Narratology –

Deconstruction Proforma

Narratives are like puzzles –

you need to look at all the pieces in order to understand the big picture

Context:

* What is the author’s context?
* What is the context of the setting of the narrative?

(Often the personal, social, cultural, political, historical context of the author is reflected in the narrative)

Narrative Structure:

* Is the narrative linear?
* Does it use flash backs (anelepis) or a flash forward (prolepsis)? (Genette)
* Does the story begin in the middle (*in medias res)*?
* How is the story packaged? (frame narratives / primary narratives, embedded narratives / secondary narratives) (Genette)

Narration:

* Homodiegetice or heterodiegetice? (Genette)
* Is the basic narrative mode ‘mimetic’ or ‘diegetic’, or a blend of the two?
* How is speech and thought represented? (direct / indirect / tagging)
* How is the narrative focialised? (Who is telling the story?)
* Reliable or unreliable?

Characterisation:

* Do the characers fit Propp’s 7 Spheres of Action?
* Aristotle – ‘character’ + ‘action’ - *hamartia / anagnorisis / peripeteia*
* Binary Opposites – Strauss
* Dominant or silenced voice?

Genre – metanarrative – overaching patterns for text:

* Quest / fantasy / horror / mystery / moral / fable / romance …? Does the text follow the genre’s conventions and archetypal characters?
* Subversion – is the genre subverted?

Context / Values / Morals present in the text:

* Who is the composer? Is this important to our understanding?
* Consider all the narrative elements above and discuss why you think the composer has chosen to represent their narrative in this particular way.
* What information are they privileging? Whose point of view is strongest and why? Who is silenced? How does this position us to consider certain values?

Different readings / interpretations:

* Dominant / alternative / resistant
* Feminist / Marxist / Post modern….