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UNDERSTANDING NARRATIVE DISCOURSE

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ABSTRACT

Since the human experience was and still full to the brim with narrative discourses in every corner of human life and activity, the paper of "Understanding narrative discourse", emerged as pure research on narrative discourses to shed light upon their definitions ; forms ; meanings and functions. The paper probes narrative discourse as types of discourse in which a single utterance can generate a complete discursal event. Furthermore, it studies features and types of narrative discourses in general and in literature in particular trying to focus on understanding narrative discourses. Investing narrative discourse as voice and view point, the paper demonstrates some types of narrative discourses and narrators in English literature as examples, besides trying to answer the existed question of whether the narrative discourses are fictional or factual.

It is well- known that as discourse modes, narratives have various types and formulas which implied in different contexts and purposes. Under this umbrella, narratives can be : personal stories shared in institutions or more private conversational settings such as accounts in court rooms, in the therapy sessions or in research interviews, bed time stories, more personal stories families use around the dinner tables, or in a private disclosure to folks. Narratives also can be fairy tales, oral histories, eulogies at funerals, sharing time recounts in preschool about what happened yesterday. Narratives can be people's everyday life events in which personal conflicts and romantic heart break take place.

There are many definitions of narrative depicted in Hazel (2007: 3) that while Abbott defines narrative as "the principal way in which our species organizes its understanding of time." ; Polkinghorne sees narrative as it "is the fundamental scheme for linking individual human actions and events into interrelated aspects of an understandable composite." Dickenson and Erven conceptualize that "the meaningful frame work of narrative and its organization of temporality are points so fundamental that they may best be regarded as two aspects of defining characteristic of narrative." But all in all, narratives are inclusively and best defined by Labov in Hazel (2007: 1):

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories. Able to be carried by articulated language,

spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.

From the words of Labov above, narratives are seen, smelt, noticed, tasted, and heard, in every corner of human experience. Bury (2001:264), reports that the telling of stories where about oneself or others is universal. The development of language in human life in both evolutionary and individual terms, lead to collaborative use of metaphors and other figures of speech besides narrative forms.

To experience the world, human expresses deeper various meanings by using narratives, writers like Bury (2001: 263 - 264), comments on that in the recent times the study of narratives has received considerable attention, in both the social and human sciences... and in the field of literary criticism. Using literary devices besides narrative forms is the symbolic language usage that allows wider interpretation by readers/ listeners. All human cultures depend on such type of symbolic language to maintain the minimum integration and narratives take the first position in such contexts constituting numberless meanings though there are linguistic rules and social conventions constrains. Language and narratives are not only do help sustaining and creating the fabric of everyday life, but also featuring, repairing and restoring meanings when they become threatened. Also in an attempt to maintain a sense of identity, personal narratives are re-examined, refashioned to a void a pressing need under conditions of adversity. This shows that with narrative threads, universal, cultural and individual levels of human existence are tied together.

Narratives are especially constructed as instructive so as to be methods for verifying the human drive of meaning that the human individual's interpretation is shaped by his motivation, bias and perspective. Human self -knowledge is created organized and told as stories in the narrative forms. Those narratives are considered seminal information sources of human personal meanings. They are also the valuable tools for understanding human drive for meaning. Four separate needs urge people to look for meaning in their lives: there are people who look for a sense of purpose, people look for a sense of efficacy, people seek for a sense of values and other group of people who search for positive self – worthy. These four needs may probably sharpen the way people tell their own stories in which systematic distortions and biases are reflected because the four needs may drive people interpret their individual events accordingly (Sommer and etal. (1991:2- 25))

Speaking on narratives as a discursive perspective, Bamberg (2011: 1-4), elaborates that narrative is a multi- disciplinary endeavor that found across the humanities and social sciences. It correlates with various domains such as art, education, medicine, institutional organization, the body, emotions, sex and sexualities, aesthetics. Here are few examples in which narratives clearly depicted: emigration, immigration, nationality, and globalism, menarche, and menopause; marriage, weddings and divorce; loss of and relationship with the loved ones – parents, siblings, friends; upheaval life change caused by incidents like illness, retardation, war, rape; professional careers and trajectories, particularly those of care suppliers and teachers and the restoration of identity in narrative therapy.

White (1987: 3) discriminates between discourse and narrative. He says the distinction is of course, based solely on analysis of the grammatical features of the two modes of the discourse. Objectivity of narrative is defined by the absence of all sorts of reference to the narrator. While the subjectivity of discourse is clearly reflected by the presence of explicit or implicit of an ego which can be identified only as the person who maintains the discourse.

Narratives can be as seen in the multiple written discourse for example all sorts of written literature and other written genres like letters, structured interviews, telegraphs, telephone conversations, written messages, emails etc. Narratives can be oral as it is clear in all kinds of oral literature, un-structured interviews, telephone talks, face -to - face conversations and so forth. Narratives can be fixed as in sculptural works, photos or they can be moving images as in films, videos etc.

Whether they are written or oral, Hazel (2007:4) reports that narratives have six structural features as stated by Labov and Waletzky .These elements are seen as follows: (1) Abstract: begins the narrative briefly and answers what the story about and why it is told(the setting); (2) Complication: structure of events (plot); (3) Orientation: shows the sense or the meaning (theme); (4)Coda: this is the functional device for returning the verbal perspective to the present moment,(5)Evaluation: this demonstrates the attitudes of the narrator towards the subject of the story and (6) Resolution: this is the result or the solvation; solution of the climax (denouement) .

1.1.Narrative as discourse genre: Traugott and Pratt (1980:242), confirm that “a single speech genre may constitute an entire speech event” as the case with a lecture as an speech event. It may either consist only of a lecture (one speech genre) or of a lecture followed by a question period which represents two speech genres.

Barthes, Roland in White, Hayden (1987: 1), remarks that narrative “is simply there like life itself ... international, transhistorical, (and) transcultural.”

Longacre, R.E.(1990), summarizes narrative discourse as an instance of language use whose type can be categorized on the basis of factors such as lexical and grammatical choices and their distribution in: style , theme , main versus supportive material and the frame work of knowledge and expectations within which the discourse is interpreted by the addressee. Narrative discourse is of many types. Here are some of them just for exemplification only: repartee discourse (a quick witty reply), procedural discourse (instructions on how to do something), hortatory discourse (e.g., to persuade the addressee to fulfill the commands which are given), expository discourse for instance, to explain or describe a topic, compound discourse (contains one or more discourses as expository mingled with hortatory discourse) etc.

Narrative discourse also meets various meanings and pragmatic functions. These can be seen in the following: semantic role, conversation analysis, given versus new information, pragmatics, speech act, a trope and inter- propositional relation discourse.

According to Longacre (1990), narrative discourse features such as events: are organized chronologically. Narrator: first, or third pronoun forms are implied. Text: is structured around specific agents. A narrative is always structured around the following parts: 1- setting (exposition); 2- developing the impetus conflict; 3- exciting moment; 4- climax; 5- denouement; 6- final suspense and 7-conclusion.

A narrative discourse can be of mythology that contains stories which explain origins, supernatural, religious or social customs that usually deals with supernatural power. Folk stories which are about real or imaginative fore fathers in which can be seen supernatural elements, are also in the heart of narrative discourse. A narrative also can be of personal experience or historical events. It is of personal experience when it reflects certain significant events in the life of the narrator or community. And a narrative is considered of historical events when it contains stories or accounts about the social and political history of peoples of the world and their contacts. Chatman, Seymour (1978:19) has defined two components for narrative structure, referring back to the structuralism theory which believes in that each narrative has two parts: the story part, this includes the chain of events (actions, happenings), and existents (characters, items of setting.) The discourse part- this is the expression part, the means by which the story (the content) is communicated.

Warner (2016) elaborates that narratives are works that provide an account of connected events. He puts it simply, that a narrative is a story. Narratives are of two big categories, fictional such as many forms of songs, video games, poetry, prose (novel , short stories, fables, folk tales etc.), and drama. Non – fictional narratives are seen in: biography, journalism, memoir, scientific reports, personal statements etc. Narratives are in the heart of human experience that they can be mirrored from every corner of human life e.g. they are seen in human performance: radio and television programmes, poetry, and all sorts of prose etc. Narratives are also reflected in the human static arts such as: photography, painting, sculpture.

Basing on Warner (2016), narrative techniques are used to reach the deeper meaning and use of imagination to visualize situations and visions. This can be by using literary devices including the literary elements in narratives such as: the setting, plot, theme, characters, perspective or voice of the story and style or structure for, literary techniques are best understood in the shades of these elements.

Johnstone (2001, 635) explicates that "in linguistics, narrative was one of the first discourse genres to be analyzed and it has continued to be among the most intensively studied of the things people do with talk." She has also discussed the "important work on the linguistic structure of narrative and on its cognitive, cultural, social, and psychological functions, on the development of narrative skills in children and on variation in narrative." Moreover, she touches some work on narrative knowing, narrative rhetoric, and narratology, the current state of narrative study in discourse analysis including some directions in which new working is moving also tackled by the author.

1.2. Narratives in Literature: Considering Warner's (2016), significance of narrative in literature lies in that narrative is accounted as one of the four rhetorical modes of discourse, along with exposition, argumentation, and description. Among these four modes, narrative is the one in which the narrator communicates a story directly to the reader. But Traugott and Pratt (1980:250), explain that conversations play an important role in literature that it has been reflected by prose fiction and drama in which it is known as dialogue. Though students of literature tend to think of narrative as a literary genre typical of prose fiction or epic poetry, it is found in a wide number of contexts. Furthermore, two types of narratives are well known namely, fictional narratives, which include the literary genres, and nonfictional (factual) narratives such as that which occur in autobiography and memories. Besides these two big narrative categories there are other categories of narrative seen in: letters, court testimony, news reports, math problems, advertisement, speeches, jokes, interviews, medicine, institutions, formal speeches (e.g., funeral oration, valedictory address etc.), genre of conversation (e.g., face – to –face conversation, telephone conversation, intimate conversation between members in group/ outsiders etc., several speech genres include structure of speech act.) and all manner of conversations. Strongly speaking, Traugott and Pratt also confirm that not all narrative utterances are stories, for example, historical discourse and court room testimony can be narrative without being stories complete with plots and evaluation. In addition to this, the story is distinguished by the fact that it is an utterance type used when one is repeating experience for displaying purpose only, rather than giving information or for some other purposes. Further, evaluation is another element that shows the displaying function of stories, because it conveys what makes the speaker believes the events are worth of display at all, besides its conveying the attitudes the speaker takes towards the events being narrated.

Emphasizing that literary narratives are usually much longer than anecdotes, Traugott and Pratt (1980:251) address that orientation involves range in length from a few lines to whole chapters. Plots of novels vary in complexity, because a very long novel gives stories within stories. A narrative for Labov, according to Johnstone (2001, 639), is a sequence of clauses with at least one temporal juncture, but a complete or fully formed narrative, includes such things as orientation, and evaluation too. Personal experience narrative includes both minimal and more elaborated types. John stone commentates that a narrative, by definition, includes at least two narrative clauses that cannot be moved without altering the order in which events occur. She adds that "for Labov narrative is not any talk about the past or any talk about the event, it is specifically talk in which a sequence of clauses is matched to a sequence of events which ... actually occurred." According John stone, as a minimal narrative includes two narrative clauses, most personal experience narrative is more complex that it includes more narrative clauses as well as free clauses which serve other functions. A fully developed narrative for Johnstone may contain clauses or sets of clauses that dismay the following functions:

- a. Abstract: this contains one or two clauses usually at the beginning of narrative, summarizing the story. Abstract claims that the narrator has a story to tell, the narrator has the right to narrate the story, and this claim is supported by the suggestion that the story is good and worth audience's time.
- b. Orientation: characters are introduced by the narrator of the story besides the temporal and physical setting and situation. Orientation usually occurs near the beginning of the story, but sometimes many

occur at other points in the story if necessary. The characteristic of orientation tense in English is the past progressive tense e.g., it was raining 3hrs last night.

- c. Climax or complicating action: clauses are narrative if repeat a sequence of events leading up to their climax, the point of the top suspense. The events are referred to by such clauses in the world of the story and in the world of the telling. Audiences are kept listening by their creation tension.
- d. Result of resolution or denouement: this is the point in the story in which the tension is released and what happened finally is told by the narrator. There is a relief.
- e. Evaluation: it is believed that the text provides evaluation that makes clear the significance being attributed to the events. Often just before the result or resolution, throughout the narrative, there are elements that serve as evaluation, they state or underscore what is interesting or unusual about the story. Also show the reason that keeps the audience listening and lets the teller keeping on talking. evaluation may take place in free clauses comment on the story from outside or in clauses that attribute evaluative commentary to characters in the story. Furthermore, evaluation can be embedded in the narrative in the form of extra detail about a character as in: I was shaking like a leaf.
- f. Coda: coda reveals the end of the story. In other words, at the end of the story, the narrator may declare via a coda that the story is over using techniques such as providing a short summary of it or connecting the world of the story with the present time.

Clark and Wege (2001: 772- 80) elaborate that people tell stories listen to the stories and think about what is going on in the worlds being described. Narratives are ordinarily told from particular points of view which make people need first a visual, spatial and conceptual representation of that world, in order to trace the narrator or the protagonist, requires following a deictic centre – the ‘I’, ‘here’, and ‘now’ of the narrator view point. Clark and Wege comments that narrators often produce gestures to show the world they are speaking about. Some gestures are considered iconic and show things, but others are deictic and locate things. Many do both. All of these gestures need imagination, and in turn, did imagination of the story world. But it is noticed that, the iconic gestures are common in spontaneous narratives, and most narratives require people to imagine more than on voice. Meyer (1996, 2111) insists that “the voice of the person telling the story, not to be confused with the author’s voice.”

It is emphasized by Clark and Wege (2001:778) that narratives are often equated with conversational or written stories but they take other forms as well. This is quite clear in theatrical plays, video plays, operas, film cartoons, pantomimes, songs, books and comics. These forms range widely in how much they show and tell, and in how effectively they engage people’s imagination.

As frame works for study, narratives can stand for verifying the human being as a matter of nursing investigating; conceptualizing, analyzing and interpreting the interview data (Sandelowisky ((1992:162)). Narratives can be studied from various perspectives as noted by Mishler in Sandelowski(1992:163): they can be tackled as textual matters in which the text is internally connected by syntactic and semantic devices. Also narratives can be investigated as ideational matters where the referential meaning of what is said depicts the relationship between the narrator and reader/ listener. Narratives further can be probed in the interpersonal matters in which the role of relationships between the narrator and the reader / listener is reflected in the speech.

Clark and Wege (2001:780) draw attention to that an imagining story usually includes experiencing emotions, because most narratives are designed to elicit emotion. As a result, novels are classified into genres largely by the emotions they evoke. For example, mysteries lead to suspense, and fear; adventures to excitement, fear and elation; horror stories to horror, loathing, and fear; light romances to sexual excitement; heavier romance to erotic arousal; satires to amusement and films also evoke many of the same emotions.

1.3. Narratives as Voice and View Point: Fleischman (2001: 482), points out that literary narratology distinction which is made between narrative voice (who is speaking), and point of view (whose perception orients the report of information?) is necessary, because narrators commonly tell what other individuals have seen or experienced. Therefore, it is essential to keep these two notions separate at the theoretical level. Accordingly, Meyer (1996: 2111) identifies several types of narrators as follows: a first-person narrator, “the ‘I’

in the story presents the point of view of only one person. The reader is restricted to the perceptions, thoughts, and feelings of that single character.” The second type of narrators is Unreliable narrator: Meyer says that “an unreliable narrator reveals an interpretation of events that is somehow different from author’s perception of plot, characters, and setting becomes the actual subject of the story ...” Meyer adds that “narrators can be unreliable for a number of reasons: they might lack self-knowledge, ..., they might be inexperienced and they might even be in sane.” Naïve narrators, according to Meyer “are usually characterized by Youthful innocence...” But an omniscient narrator “is an all knowing narrator who is not a character in the story and who can move from place to place and pass back and forth through time, slipping into and out of characters as no human being possible could in real life.” Furthermore, Meyer indicates to that “omniscient narrators can report the thought and feelings of the characters as well as their words and actions.” The omniscient narrators can be of various types too. Editorial omniscience, “refers to an intrusion by the narrator in order to evaluate a character for a reader...” whereas “narration that allows the characters’ actions and thoughts to speak for themselves is called neutral omniscience”. Meyer nominates that “most modern writers use neutral omniscience so that readers can reach their own conclusions.” The last type of narrators in Meyer’s omniscient narrators is the Limited Omniscience, which he says “occurs when the author restricts a narrator to the single perspective of either a major or minor character. The way people place and events appear to that character is the way they appear to the reader.” Meyer explains that “sometimes a limited omniscient narrator can see into more than one character, particularly in a work that focuses on two characters alternately from one chapter to the next.” However, in the words of Meyer, “short stories are frequently limited to a single character’s point of view”.

Traugott and Pratt (1980:259-60), comment on that some possibilities should be taken in consideration for varying the distance between a fictional world and a real world. For instance, a distinction should be drawn between an author and fictional speaker in the story, that the distance is varying so greatly, which makes fictional and non - fictional sometimes seem blurred.

Seeing no question of identifying Defoe with Moll Flanders or Barthelme with the narrator of “Edward and Pia”, they raise a question about works an author presents as highly autobiographical like James Joyce’s “A portrait of the Artist as a young Man,” where it is reflected to some extent the author is representing his experience, through the fictional narrator. This also happens in the historical novel where the author explores and reconstructs events which has really happened, and he undertakes some truth commitments to what is recounted.

Poetry reveals the same diversity as novel does, that in Robert Browning’s “My Last Douches” for example, Browning cannot be identified with the fictional duke who speaks in the poem. Furthermore, in many lyric poems such as William Words Worth’s, little introductory descriptions are written by author himself to show what real world has inspired them. The pronoun ‘I’, which is used in the poem is indicative to the poet as a real world. And the objects and people which have been mentioned in the introductory descriptions are the real objects and people have been met by the poet in his real world life and experience. Sand berg in “The Harbour”? Makes the reader to understand his experience. Traugott and Pratt(1980 :60) demonstrate that “Words Worth and Sandberg are not bound to talk only of real people, things or experience and.... Certainly can not assume that they do.” In this sense, Words Worth’s and Sandberg’s discourse is not to be treated as being completely non-fictional. Many aspects of fictional discourse also is reflected by protest poetry, that its overall meaning depends on its being a response to specific historical circumstances and the speaker’s genuine represented views. Traugott and Pratt comment on that “the tradition of performing protest poetry aurally comes from an intention to reduce the possibility of distance to ‘defictionalize’ the speech situation as completely as possible.”

Mey,J.L. (2001) explains that the reference of the distinction between author and narrator is seen in different approaches that the readers have towards the production and consumption of a piece of text. It is important for the readers to know the narrator’s persona does not identify with any of other character in the story. The author neither can be identified by the actions of the characters he has drawn in his work, nor all the drawn characters are to be considered as fictitious. That is, as a writer or as a narrator is not permitted to

draw his characters as real persons. And he is not also allowed to reproduce actual experiences, when showing the real persons unfavourably. Because of doing this is a costly lawsuit for libel. Basing upon D. H. Lawrence's famous quip "never trust the teller, trust the tale," Mey advises that " never trust the narrator (or author); trust the text and your own abilities as a reader to make sense of it."

1.4. Narratives as Fictional or Factual Discourses: The system of fictional discourse is one of the literary studies where speech act theory and pragmatics have chiefly been applied not to the analysis of specific texts, but also rather to large scale problems in literature theory. The central literary theory concerns with the relations between reader, author and text. pragmatics corrects the view that phonology, syntax and semantics tend to direct attention to the internal structure of a text, and requires a text to be viewed as an act of communication between a writer and a public not as an object. Traugott and Pratt (1980:256) remark that "fictional discourses are mimetic speech acts; they pretended to do things."

In the discourse system of lyric poems, the third person and some first person works the narrator or fictional speaker is not explicitly identified as some - one other than the author. The job of the real world reader is to contextualize the fictional discourse, to infer information about the fictional speaker, speech situation and world from the text. This is the way that enables the readers to enter into or construct the fictional world of a novel or poem. In order to enjoy the fictional or real world, readers depend on the same process of deduction and inference they use in a conversation. The fictional speaker in a literary work may vary greatly, that novels can be consisted of fictional autobiographies, confessions, exchanges of letters, diaries, aural narratives, dialogues, streams of consciousness, interior monologues etc.

In poetry, other elements are found besides the fore-mentioned ones. These are seen as prayer, philosophical commentary, description, invitation, conversation and aural narratives (the dramatic monologues). With poems, titles are used to identify the fictional speech acts and fictional speech situation. Many examples reflect the idea as in the following titles: "The Love Song of J. Alfred Prufrocks", "Refusal to Mourn the Death, by Fire, of a Child in London", "The Rime of the Ancient Mariner", "Invocation to the Earth", "Stopping by Woods on a Snowy Evening", "Praise for an Urn", and "To His Coy Mistress". Traugott and Pratt (1980:258) point out that these titles in poems "give crucial cues to aid the reader in contextualizing the fictional discourse". Many novels particularly, the contemporary ones mix a variety of fictional speech acts from different genres and types that include phone calls, tape recordings, news casts or psychiatric therapy sessions.

Demonstrating various answers for the question: What sort of communication do people undertake to accomplish in novels, poems and short stories? Traugott and Pratt (1980:256 -9) say that some people have argued that the communicative act involved in literature is simply that of projecting into an imaginary world. Others suggest that the communicative purpose is "to produce pleasure and approval in audience" and still others having the idea of that literature "is to produce shared understanding and evaluations of problematic aspects of existence." Beside Horace dictum that says "literature is to teach and delight." Traugott and Pratt come to conclusion that instead of these various views in reality, people "must think of the literary context as one that admits a wide range of communicative action." Michael and Jean (1990: 2), address that in education there is one theory holds that humans are story telling organisms who individually and socially lead storied lives. Therefore, the study of narratives is the study of the various ways of human experience the world. Such a concept has been refined into the view of that education and educational research is the structure and restructure of personal and social stories, show that teachers, learners besides researchers are story tellers and characters in their own in others' stories. Their stories are narratives like other discourse narratives but what type are they? Factual or fictional narratives? To reply to such a question, Sandelowski (1992: 164), suggests that in the narrative context, the concept of truth is like the concept of cause. It is reclaimed from the logical positivism. That narrative truth can be discriminated from the truths of other kinds of formal sciences by its emphasis upon the life- like plausible and intelligible story. Opposed to correspondence theory of truth, stories typically mirror a coherence in that the narrator runs after narrative probability to tell a meaningful story via a loyal narrative. Ochs and Taylor in Fasul and Zucchermaglio (2008: 353) consider narrative activity to be socially organized of temporally ordered past, present, or future events from a

particular point of view. For example, storytelling and reporting concentrate upon past incidents on the contrary, planning and setting up agendas focus on future events. This means that the narratives that depend on the past events are factual whereas the ones that concern the future events are fictional.

Fasul and Zucchermaglio (2008:352- 353), view narratives as discourse types in which stories about past events are only subgenre, with reports, plans and the presentation of hypothetical or entirely fictional episodes among others. But in the view point of Labov in Cambridge Encyclopedia of Language and Sciences, narrators have many available resources to show credibility. Generally speaking, Labov believe in that the more objective the evaluation, the more credible the event. Moreover, he adds that for a narrative to be successful, it cannot report only the most reportable event. It must also be credible if the narrator is not to be rejected as a whole by the listener. Labov confirms that there is an inverse relationship between reportability and credibility, i.e. the more reportable is the narrative it is the less credible.

Reporting on fictionality or factuality, Tlusty (2012:181) says that Genette points out that the term fictionality is indicative to the act of telling itself not to its content. Genette's notion which is based on Searle's theory of speech act theory is considered as an impetus to new understanding of literature particularly the autobiographies. It also suggests – as confirmed by Tlusty- certain strategies for interpreting narratives in literature on the part of the reader. One example is that if the narrator in the story is not identical to the author the autobiography is regarded as fictional. On the contrary, factual autobiography according to Tlusty (2012:181), the narrator, protagonist and the author should be identical that entails the author bears responsibility on what he says. And the narration should comply with all the constitutive rules that agree to the realization of speech act of assertion i.e. the narration must be sincere, true and verifiable. In other words, when the narration is narrated or written in the third person pronoun (he, she, it or they), the narrative can be understood as fictional even, the events depicted agree with the actual world. The author cannot bear responsibility of what is said in the story on his shoulders and nothing can be guaranteed by him, since the author and narrator are different persons. Fictional dialogue tokens as described by Simpson in Fowler (1989:44), that tokens can be seen in three angles neutral tokens, self- oriented tokens and other oriented tokens. The neutral tokens stand for objectivity that hint the narrator or the author will bear and guarantee responsibility for what he says therefore, his utterances , sayings and deed are accepted as truth. His narration is true. It is factual. It is believed by the reader or listener. While the self- oriented and other oriented tokens are considered biased with which the author or the narrator expresses his own feelings and personal ideas and he cannot bear any blame on expressing falsity at all. The reader or listener would not believe what the narrator says because of biasness that he may reflect untrue ideas and views to serve his own purpose. Thus, the self- oriented and other tokens stand for personal views and concepts they express biasness. They show untruthfulness and falsity. So they refer to fictionality.

Finally, the only difference between factuality and factionality is drawn by Tlusty(2012:182-183) saying that if the narrative is factual the narrator should be identical to the author and if the narrator is not identical to author the narrative is fictional. In other words factuality in narrative is different from fictionality when the only criterion is the author whether he should bear responsibility for the presented events as in autobiographies or he is not going to be held any blame for what he is saying as the case in fictions.

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