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PASSING THROUGH STORY.
POLIMORPHISM AND DISCOURSIVE STARTEGIES

Eugenia Tatiana Buzea (a)*,

*Corresponding author

(a) Universitatea "Dunărea de Jos" din Galați, Faculty of Letters, DPPD, Str. Gării Nr. 63, Galați, România, tatiana_bulancea@yahoo.com,

Abstract

The story, a product tributary to both inner and outer reality, communicates a world due to a crisis of the inner object by restructuring its own reality and putting in place a significance generating matrix, a space that cannot be reduced to its narrative voice, text or reader. The purpose of the story is not an intrinsic attribute of the object, it is a sum of attitudes towards the new reality that is communicated and a reinstatement of some structures which practically generates a return to the creationist act. The narrative is built, synchronically and diachronically, upon the event and its actualization, recognizing a model which is validated within the system of literariness. The story as tale refers to the category of fantasy analysed as a fascination with the image, constituted on the model of accessing a superior status, while the story as parable builds significances taking into account the consciousness level. The stake of these two attitudes towards the act of telling is, in the story, the reinstatement of the fictional as contextual reality and, in the parable, the programmatic development of the texts with sapiential role.

Keywords: poetics; text rhetoric; fictional discourse; mythic and historic; story; parable;

1. INTRODUCTION

The story communicates a world, an attitude of transferring a reality restructured according to a significance generating matrix, a place where the imaginary becomes inner reality. A triad of the imaginary space is revealed: the one of the author's through the voice of the narrator, the one of the textual rhetoric meant to signify and the one of the reader (audience) organised through discourse, within the multiple context of personal development and their expectancy horizon.

An analysis of the discourse type presupposes to include the terms into the epic genre [according to the Fr. épique, Lat. epicus, Gr. epikos], into prose, which comprises the totality of literary productions with a narrative nature that transmit successively suggestive information always in a personal order (that of the narrator's) in terms of perspective and technique. The reader/audience can achieve textual decoding in two ways: along the vertical axis, operating an analogy with the mythical, archetypal reality, or along the horizontal axis, as a condition of historicity of the epic in the case of the knowing ego which generates his/her account out of something.

2. PROBLEM STATEMENT

Story / fairy tale versus parable / apologue – equivalent or correlative terms?

The terminology explained by DEX (1998, 2002) admits main interpretations such as:

• STORY, stories, noun, species of (popular) epic in prose which accounts for fantastic events of some imaginary characters fighting against evil characters where the good is triumphant; fairy tale; narrative comprising possible or real facts.

• FAIRY TALE, fairy tales, noun, (popular) narrative with fantastic, supernatural elements; story.

• PARABLE, parables, noun, allegorical story with a religious or moral; apologue; allegorical expression, statement that contains a certain meaning; fable, allegory under which there is an important truth hidden: the parables of Christ. To speak in parables, not to say directly what you mean.

• APOLOGUE, apologues, noun, that which may serve as lesson for someone, as a model to follow, as term of comparison; that which may serve as an object to imitate or as inspiration in terms of shape, aspect, etc.; model, example.

There is an obvious semantic overlapping of the concepts story / fairy tale and parable / apologue, the latter being constructed as figures of thought and as figures of speech at a semantic level with a didactic purpose, to put across moral and religious truths. By means of parables, a superior significance is decoded, a revealed truth, a necessary and sufficient condition being to go beyond the level of interpreting the text in connection with the immediate reality and moving to a superior level, by superinterpretation, into a mediated reality of faith, where the reader/audience is guided through discourse. The perspective upon the first pair, story / fairy tale, refers to literary fiction regarded as a fallen religious model, it is an abandoned myth which is no longer invested with the necessity of a religious vision [1. Corin Braga (coordinator), Morfologia lumilor posibile: Utopie, antiutopie, sience-fiction, fantasy (The morphology of possible worlds: utopia, anti-utopia, science-fiction, fantasy)].

Umberto Eco's theory [2. Interpretare și suprainterpretare (Interpretation and superinterpretation)] that any object enters a relation of analogy, contiguity and similarity with any other object is the theoretical basis which ensures the coherence of the text and maintains the dialectical link between intentio operis and intentio lectoris. The phrase intentio operis asserts the admittance in the text of a model reader that was taken into account on an intentional level by the author of the text, but also the existence of a semiotic strategy [3.

Umberto Eco, Interpretare și suprainterpretare, (Interpretation and superinterpretation)] through which the work is re-actualised in the reading act performed by the concrete reader who is tributary to his/her living circumstances, to the expressions of a certain linguistic code, as well as to his/her own capacity of understanding the text.

Accepting the poetic function in the analysis of the epic text, not only for the lyric one, determines in the 20th century a new distribution of the literary field in order to allow the figurative language to express a reality that transcends the known one, that brings mystery in the literary area and even allows for the removal of knowledge on an empirical model as in the case of the imaginary worlds constituted without the interference of the real into its own order.

By studying the relation between the objective reality and the artistic one, we identify the story/fairy tale as a strictly fictional technique which transforms the real into imaginary or creates possible worlds where everything is contextual reality, while verisimilitude becomes a phrase [4. Morfologia lumilor posibile: Utopie, antiutopie, sience-fiction, fantasy (The morphology of possible worlds: utopia, anti-utopia, science-fiction, fantasy)] re-signified by explaining the fictional universes which can be "realistic", mimetic (but nonetheless imaginary) variants of our primary world, or "fantasist" variants which invent of "instate" other worlds, different from ours; a number of techniques of conceiving new worlds are emphasised such as: amplification or addition, reduction and exclusion, opposition and contrast. The fairy tale's coordinates: the supernatural (magical objects), the atemporality (in illo tempore), the aspatiality (the realm beyond), the dream (means to achieve the hero's goals), and the metamorphoses (successive embodiments) subsume the fictional to the category of literarity, they do not circumscribe it to the reality with its attributes: veridicality and verisimilitude.

3. RESEARCH QUESTIONS

The story as a model of a possible world *versus* revelation and inspiration

The fictional presupposes its own space with specific laws of construction more or less connected to the empirically known reality, a space that textualizes models, axioms and discursive strategies in order to persuade the interpreter of the text. Introducing the information discovered along the functions of the language, we are able synthesize and easily oppose these types of text in order to extract the reality behind the writing, the mechanism that generated the narrative.

We will isolate and decode the poetic function separately because it is the only referential demonstration as a uniquely constituted message and uniquely manifested through interpretation, based on the textual cohesion/logic, respectively on the message's unique actualization through decoding. Thus, we generally establish a path of understanding the message on the basis of several features of the above-mentioned models: story / fairy tale and parable / apologue.

Isomorphisms	Story / fairy tale	Parable / apologue
The expressive function (the masks of the textual ego)	The emitter can be affectively marked by interrogative or exclamatory utterings, by a strongly subjective discourse with personal insertions and evaluations of the narrated topic, or it can be objective, displaying events successively unfolded in an ascending order of the narrative tension till the denouement.	The emitter uses an encoded language to put across his/her teaching, counting on the audience's curiosity and reflection. He/she illustrates general principles in the shape of a familiar communication, in clear utterings, referring to a known reality behind which the intentional reality is hidden.
The referential function (the area of rational investigation)	The investigation area is mainly imaginary; it allows for reality to be re-signified from the perspective of some infinite possibilities of revelation of the universe; the validation of the model resides in its uniqueness, by extracting the model from the myth and actualising it in the folklore background (*the unconscious collectiveness*).	The investigation is performed on a figurative, metaphorical level, substituting one meaning of what is known with another hidden one which operates a deep, abstract semantic transfer. It is circumscribed to the quality of resembling another reality with the purpose of enunciating a truth of faith.
The metalinguistic function (intertextuality)	The textual semantic coherence is ensured by the use of common language, its orality, direct address using folklore expressions. Popular narration can be connected to historic reality but the deep level significance aims at *reducing to unity* [5. Vladimir I. Propp, *Morfologia basmului* (The morphology of fairy tales)], a paradigmatic reduction with the purpose of isolating the model.	The terrestrial reality is gradually reduced in favour of a spiritual abstractization; the decoding of the message resorts to a creative vision, to the capacity of textual dialogue. The discourse is structured for homiletic purposes integrated in a real context where one is given the key to interpret generally valid truths.
The persuasive function (orienting the discourse)	It denotes the capacity of the message oriented towards a receptor that actualises the information at the level of regular or fantastic account through events that gradually build the action till anti-climax. The non-reductiveness of supernatural extracts the imaginary world from the laws of logic and creates an autonomous world.	It does not only illustrates a teaching, but it makes an allegorical comparison with the purpose of impressing and determining the audience to look for a deeper significance. The homiletic lessons are simpler and express the intention to render aspects regarding human flaws and the way to fix them.

4. PURPOSE OF THE STUDY

The aesthetic principle (the poetic function)

Any text is constituted as an independent instance which communicates itself through reading. The poetic function is projected upon it for the purpose of exploiting the semantic expression and level from an aesthetic perspective. The language as a system of signs has limited variants of combinations to reflect the visible reality and the invisible one. However, for a pertinent analysis, the dialectical relationship intelligible – perceptible must be completed with the semantic analysis of the fictional discourse (what is said) and the way it is organized (how it is said), both procedures taking into account a textual synchronism (actualization in simultaneity and interdependence of concepts), as well as with the recurrent structures of the text as a reflexion of functional specificity, a diachronic process and an emphasis of a network of significances resulted from overlapping the texts.

The aesthetic exigency must be understood as the ultimate goal in order to delineate the work of art from the surrogate, fake or reject. When analysed, according to Mihail Bahtin [6. Estetica cuvântului (The aesthetics of the word)], as organized material, as object, the value of the work seems intrinsically connected to terms such as: intuition, sensibility, imagination, memory etc. The Russian formal perspective uses terms such as: to feel the form, to make a work of art etc., operating a dissociation among the simple sensation impulse, pleasant states and entering the purely spiritual circle. The theory focuses on the creative and contemplating intention, referring to the origin and functions of the work, to its role in the social life, the legitimacy of the message or the text's relation with the historic reality. Another important aspect as attitude in the form/content analysis and the manner of artistic reflection, implicitly how the work is perceived, is explained from an intentional point of view by Roland Barthes [7. Critică şi adevăr (Criticism and truth)] by the fact that shifting from reading to criticising means changing the will, perspective that has a fundamental role in the process of re-actualisation of the work through the reading act.

The narrative texts are not built unitarily structure-wise and the various discursive manners, the contexts in which they appear as well as the target audience impose a transversal type of reading, based on codes, on their de-structuring and restructuring during the interpretation effort. The scope of issues under scrutiny is a fundamental human one making reference to existence, morality, love, thinking, death, etc. Thus, when reading a fairy tale, we will connect the form and content of the text to the fascination of image as decisive form of impression upon human knowledge and manifestation, whilst, in the case of parable, we will focus on the texts addressed to the primary Church in order to reconstitute the revealed truth as well as its integration into the present; this approach is justified by the sapiential role of the message.

The possible worlds of the fairy tale re-signifies reality fundamentally, they confer to it attributes that are justified on the basis of inner reasons, on a model free of landmarks but which is equally free to consider them. We take this phrase from the analysis made by Roderick M. Chisholm [8. Identity Through Possible Worlds: Some Questions] who suggests the primacy of the text utterances over the states of facts. In doing so, the combinations of the text are not exhausted, analytically speaking, with marks, terminations and types of structures but what comes across as relevant are the formulae specific to fairy tales: the determinism of the narrative flow in the cause-effect sequence, the attitude of the characters as paper beings that reflect human features such as courage, fear, confidence, cheating and others.

On the other hand, the parable are inserted in a social-cultural context, fact which steers the discourse towards the didactic area of the message, talking about judgment, promise, requirements and gifts God promises through the narrator's voice or directly in the texts of the Bible. Texts are built programmatically on the model of the open work (sequence that generates, explains and closes the paradigm), based on certain microstructures organised as space-time landmarks, by polarising some thematic areas and some networks of motifs with an eschatological purpose. The narrative is built on the event and its analysis, the former designating the framework for the factual unfolding, the latter bringing significance to the consciousness level. From a stylistic viewpoint, one can easily notice the affective nature of expression, the discourse being organised unequivocally and authoritatively as an assertion.

Looked upon as message, the text intrinsically manifests the addressability component, fact which focuses the attention upon the one who is targeted, the one the text has been conceived for. The multiple definition of the knowing subject as homo sapiens, homo habilis, homo faber, homo religiosus, homo ludens, homo loquens, etc., synthesis defining aspects of man should we look at him as unitary being. However, the concept of reception has to accept a homo duplex, with inner split, with contradictory tendencies, with syncopes in acquiring and retaining the information. We reach here a sentential strategy, an inner network oriented as a corpus with a persuasive purpose whilst the discourse approach manner should be one that captures the attention and keeps it awake. If stories draw a mythical image of God, usually an old man walking and randomly interfering in the history of mankind, parables talk about a continuous reality where the divine presence and consistency in relation with man are elements of a constant connection. It is worth reminding here the principle of counterpoint specific to man-God relationship, a relationship which permanently re-establishes the human dignity that was compromised through the sin that breaks the divine norms, a recovery through the promise freely offered to His people. The crisis of the inner object is not compensated by faith; man easily reconsiders his position towards God, being tributary to pre-logic thinking, a primitive mentality dominated by emotions, instability and inconsistency.

5. RESEARCH METHODS

Stories mirror a path taken by a character capable of reaching a superior status (that of a king for instance), they are similar to the heroes of Ancient writings, they display remarkable, even exceptional, qualities, and when they do not evolve, the fact itself is translated into a regression on a value scale. The outlining of some fictional destinies represents an exigency of the narrator's function within the context of literary convention, most often than not, within a collectivity, with a psychological perspective where the role of the telling a story operates a return to the creationist act.

Mircea Eliade [9. Aspects du mythe (Aspects of the myth)], on basis of the distinction between the mystical (sacralised) side and the laic (non-sacralised) one, stated that fairy tales embrace an exemplary initiating scenario only to provide amusement or escape for a trivialised consciousness and especially for the consciousness of the modern man.

On the other hand, religious texts explain a state of grace, a superior order that has to decrypted on a cognitive level by the receiver of the message: logically, really and ethically. Questioning the discourse leads the communication act beyond clichés or models specific to a story, beyond instincts and the superficial perspective (even if there is a constant reference to a reality that is familiar to the one the parable is addressing: shepherding, agriculture, etc.). Vittorio Fusco [10. Parabola/Parabole (The Parable)] ascertains that the parable makes use of a fictional adventure (which initially needs to be seen in itself, in its inner logic) in order to draw a conclusion, to make a change, that should be transferred in its globalisation, not in its individual narrative details but to the true situation the parabolic aims for the very beginning. The parable specific mechanism, as an equivalent Jewish message, can be extended to a wide range of different linguistic phenomena, even if they share the basic value of "analogy, comparison": proverbs (Le 4,23), judgments (Me 7.16), recommendations of sapiential nature (Le 14,7-10).

The method of psycho-critical analysis determines by textual overlapping the common area of recomposing significances, the recurrent expressions leading to a study of the figurative language for which the message unity is a secondary purpose, the primary one being its finality and a certain accuracy of actualizing the comparative text with the original one. Repetitions [11. Tzvetan Todorov] are aspects that compose the narrative technique … affecting either the action, or the characters with the description details … of which we remind here: antithesis, gradation and parallelism.

6. FINDINGS

The story's elements of poetics and the linguistic structuralism (generative grammar) in the biblical text and fairy tales are subject to permanent changes in interpretation as a result of the ever new perspective from which texts are actualised. According to the linguistic analysis theory suggested by Avram Noam Chomsky, the monogenesis concept presupposes that the two coordinates, time and space,

are common for the appearance of language. Hence, a unity of thinking, a common projection of human aspirations but also the analysis of these categories by shifting from the subject to the predicate of the expression, where the vectors of narration are located.

A structuralist decomposing and recomposing of the concepts of time and space in accordance to the language structure as the main factor of internal organization for the concepts under scrutiny (story/fairy tale and parable/apologue), therefore a synchronic study of them, on the one hand, and a diachronic study, on the other, which focuses on the anticipated result on a textual level (because both the narrator – the voice of the text – and the actual reader are disqualifiable instances as interpretation), represent the two coordinate axes whose origin is the man in the contemporary context.

6.1. Both the fairy tale and the parable address the human nature as possibly educable by following an itinerary, by fulfilling certain functions, by accumulating certain experiences. Both are about reaching a superior status; the fairy tale has social and political landmarks whilst the parable focuses on the communion with God.

6.2. Both the fairy tale and the parable mean the good; even if the end of a fairy tale is not always a happy one, its message condemns the evil easily identified by means of damage and when it is done by the hero of the fable, it is for a greater good. On the other hand, the parable speaks about Good as identified with the divinity.

6.3. Both the fairy tale and the parable build the narrative by opposing the categories in the fictional discourse. Thus, the good opposes the evil, the beautiful enters an opposition with the ugly, the truth differentiates from the falseness, the reward is linked to merits, and the punishment corresponds to a mistake, an injustice, or lack of something, etc. .

7. CONCLUSION

The timeframe of the fairy tale, once upon a time, denotes a story that never existed, a fabulous time with mythical events. The parable admits the phrase at that time/back then, a possible time setting; sometimes the place is mentioned (i.e. Samaria in the parable of the Good Samaritan). The space of the fairy tale is sometimes vaguely delineated, with subterranean or superterranean realms, some other times it is simply delineated as a border whose crossing is severely punished. The parable extracts its space from the one familiar to us: the field, the house, the vineyard, etc. it starts from the immediate, concrete reality towards the allegorical meaning of the story. Accepting the known framework, the beneficiary admits more easily the unfolding of the story and then its teaching.

Beyond the above-mentioned categories, the analysis of the uttering manner perceived between the textual limits and the interpretation ones, brings to surface a uniquely constituted component as an act of imagination which takes over the diegesis mechanisms based on the narrative act and techniques … where the decisive form of fiction is usually the story [12. Monica Spiridon].

We conclude that the fairy tale – story, as well as the parable – apologue, are subject to a textual polymorphism, with a specific rhetoric; however, there is an interference area where the story can function as an allegory and the allegory (parable) is decrypted as a story because provided the metaphor is continued, it is pushed forward, this fact constitutes proof of a clear intention to speak about something else than what it appears to be the initial object of the uttering [13. Tzvetan Todorov].

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