The Republic

On stories

- Content
  - “Influence people (66, 71, 73)”
  - “The more ‘poetic’ the more influential (66)”
  - Heroes/gods shouldn’t be weak (68, 71)
  - Shouldn’t show bad deeds of gods/heroes (72)
  - Told as: diegesis or mimesis (73)
  - Forms: tragedy, comedy, dithyramb (75)
  - “Imitate what is good” (77, 78, 79)
  - Style: pure & mixed (79)

- Style
  - Told as: diegesis or mimesis (73)
  - Forms: tragedy, comedy, dithyramb (75)
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Kallipolis (100)

- Gold: rulers
- Silver: guardians
- Iron, bronze: producers, farmers, craftsmen (100)

Levels of reality (300)

1. Natural objects
2. Made objects based on nature
3. Imitation of made objects

Role of poets

- People believe poets (302)
- Poets have no grasp of the truth (304)

THE REPUBLIC

On imitation

- Imitator has a poor understanding
- Third removed from the truth
- Does not appeal to reason (307)
- Elicits sympathy for hero (310)

Conclusion

- Poets (“imitators”) should be banished from Kallipolis (310)
Aristotle—*Poetics*

**Study of Poetry (2 ¶1)**
- “various kinds”
- “plot”
- “structure”
- “whatever else”

**Modes of imitation (3 ¶2)**
- **Kinds**
  - Epic
  - Tragedy
  - Comedy
  - Dithyramb
- **Features**
  - **Medium**
    - sound-music (3 ¶4)
    - images-painting (1)
    - language-theater (4 ¶5)
  - **Object**
    - “[humans] in action”
  - **Manner**
    - Better → Tragedy
    - Worse → Comedy
    - Same

**Imitation (3 ¶2)**
- **Medium**
- **Object** (5 ¶8)
  - “[humans] in action”
- **Manner** (6 ¶10)
  - Diegesis
  - Mimesis

**Poetry**
- **Origins** (8 ¶13)
  - “Instinct of imitation”
  - “Instinct for harmony and rhythm”
- **Directions** (9 ¶15)
  - graver spirits = noble actions
  - trivial sort = meaner persons
- **Types** (11 ¶19)

**Tragedy**
- Defined: “Tragedy... is an imitation of action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament...; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions.” (13 ¶23)

**Elements (15 ¶28)**
- **Plot**: “first principle” (¶28)
- **Character** (¶28)
- **Thought** (¶29)
- **Diction** (¶30)
- **Spectacle**
- **Song**

**Macro Structure (17 ¶34)**
- **Beginning**
- **Middle**
- **End**

**Perfect (28 ¶47)**

**Length**: “Embraced by memory” (18 ¶35)

**Plot**
- **Laws** (18 ¶35)
  - Probability
  - Necessity
  - Good Fortune
  - Bad Fortune
  - One Action
  - Necessary Elements
  - Simple
  - Complex
  - Reversal (20)
  - Recognition (20,30)
  - Scene of suffering (21)

**Unity (19 ¶36)**

**Types (24 ¶40,41)**
- **Simple**
- **Complex**

**Elements (34 ¶55)**
- **Characters**: (23 ¶28,31,50)
MORPHOLOGY OF THE FOLKTALE

**Problem**
- Studies
- Aims
  - Veselovskij
  - Bédier

**Method & Material**
- Study of fairy tales
  - Corpus = Aarne (300–749)

**Veselovskij**
- Actions = what
- Functions = how
- Dramatis personae = who

**Structural Elements**
- Introductory Sequence
- Body of the Story
- Donor Sequence
- Hero’s Return

**Dramatis Personae**
- 1. The villain
- 2. The dispatcher
- 3. The (magical) helper
- 4. The princess or prize
- 5. Her father
- 6. The donor
- 7. The hero or victim/seeker hero
- 8. False hero

**Auxiliary Elements**
- Notification
- Trebling — How many elements?
- Repetition — How many times?
- Motivations

- Gathering of information (Speránskij)
- Lack of analysis
- Methods more than materials (4)
- Not a taxonomy
- Structure (6) → Components (7)
- Theme = Motif (elements) (12)
- Constants + Variables = Tale (13)
Genette’s *Narrative Discourse*

NARRATIVE THEORY & POETICS—CRW 5321—FALL 2023

NOVEMBER 16, 2023

0. Terms

Some critical terms coined by Genette in context:

Genette

\[ \begin{align*}
\text{Story:} & \text{ the events narrated} \\
\text{Narrating:} & \text{ the act of narrating} \\
\text{Narrative:} & \text{ the “text” produced by Narrating}
\end{align*} \]

Todorov

\[ \begin{align*}
\text{Tense:} & \text{ time story vs. time of the telling} \\
\text{Aspect:} & \text{ how the narrator “sees” the story} \\
\text{Mood:} & \text{ the type of discourse used to tell the story}
\end{align*} \]

James

\[ \begin{align*}
\text{Showing:} & \text{ representation} \\
\text{Telling:} & \text{ narration}
\end{align*} \]

Aristotle

\[ \begin{align*}
\text{Mimesis:} & \text{ perfect imitation} \\
\text{Diegesis:} & \text{ pure narrative}
\end{align*} \]

1. Three Layers

Rather than placing them in a layered structure, Genette emphasizes the relationship between the following three stages:

\[ \begin{align*}
\text{Narrating} & \uparrow \downarrow \\
\text{Narrative} & \\
\text{Story} &
\end{align*} \]

2. The Three Aspects of the Narrative Act

1. TENSE

Order

\[ \begin{align*}
\text{Anachronies:} & \text{ changes the order of events} \\
\text{Analepses:} & \text{ “In his walk, Tom remembered that five years before...”} \\
\text{Prolepses:} & \text{ “Tom took a walk, unaware that in the evening...”} \\
\text{Ellipsis:} & \text{ “Tom took a walk. Back at home, he...”}
\end{align*} \]

Duration

\[ \begin{align*}
\text{Pause:} & \text{ NT = n, ST = o (NT: Narrative Time, ST: Story Time)} \\
\text{Scene:} & \text{ NT = ST} \\
\text{Summary:} & \text{ NT < ST} \\
\text{Ellipsis:} & \text{ NT = o, ST = n}
\end{align*} \]
3. Three Layers (cont.)

1. TENSE (CONT.)

Frequency

- \(1N / 1S\) (N: Narrative, S: Story): “Tom opened the door.”
- \(nN / nS\): “Tom opened the door on Tuesday. He opened it on Friday...”
- \(1N / nS\): “Tom used to open the door every day.”
- \(nN / 1S\): “Mary saw Tom opening the door... Peter told me about Tom opening the door...”

2. MOOD

Distance from story

- Close
- Distant

Distance from words

- Narrated: “John thought that he was really tired.”
- Transposed: “John sat. Good God, was he exhausted.”
- Reported: “‘Good God, I’m exhausted,’ John thought.”

Perspective

- Non Focalized Narration: Objective.
- Focalized: 
  - Fixed: one character as focal point
  - Variable: focal point shifts among characters
  - Multiple: focal point shifts, retelling parts of the story

3. VOICE

Time of narrating

- 1. Subsequent narrating: “John went to kill him.”
- 2. Prior narrating: “John will go to kill him.”
- 3. Simultaneous narrating: “John goes to kill him.”

Narrative level

- Metadiegetic: Embedded narration in the story: “We looked on, waiting... ‘I don’t want to bother you with what happened to me personally,’ he began...”
- Intradicgetic: Narration from inside the story: “Call me Ishmael...”
- Extradiegetic: Narration from outside the story: “All happy families are alike; each unhappy family is unhappy in its own way...”

Person

- Heterodiegetic: Narrator is not a character in the story
- Homodiegetic: Narrator is a character in the story