THE TECHNIQUE OF THE VIEWPOINT IN PETRE ISPIRESCU'S FAIRY TALES[1]

Abstract: *The present paper aims to identify the type of narrative and narrative perspective in Petre Ispirescu's fairy tales. The starting point was the study proposed by J. Lintvelt who distinguishes between auctorial narrative type and actor narrative type. Against such interpretations, it was observed that Ispirescu's fairy tales abound in actor heterodiegetic narratives, with Fat-Frumos as orientation centre of psychological, temporal, spatial and verbal levels. The whole action is woven around this character. The texts analyzed show that the narrative perspective of Romanian folktales may establish, along with the imaginary discourse, a relationship between narrator, characters and receiver.*

Keywords: *narrative perspective, narrative, linguistic marks.*

The narrative perspective in the fairy tale involves creation of theories aiming at the relationship between storyteller, characters and receiver. Starting from the relationship scheme proposed by J. Pouillon (1946), continued by Tz. Todorov (1966) and G. Genette (1972), J. Lintvelt establishes a different classification based on the relationship between auctorial narrative type and actor narrative type. His theory establishes o narrative typology based on the analysis of narrative text instances. " (author - narrator - actor) and the difference between *story* (= narrator's speech + actors' speech) and *history*, *diegesis* (= narrated world + cited world)" (Lintvelt, 1994: 25-42).

According to this theory, a first distinction in establishing the typology of narrative discourse is between *heterodiegetic narrative* (the narrator is outside history, diegesis and events) and *homeodiegetic narrative* in which the narrator is one of the actors.

In essence, the most important is the distinction narrator / actor: "The opposition narrator / actor then serves to determine the reader's orientation center, and with this criterion we can see inside the basic narrative forms, which are basic elaborations or their narrative types" (*Ibidem*: 47).

It should be mentioned that narrative types discovered by Lintvelt (1994) particularly folds with cult literary creations, but can be easily identified in popular creations in prose. Thus, before describing the types of narrative existing in folktales, it is necessary to emphasize the distinction between auctorial narrative type and actor narrative type made by Jaap Lintvelt. The researcher has stated that narrative perspectives are divided into three categories, depending on the orientation of the reader: auctorial narrative type, in which the narrative perspective belongs to the narrator, actor narrative type, the narrative perspective belonging to an actor, and neutral narrative type, with the narrative perspective of a room.

In the latter case, "novelistic action is therefore not filtered by subjective consciousness (...), but apparently recorded by a camera" (*Ibidem)*. Heterodiegetic narrative manifests traditionally in the third person, the action being projected in a finished past; the narrative perspective belongs to the narrator or more actors. In homodiegetic narrative one character has a dual role: character – narrator and character - actor playing a part in history (diegesis).

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Homeodiegetic narrative, in turn, knows the auctorial and actor narrative type, not the neutral one.

This classification shows that the whole diversity of the narrative discourse can be distributed in five types of narrative.

It has been theoretically mentioned the possibility of hybrid structures, among the three types of heterodiegetic narrative: "Mathematically, it would appears a fourth arrangement, combining the orientation center of the narrator (+) and that of an actor (+). And yet, it would result in a narrative type, defined by the presence of a single and unique orientation center, but a mixture of auctorial and actor narrative types"(*Ibidem:* 48).

Thus, the interpretation of narrative perspective in Romanian folk tales involves the presence of two aspects of the transmitter: the narrator, with subjective involvement in the presentation of events, in the 1st and 2nd person, and the narrator, who relates the facts in the 3rd person.

According to the relation between author and history, narrative texts from the two basic types can be analyzed and interpreted based on the categories and narrative criteria.

Narrative categories are determined by the reader's orientation center, consisting of "imaginary position that the reader can occupy in the novel on the perceptive-psychological, temporal and spatial level. Since we should not forget that literary work role is to create an artistic reality through language, the fourth narrative category will refer to the vebal plan" (Lintvelt, *op. cit :49).*

Narrative criteria are ways of expressing each of the four narrative categories: narrative perspective, narrative mode, time, space, verbal style ...

Narrative perspective

The narrative perspective belonging to the perceptive-mental plan "aims at the perception of the novelistic world by a receiver subject: narrator or actor" (*Ibidem : 51).*

In reality, it is a selection of the viewpoint, made by the narrator to be offered to the reader. Therefore, types of narrators should be considered.

In Ispirescu's fairy tales, one can identify the actor type heterodiegetic narrative. The character, Făt – Frumos, one of the actors, is the orientation center of the the perceptive-psychological, temporal, spatial and verbal plan. The story is related to the subjectivity of the character. The narrator presents the narrative in the present tense or the past, creating the sensation of simultaneous actions.

Temporal level

Although representatives of the viewpoint theory accept two types of temporal relationships (the relationship between narrative and history and the relationship between story and history), the story is actually updating the narrative, while the second relation is the structurally involved essential one.

Temporal organization is determined by the actor who is able to return in time, but can not make certain assumptions. The gap in time is marked by adverbs or deictic phrases: *uneori, în vremea aceea, acum*.

Spatial level

The spatial orientation center represented by the actor narrator was interpreted from two perspectives in the theory of the viewpoint: either referring to the space where events take place or the distance between the protagonists of narrative communication. However, this last point suggests the mental space of relations: "In any act of reading,

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remains, therefore, a dialogue between author, narrator, other characters and reader. Each of the four can join in his relations with each other along an axis of moral, intellectual, aesthetic and even physical values" (Booth, 1976: pp. 200-201.)

The technique of the viewpoint does not put spatial relationship on the last place, but refers to the spatial position and mobility of the actor narrator.

The narrator becomes omnipresent, following his characters in their itinerary. Thus, Fat-Frumos leaves his father's kingdom and the narrative finds somewhere in the desert, ,,unde îşi împarte toată avuţia pe la ostaşi"(p. 10).

The mediator character, represented by horse, draws his attention that he is on a Gheonoaie's estate, "care a atât de rea, încât nimeni nu calcă pe moşia ei" (p. 10). Escaping from her, he keeps walking, "cale lungă şi mai lungă" (p. 9) until he reaches a shrew's estate. Another space is the palace dwelled by *Tinereţe fără bătrâneţe şi viaţă fără de moarte*, where he spends "vreme uitată" (p. 11). This is essentially the space dominated by the omnipresent actor narrator and proposed to the reader within the narrative space of discourse.

Verbal Level

The verbal level is often described in a very general way: "On the verbal level of the literary work, we will analyze the narrator-narrative relationship within the narrative discourse" (Lintvelt, 1994 :66).

The verbal level of the actor type heterodiegetic narrative is characterized in the fairy tale by the presence of a heterodiegetic narrator who narrates in the 3rd person. One can also identify features of the auctorial narrative type in homodiegetic narrative, on the verbal level: grammatical markers of the auctorial discourse: personal pronouns: *I, you, you.*

In this sense, it has been noted that the narrator who narrates in the 1st and 2nd persons in certain moments of the narrative has nothing to do with auctorial homodiegetic narration. Thus, the narrator assumes what he says, even warns or threatens those who would not believe him, which can be noticed in the final formulas: ,,iar eu încălecai p-o şea şi vă spusei dumneavoastră aşa" (p. 13); ,,Eram şi eu p-acolo. Şi fiindcă am dobândit un os de ros, mi-am pus în gând să vă povestesc...(p. 37); ,,trecui şi eu pe acolo şi stătui de mă veselii la nuntă... (p. 63).

The final formulas also reveal the storyteller's attitude which can be affective, thrilling or excited: ,,Iar eu privind cu ochii bleojdiţi de mirare la cele ce se întâmplaseră, mă uitasem cu gura căscată, şi mi-o astupară c-o prună uscată. Şi încălecai pe-o lingură scurtă, mai mincinos e cine n-o ascultă" (p. 168).

The speech of the characters engaged in action is "outside (spoken aloud) ... their words must be understood by the actor - receiver" (*Ibidem: 91)*.

Thus, speech can be related to the direct style: monologue, dialogue, which is translated into more indirect style or free indirect style. It should be said that in the "interior monologue, the narrator disappears completely behind the actor's torrent of words that work as a center of orientation for the reader. Interior monologue is thus a specific feature of the actor narrative type " (*Ibidem:* 93*)*.

The characters' monologue in Ispirescu's fairy tales has evolved in direct style. Such a situation is found in an answer showing the character's state of uncertainty: *"Cum se poate, îşi zicea el, ca împăratul să fie atât de nătâng, încât să crează toate bârfele lepădăturelor?Ca să fie cineva împărat, trebuie să fie om frumos la minte, frumos la chip, cu înţelepciune şi cu dreaptă judecată; aşa spune şi moşica; aşa zice şi toată lumea. De ce*

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dară se ia el după muşte?Nu ştie el că lingăii o să-l ducî pe calea pieirei?Dară nu va fi aşa. Împăratul nostru e bun. Nu trebuie lăsat pe mâini rele." (p. 196).

The dialogue and monologue in Ispirescu's fairy tales are highly stylized: - Nu mă omorî, Făt – Frumos; ci mai bine dă-mi drumul în apă, că mult bine ți-oi prinde când cu gândul n-ăi gândi" (p. 40); „Făt – Frumos, Făt – Frumos, decât să-ți încarci sufletul cu mine, mai bine ai face să-mi legi aripa, că mult bine ți-oi prinde" (p. 40)...

The dialogue is said to have several functions in the folk tales: phatic, conative and aesthetic function. It should be emphasized that the elements that make the action dynamic through dialogue include interjections, exclamatory vocatives, rhetorical questions, curse, imprecation and *dicendi* verbs.

The texts analyzed within the dialogue comprise approval responses built using subjective word order and adverbs of manner: „- Dacă este aşa, pregăteşte-te şi te du."(p. 16), „ - Aşa este, tată, dar eu n-am ştiut că, ducându-mă să slujesc unui împărat, am să mă lupt şi cu fiare sălbatice şi turbate"(p. 16), „Aşa să facem, unchiaş."(p. 65), „ - Da' bine, cucoană, ce să fie vorba ce ne-ai spus-o? Poate-se ca broaştele să mănânce mălaiul?"(p. 107)...

How Ispirescu uses grammatical person in relation to the narrator, verbal tenses, the narrator's idiolect, characterization through language, suggests the author's great availability to present facts of language in a personal manner.

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