

THE MODE OF NARRATIVE FICTION

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Статья посвящена проблеме возникновения и развития жанра романа в литературе.

Ключевые слова: литературная форма, литературное произведение, повествование, роман.

The article is devoted to the problem of defining and developing of the genre of the novel.

Keywords: form of literature, literary work, narrative, novel.

Novel together with drama is one of the oldest and one of the great forms of literature. "The actual term *novel* has had a variety of meanings and

implications at different stages" [2, p. 218]. The novel can be the document or case of history. It can be a confession, a true story, a history of life. Literature has always had some relations to life, but these relations are various: life can be heightened, or burlesqued, or antithesized; it is selected for specific purposes, which are introduced in a literary work.

One of the main purposes of literature is an aesthetic one, a total coherence of structure and contents of a literary work and the effect it produces. Aristotle described poetry (epic and drama) as being close to philosophy. From the point of view of philosophy, poetry is fiction, a lie. Philip Sidney and Dr. Johnson reply that literature, preserving the old charge of deception, can still irritate the writers, who know that fiction is less strange and more representative than truth. The reality of a work of fiction is its illusion of reality, its convincing reading of life.

The great novelists create their own world that overlaps the empirical world. Sometimes it can be found in some area of the globe, like Trollope's counties or Hardy's Wessex, but sometimes they can be found in the soul of a writer, like in E. Poe's works.

Using the term "world", one is thinking of allocation. But narrative fiction calls our attention to time, as well as a sequence of time. Literature is generally can be defined as a "time-art" in distinction from painting and sculpture that are "space-arts". The old narrative happened in a definite period of time: the traditional time-span for a novel was a year. In many great novels men are born, grow up and die; characters develop and change, even a whole society can change, e.g. "The Forsyte Saga" by J. Galsworthy, "War and Peace" by L. Tolstoy.

Historically, the novel regards the time dimension seriously. In the picaresque novel, the chronological sequence is most important. Each adventure is an incident which tells an independent tale. The episodes are connected by the figure of the hero. Through his experience the picaresque satirizes the society in which he lives. The philosophical novel adds to chronology the structure of causation. The novel shows a character deteriorating or improving in consequence of causes operating over a period of time.

To perceive a story, the reader is to be concerned with the happening, not just the outcome. The plot itself is composed of small narrative structures, e.g. episodes, incidents. The larger literary structures (the epic, the novel) have developed from earlier rudimentary forms. So, the plot of a play or novel is a structure of structures. A story can be told through letters or

journals, it can develop through anecdotes. The frame story, enclosing other stories, forms a bridge between anecdote and novel. In the novel the stories are often thematically grouped, as in the “Canterbury Tales” by G. Chaucer, where thematical grouping is introduced by the themes of love, social satire, corruption in church, Christianity. In the novel the teller is characterized through tale and a set of other characters with psychological and social tensions between them.

The relation of the author to his work can be considered the central problem of narrative method. The epic poet tells a story as a professional story-teller, including his own comments into the narrative and giving it in his own style. The novelist can tell a story without claiming to having witnessed or participated in the events. He can write it in the third person as the “omniscient author”. Then he is present at the side of his work, “like the lecturer whose exposition accompanies the lantern slides...” [6, p. 223]. “Objective” method allowed the author to be present in dialogue and action; instead of telling us *about*, he *shows* us. The method represented a new trend in English and European literature.

Literature

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