." [21] The character in the narrative is a complex semantic unit. In modern narrative works, unlike in medieval folklore, the character is not identified as a hero or a villain, but a character of complex existence with more than one identity. A character is an artistic image created through various narrative methods and techniques. Although they are not human beings, they seem to play the role of living beings in creation. Behind the character image formed in the mind of the reader while reading the narrative work, the techniques used by the narrator to create the character image work. Mieke Bal mentions four such methods: 1. repetition, 2. accumulation, 3. relation, 4. transformation. His actions and qualities are repeated over and over again to make the characters more receptive. More factual information is gathered about the character to reveal his character traits. What kind of relationship (opposition or harmony) one character has with other characters also reveals the character of the character. The practical transformation of the character also helps in the creation of character image. Different historians have classified the characters by different criteria. Vladimir Propp defines seven categories of characters in folklore. Grams defines character as functional and divides it into three categories (subject - object, destinataire - destinataire, adjutant opposites). Hendrix divides the characters into protagonist and antagonist categories. In addition, Lukacs introduced the concept of representative character, a problematic protagonist, and an unfamiliar character. [22]

Narrative is also a linguistic arrangement. The narrator becomes conscious when using a vocabulary of pre-determined semantics in narrative creation and develops in them the ability to translate meaning. It is this process of symbolism of language that gives artistry to the language of literary creation. Russian materialists, through the separation of the everyday working language and the artistic language, asserted that the language in literary works is artistic in its alienated form. Its nature is symbolic. This language is also defined as a meta-language." [23] Rolling Stone also draws our attention to the artificial and relative nature of linguistic symbols. Fair and innocent looking symbols have such a slippery and alternating nature during communication that every reader of the narrative work and Every reviewer redefines them according to his vision and perception. The transliteration of linguistic symbols during this process of decoding; It is because of their own ability, artistry and unfamiliar form. Thus, the fictional language plays an important role in the narrative organization.

Different historians at different stages of development of narrative have considered and elaborated on the concepts of narrative from many angles. The elements of narrator, creator - vision, reader / listener, character, fictional language, event management, scene - telling, dialogue, etc., also have their own unique existence and also play a role as helpers of each other. The neat arrangement of all the elements gives excellence to the narrative work. The narrative of a narrative work can be distinguished from the correct organization of these elements.

References

- [1] Roland Barthes, Image Music Text, p.79
- [2] Roland Barthes, Image Music Text, p.79
- [3] Gernald Prince, Narratology, p. 4
- [4] Paul Cobley, Narrative, p. 5, 6
- [5] Dhanwant Kaur (Dr.), Aadhunik Punajbi kahani: Birtant Shastri Adhiain, p. 16
- [6] Paul Cobley, Narrative, p.9
- [7] Paul Cobley, Narrative, p.13
- [8] Paul Cobley, Narrative, pp 16-17
- [9] Gerald Prince, Narratology, p-55
- [10] Dhanwant Kaur (Dr.), Aadhunik Punajbi kahani: Birtant Shastri Adhiain, p. 23
- [11] Gerald Prince, Narratology, p-55-57
- [12] Dhaliwal, Baldev Singh, Birtantak Pravachan Ate Vichardhark Pripekh, p. 99
- [13] Dhaliwal, Baldev Singh, Birtantak Pravachan Ate Vichardhark Pripekh, Khoj Patrika Ank 62, September-2005, p.99
- [14] Dhanwant Kaur (Dr.), Aadhunik Punajbi kahani: Birtant Shastri Adhiain, p.37
- [15] Dhaliwal, Baldev Singh, Kahani Shastar Ate Punjabi Kahani, p. 39
- [16] Dhaliwal, Baldev Singh, Birtantak Pravachan Ate Vichardhark Pripekh, Khoj Patrika Ank 62, September-2005, p.107
- [17] Dhaliwal, Baldev Singh, Kahani Shastar Ate Punjabi Kahani, p. 40cited
- [18] Dhaliwal, Baldev Singh, Kahani Shastar Ate Punjabi Kahani, p.40

- [19] Dhanwant Kaur (Dr.), Aadhunik Punajbi kahani: Birtant Shastri Adhiain, p.15
- [20] Gerald Prince, Narratology, p-66
- [21] Mieke Bal, Narratology, p.80
- [22] Dhanwant Kaur (Dr.), Aadhunik Punajbi kahani: Birtant Shastri Adhiain, p.32 cited
- [23] Dhaliwal, Baldev Singh, Kahani Shastar Ate Punjabi Kahani, p. 38