

RECENT THEORIES OF NARRATIVE

Since the 19C, the methods of the natural sciences have served as a model for the rationalisation of other disciplines. But during the past two decades that model has proved inadequate for an understanding of society and culture. The behaviourism that dominated psychology until recently has given way to an exploration of cognitive processes and purposive action. Philosophers of history have shown that narration is not just an impressionistic substitute for reliable statistics, but a method of understanding the past that has its own rationale. News of the world comes to us in the form of "stories" told from one or another point of view.

The marginal status of the novel started to change after World War II when the New Critics applied themselves to the task of showing that the novel's aesthetic value and meaning could be backed up by detailed analysis of form, just as in other genres. Mark Schorer's *Technique as Discovery* (1947) and *Forms of Modern Fiction* (1948) disregarded plot, character, setting and theme, and concentrated on techniques involving the author's relation to the narrator, the narrator relation to the story, and the ways in which they provide access to the minds of characters -matters of point of view. Joseph Frank's essay *Spatial Form in Modern Literature* (1945) concentrated not only in the matter of how the story is told; He discussed other topics constituting the form of the novel: structure of image, metaphor, and symbol that emerge from the action, the treatment of time, and the relationship between the novel and the structures of myth.

Analysis of point of view, images, and symbols converge in discussions of "the stream of consciousness". Books by Lionel Trilling (1948), Lawrence Bowling (1950), Robert Humphrey (1954), Melvin Friedman (1955), Leon Edel (1955), Harry Levin (1963)...

After 1960, narrative theory became an international subject of study and an interdisciplinary subject. Structuralism conceived the study of literature as a subdivision of the sciences of man -humanities and social sciences-, and they used the most scientific of humanistic disciplines -linguistics- as a model or paradigm for the development of theories that would link literature, anthropology, and sociology together. This trend coincides with the publication of Claude Lévi-Strauss' *The Structural Study of Myth* (1955).

For these critics, the novel was distinguished from other genres by its content and subject matter -the representation of life in all its diversity, breaking away from other conventional forms, and shaped by human values -beliefs, ideologies, pretensions, romantic desire, etc. This emphasis on representational truth and moral issues in the critical tradition is related to its educational goals: even when the novel is not didactic, it can be used to gain knowledge about life.

Most English and American critics hold that the novel originated in the 18C. Critics who concentrated on its technical features to provide an explanation argued that subjective points of view and the record of consciousness became important in literature when philosophy, political thought, and society began to emphasise the autonomy of the individual. For those who conceive the novel as a depiction of social reality, its appearance marks the emergence of the middle class as the shaping force of history, ending the period when literature portrayed all characters but the aristocracy as crude, comic, or unworthy of serious treatment.

Roland Barthes extended and adapted the methods of anthropology and

Recent Theories Of Narrative

S Ashworth



Recent Theories Of Narrative:

Recent Theories Of Narrative Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Recent Theories Of Narrative**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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