



# **NARRATIVE**

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# SOCIAL FUNCTION

Is to entertain, to gain and hold the reader's interest in a story.

Narratives may also seek to teach or inform to embody the writer's reflection on experience, and - perhaps most important – to nourish and extend the reader's imagination.



# TYPES OF NARRATIVES

- ❖ Fairy stories
- ❖ Mysteries
- ❖ Science fiction
- ❖ Romances
- ❖ Horror stories
- ❖ Adventures stories
- ❖ Fables
- ❖ Moral tales



# GENERIC STRUCTURE

## 1. Orientation

: where the writer attempts to sketch in or create the “possible world” of this particular story. The reader is introduced to the main character(s) and possibly minor characters. Some indication is generally given of where the action is located and when it is taking place



# GENERIC STRUCTURE

## 2. Complication

: the story is pushed along by a series of events, during which we usually expect some sort of problem to arise. This complication involve the main character(s) and often serves to (temporarily) thwart them from reaching their goal.



# GENERIC STRUCTURE

## 3. Resolution

: the complication may be resolved for better or for worse but it is rarely left completely unresolved (although this is of course possible in certain types of Narratives which leave us wondering “how did it end”)



# LINGUISTIC FEATURES

1. Specific, often individual participants with defined identities. Major participants are human, or sometimes animals with human characteristic
2. Mainly action verbs, but also many verbs which refer to what the human participants said, or felt, or thought.



# LINGUISTIC FEATURES

3. Normally past tense
4. Many linking words to do with time
5. Dialogue often included
6. Descriptive language chosen to enhance and develop the story
7. Can be written in the first person (I,we) or third person (he, she, they)





## 16 TIPS FROM KURT VONNEGUT

- **1. Use the time of a total stranger** in such a way that he or she will not feel the time was wasted.
- **2. Give the reader at least one character** he or she can root for.
- **3. Every character should want something**, even if it is only a glass of water.
- **4. Every sentence must do one of two things** — reveal character or advance the action.
- **5. Start as close to the end** as possible.



- **6. Be a sadist.** No matter how sweet and innocent your leading characters, make awful things happen to them — in order that the reader may see what they are made of.
- **7. Write to please just one person.** If you open a window and make love to the world, so to speak, your story will get pneumonia.
- **8. Give your readers as much information as possible as soon as possible.** To heck with suspense. Readers should have such complete understanding of what is going on, where and why, that they could finish the story themselves, should cockroaches eat the last few pages.



- **9. Find a subject you care about** and which you in your heart feel others should care about.
- **10. Do not ramble.**
- **11. Keep it simple.** Simplicity of language is not only reputable, but perhaps even sacred.
- **12. Have guts to cut.** Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.
- **13. Sound like yourself.** The writing style which is most natural for you is bound to echo the speech you heard when a child.



- **14. Say what you mean.** You should avoid Picasso-style or jazz-style writing, if you have something worth saying and wish to be understood.
- **15. Pity the readers.** Our stylistic options as writers are neither numerous nor glamorous, since our readers are bound to be such imperfect artists.
- **16. You choose.** The most meaningful aspect of our styles, which is what we choose to write about, is utterly unlimited.

