Naratoloji Öncülleri Arasındaki Farklar

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Özet

Naratoloji bir anlatı kuramıdır. Başka bir ifade ile aktarmak gerekirse; Naratoloji, anlatı yapılarının ifade edilme şeklidir. Bununla birlikte, tüm anlatıların müşterek noktalarını ve bunları da birbirinden ayıran çeşitli nitelikleri ele alıp inceler. Bununla birlikte anlatı üretimine ve işlenmesine dair birtakım çeşitli normlar mekanizmasını ifade etmeyi hedefler. "Naratoloji" terimi Tzvetan Todorov tarafından Grammarie Du Decameron ifade edilmiş ve Fransızca "narratologie" sözcüğünden türediği bilinmektedir. Bunun yanında, naratoloji etimolojik olarak anlatının bilimsel yönünü ifade etmektedir. Naratoloji içerisinde birbirinden farklı türlü kavramlar ele alınıp değerlendirilmektedir. Ve yürütülmüş olan bu araştırma içerisinde de Naratoloji biliminde de mevcut olan öncüller arasındaki birtakım çeşitli farklardan söz edilecektir.

Anahtar Sözcükler: Etimolojik, naratoloji, öncül.

Differences Between Narratology Pioneers

Abstract

Naratology is a theory of narrative. To put it in other words; Naratology is a way of expressing narrative structures. However it examines the common points of all narratives and the various qualities that distinguish them from each other. In addition, it aims to express many various norms and mechanisms regarding narrative production and processing. The term "Naratology" was coined by Tzvetan Todorov in Grammarie Du Decameron and is known to be derived from the French word "narratologie". By the way, Naratology etymologically refers to the scientific aspect of narrative. Different concepts are discussed and evaluated within Naratology. And in this research, some differences between the premises existing in the science of naratology will be mentioned.

Keywords: Etymological, naratology, premise.

1. Introduction

There is a belief that reality is reflected in the narratives. The method used to create the illusion is purely not imitation or simile, but storytelling or its storytelling. Indeed, in the narratives of Genette, classical the impossibility of an analogy or representation in the sense stood on it. Genette, traditional showing denies the distinction between telling and telling. As is known, this is the distinction between poet and narrative in Plato's Republic. And is based on the distinction between character and dramatic representation. However, the very idea of representation is completely unmistakable. May be considered to be this approach refers to the concept of 'reality effect' Explaining Genette, in the same context, the mimetic effect, namely focuses on the concept of imitation-simulation effect. There is a perception that the stories depict reality. The technique employed to generate the illusion is narrative or its narrative, not imitation or simile. Indeed, the traditional narratives of Genette demonstrate the difficulty of any sort of parallel or representation. Genette, conventional "showing"

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ignores the difference between demonstrating and demonstrating. This is the known division, based on the separation between theatrical representation and character, between poet and narrative in Plato's Republic. May be seen as, yet the concept of representation itself is quite obvious. This method makes reference to the 'reality effect' idea. Genette's explanation of the mimetic effect in the same situation primarily centers on the idea of the imitation-simulation effect. Of all such illusions that appear in the narratives, primarily the default author, the narrator, and focus elements. These elements are analyzed How are reality and the illusion of representation created and what kind of games the narrative is full of visible.

In the research, after discussing and evaluating some concepts that should be emphasized with Naratology, the differences between the premises were realized through textual studies.

2. Literature Review
2.1. An Overview of The Concept of Narratology

It turns out that good writers almost always deal with moral issues, but are often not moralists. On close inspection, as much as a good text message reveals its concern.

It also aims to show that the truth is not something that can be easily seized by subverting conventional moralistic judgments. Characters are mostly reflected in the process of formation. This process is their (and manifests itself with the increasing level of consciousness of the reader.) The change in the characters is striking from different angles and perspectives. Reflect this change and make the reader a part of this change. To be able to immerse yourself in a double-layered reading adventure. It is also a technical achievement of strong writers. It also seeks to demonstrate that standard moralistic judgments cannot simply be used to capture the truth. Most of a character's reflection occurs during formation. This process is theirs, and it becomes more apparent as the reader's consciousness rises.) Examining the personalities from various viewpoints reveals a remarkable transformation in them. Represent this shift and include the reader in it. To be able to lose oneself in a reading experience with two layers. Additionally, it is a technical accomplishment of skilled authors (Ahn, 2012, s. 2).

According to Friedman, the character has psychic upheavals and these are it is somehow related to moral or existential issues. One of the most important characteristics of the character that expresses this is his ability to suffer. Sure, that's because the character is outward as much as he is directed to his inner world, to himself. Read this encounters the characters on a plane that transcends the rational limits of existence. There is a close relationship between meaning and narration technique in novels. Stands out the method used to investigate this relationship is the narratological reading method. Genette, in Narrative Discourse Revisited, practices this style of reading described as reading. Accordingly, a narrative being aware of concrete structures will enrich the reading, and the reader will also be able to understand the use of narrative texts, narrative discourses, or narrative texts will be more conscious of the nature of the fiction and will have information about the design that creates the meaning.

Naratology as a 20th-century phenomenon. It has been the focus of attention of Russian formalism, New Criticism, the Chicago school, and other structuralism/post-structuralism schools of naratology. Henry James, Wayne Booth, Mikhail Bakhtin, and Gerard Genette led the field such as raising important questions They tried to develop their terminology.

The method used in creating an illusion that reality is reflected in the narratives is not mere imitation or simile storytelling or storytelling. As a matter of fact, in the Genette narratives, a simile or representation in the classical sense on it's an impossibility. Genette denies the traditional distinction between showing and telling. As it is known, this thought is the distinction between poet and narrative and character in Plato's Republic and dramatic representation. However, according to Genette this idea of representation is purely illusory (Alber, 2010, s. 4).

This approach is explaining Barthes's concept of the 'reality effect', Genette focuses on the concept of mimetic effect, that is, the imitation-simulation effect in the same context. Appearing in the narratives the narrator and focuser elements, especially the assumed author, are responsible for all such illusions. These elements are analyzed in how the illusion of reality and representation is created and it is seen what kind of games the narrative is full of. In the novel, it is seen that the narrator and focuser elements are at least as important as the meaning, and the technique affects the reader from time to time by getting ahead of the message. Social in modern narratives light on the inner world of the individual as much as, or even more than, the problems are being tried to be kept, which leads to a more complex technique is intervening. Especially focus and perspective. His plays are more prominent than others in the modern novel. The narrative line is not linear, the chronology is broken; events,

perceptions, and thoughts are transferred from different perspectives,

The spectator's eye/perceiving mind are active elements as much as the narrator's voice. Their use in different ways creates narrative levels within the narrative, different levels of focus that create moving perspectives. Thus, forward or backward chronology of various types of breakage, deceleration, acceleration, or staging temporal organizations (Bakhtin, 1992, s. 6).

2.2. Pioneers Of Narratology
2.2.1.Vladimir Propp

Vladimir Propp was a Russian academic and folklore expert. His work "Morphology of the Folktale," one of the most important works in Narratology, attempts to explain the structure and elements of fairy tales through functional analysis (Prince,1982). According to Propp, the structure of a fairy tale can be defined by 31 different "functions" in which characters and events have specific roles. These functions are often recurring elements in fairy tales and occur in a certain order. Propp argues that these functions can be used to understand the basic structure of not only fairy tales but also other narrative genres (Culler, 2015, s. 7).

''The 31 functions identified by Propp in 'Morphology of the Folktale' can generally be listed as follows: Villainy, Lack, Mediation, Counteraction, Departure, First Function of the Donor, Hero's Reaction, Receipt of a Magical Agent, Guidance, Struggle, Branding, Victory, Liquidation, Return, Pursuit, Rescue, Unrecognized Arrival, Unfounded Claims, Difficult Task, Solution, Recognition, Exposure, Transfiguration, Punishment, Wedding, The Pursuit Resumed, Pursuer Overwhelmed, Rescue from Without, False Hero, Recognition of the Hero, Punishment of the Villain Propp's functions provides a different tool for understanding the story of a fairy tale.'' ''Propp's 'Morphology of the Folktale' recognized 31 functions, which can be broadly enumerated as follows: Villainy, Absence, Counteraction, Mediation, Departure, First Function of the Donor, Hero's Reaction, Acquiring the Services of a Magical Agent, Guidance, Battle, Victory, Branding, Return, Pursuit, Rescue, Unacknowledged Arrival, Unfounded Claims, Difficult Task, Resolution, Recognition, Exposure, Transfiguration, Punishment, Marriage, The Pursuit Continued, Pursuer Overwhelmed, Rescue from Without, False Hero, Hero Recognition, Villain Punishment of the Villain Propp's functions offer an alternative means of comprehending a fairy tale's narrative.'' (Hühn&Scmidt, 2014, s. 9).

Many of the functions explain the fundamental characteristics of the actions of the characters in the story and can predict which characters will take on which roles. For example, it is often seen that villains try to hinder the hero in some way, the hero triumphs in the conflict, and magical objects play an important role in resolving the story (Ryan, 2014, s. 1).

Propp's functions, as presented in "Morphology of the Folktale," provide a functional analysis of the basic elements of fairy tales and help to reveal the structural similarities and differences between them. This is important for both the study of fairy tales and for a more general understanding of narratives. Propp's approach has also inspired other narrative theories, such as Joseph Campbell's "The Hero's Journey."(Rimmon, 2016, s. 3).

However, it should be noted that not all stories will conform to Propp's functions. Since each story has its unique structure, Propp's functions cannot be used as the sole criterion for the analysis of narratives.

2.2.2. Algernon Blackwood

Algernon Blackwood is an English author and storyteller known for his short stories filled with horror and supernatural elements. Blackwood's narrative approach aims to stimulate the reader's imagination by using supernatural elements (Macleod, 2018, s. 5).

According to Blackwood, supernatural events and beings can help humans explore and understand worlds beyond the limitations of their minds (Joshi, 2001). His stories often emphasize the weakness, fears, and bewilderment of humans in their relationship with nature. In these stories, nature functions as a symbol of the dark forces that humans face (Punter, 2004, s. 7). In Blackwood's stories, supernatural events usually occur mysteriously, and the process of characters solving these events stimulates the reader's imagination. The process of characters solving these supernatural events encourages reader participation in the flow of the story, which helps increase the element of fear in Blackwood's stories (Lukhurst, 2008, s. 2).

In conclusion, Blackwood's narrative approach aims to create horror by using supernatural elements to stimulate the reader's imagination. The process of characters solving supernatural events encourages reader participation in the flow of the story, which helps increase the element of fear in Blackwood's stories (Lovecraft, 1985, s. 4).

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2.2.3. Claude Levi- Strauss

Claude Lévi-Strauss is known as one of the pioneers of structural anthropology, aiming to uncover cultural similarities and differences through his ethnographic studies, semiotic theories, and mythological narratives. Lévi-Strauss' Naratology approach focuses on the structural similarities of narratives (Strauss, 1955, s.5).

According to Lévi-Strauss, mythological narratives serve as symbolic language used to express people's beliefs and values about the world and themselves. Lévi-Strauss developed a series of methods to discover the structural similarities of narratives, including the concept of "mythical thinking," the principle of indivisible structure, and the principle of "contradiction (Johnson, 2010, s. 7). The concept of mythical thinking explains how the mental structures of mythological narratives work. The principle of indivisible structure states that the structure of mythological narratives is universally similar and that the elements of the narrative form an indivisible structure. The principle of contradiction argues that many mythological narratives are created by combining opposite concepts, and these contradictions come together to form the structure of the narrative. The way the mental structures of legendary narratives function is explained by the idea of mythical thinking. According to the indivisible structure concept, the components of a mythical story create an indivisible structure and have a universal structure. According to the principle of contradiction, a lot of mythological stories are made by fusing notions that are incompatible with one another, and these contradictions combine to produce the story's framework. Lévi-Strauss believes that examining the structure of narratives is important for understanding the universal principles of human thought and our relationship with the universe. Narratives serve as a symbolic language used to express people's beliefs and values about the world and themselves. Therefore, uncovering the structural similarities of narratives is important for understanding cultural similarities and differences (Kapchan, 2002, s. 4).

Lévi-Strauss' Naratology approach focuses on exploring the structure of narratives and their cross-cultural similarities. Examining the structure of narratives is important for understanding the universal principles of human thought and our relationship with the universe (Strauss, 1966, s. 9).

2.2.4. Roland Barthes

Roland Barthes was a French writer and philosopher who worked in various fields such as literary theory, semiotics, cultural studies, and intellectual history. Barthes is known for his work on narratives and the use of language and is an important figure in this field. Barthes' understanding of Naratology examines how narratives are structured through the use of language and how they impact the reader. He attempts to explain the emotional and cognitive responses experienced by the reader while reading narratives, about the structural features of the narratives (Göknar, 2014, s. 11).

Barthes proposes that there are four different levels of narratives: 'story', 'narrative', 'narrated', and 'readerly effect'. Story refers to the plot of the narrative, while narrative refers to the techniques used to transform the story into a narrative. Narrated refers to the characteristics of the narrator and the events being narrated. Finally, readerly effect refers to the impact of the narrative on the reader (Culler, 2012, s. 8). Barthes argues that narratives are interpreted through the use of language and symbols. The symbols used in narratives guide the reader's interpretation process and determine the impact of the narrative on the reader. Additionally, Barthes emphasizes that the symbols used in narratives are culturally determined and structured through the use of language. According to Barthes, language and symbols are used to interpret stories. The reader's interpretation and the story's effect on them are both influenced by the symbols employed in the narrative. Furthermore, Barthes highlights how language is utilized to shape and determine the symbols that are employed in narratives.

In conclusion, Barthes' understanding of Narratology examines how narratives are structured through the use of language and how they impact the reader. He argues that narratives are interpreted through the use of language and symbols, and the impact of the narrative on the reader is determined by these symbols (Wolfreys, 1990, s. 7).

2.2.5. Gerard Genette

Genette's Narratology approach considers not only the structural features of narratives but also the techniques of narrative discourse, including concepts such as 'mimesis' and 'diegesis.' Mimesis refers to the elements of the narrative that create a sense of reality, while diegesis is the narration of the imaginary world in which the narrative takes place (Stanzel & Newman, 1997, s. 9).

Genette also addresses the issue of narrative timing, also known as 'narrative sequence.' The narrative

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sequence determines the timing of events in the narrative and leads to different narrative forms depending on whether events are presented in chronological or other order (Genette, 1980, s. 4). In addition to focusing on the structural features and narrative techniques of narratives, Genette also develops ideas about the meaning of narratives. According to him, the meaning of narratives depends not on the narrative itself but on how the reader perceives it. Therefore, the meaning of the narrative depends on various factors, such as the reader's social, cultural, and historical context.

Genette's Narratology approach provides a detailed analysis of the structural features, narrative techniques, and meaning of narratives. This approach creates a narrative theory about how narratives work and provides an important framework for analyzing literary works (Ryan, 1991, s. 2).

2.3. Differences Between Narratology Pioneers

Vladimir Propp is renowned for his groundbreaking approach that centers on the structural characteristics of fairy tales, offering a comprehensive schema that dissects the intricate web of characters, events, and other essential elements within these narratives. His contribution to the study of folklore and storytelling has been instrumental in providing a systematic framework for understanding the underlying structures of fairy tales. At the core of Propp's approach is the recognition that fairy tales, despite their seemingly diverse themes and narratives, adhere to a certain established framework. This framework operates on the premise that fairy tales are not haphazardly constructed but rather rely on a specific and recurring set of functional character elements. These elements serve as the building blocks of the narrative, shaping the course of the story and determining the roles and actions of the characters. Propp's methodology delves deep into the narrative construction of fairy tales by meticulously analyzing their structural features and the functions these features serve. He identifies a range of character types and their corresponding functions, such as the hero, the villain, and the donor, each playing a distinct role in advancing the plot and contributing to the overall thematic development. Propp's approach carefully examines the structural elements of fairy tales and the purposes these characteristics fulfil in order to dive deeply into the narrative design of these stories. He lists several character archetypes and their associated roles, such as the giver, the villain, and the hero, each of which contributes to the broader thematic development and moves the story along in a unique way.

One of the key insights that Propp's approach offers is the recognition that the same set of character functions can be found in fairy tales from various cultures and periods. This universality underscores the enduring appeal and resonance of fairy tales across different societies, as these archetypal character functions continue to captivate audiences and convey timeless messages. Propp's work has not only provided scholars and researchers with a powerful analytical tool for studying fairy tales but has also shed light on the underlying structure of narrative storytelling as a whole. By dissecting the elements that make up these enduring tales, Propp's approach has contributed significantly to our understanding of the fundamental building blocks of narratives and the enduring power of storytelling across cultures and generations. Algernon Blackwood, as a prominent figure in the realm of literature, carved a distinctive niche within the broader literary landscape through his unique approach, which places a profound emphasis on the analysis of Gothic horror stories. These tales, crafted by Blackwood, are renowned for their ability to transport readers into a realm where the boundaries between the natural and supernatural blur, leaving them in a state of awe and trepidation.

Central to Blackwood's literary philosophy is the belief that Gothic horror stories offer a gateway to exploring the enigmatic and otherworldly facets of existence. He contends that these narratives serve as a canvas upon which symbols, rituals, and mystical experiences are skillfully woven into the fabric of the storytelling. In this regard, Blackwood's works transcend mere tales of terror; they become conduits for delving into the depths of the human psyche and the mysteries of existence itself.

Within Blackwood's literary oeuvre, symbols hold a particular prominence. These symbols serve as veiled keys that unlock hidden chambers of meaning within the narratives. They are carefully selected and meticulously embedded within the stories to evoke a sense of unease, curiosity, and wonder in the reader. Through these symbols, Blackwood invites readers to embark on a journey of discovery, where the mundane is transformed into the extraordinary, and the known world gives way to the unknown. Rituals also occupy a significant role in Blackwood's storytelling. Whether ancient and arcane or newly devised, rituals in his narratives act as conduits to the supernatural. They are the rites through which characters establish contact with forces beyond the grasp of ordinary human understanding. These rituals not only serve as plot devices but also contribute to the overall atmosphere of mysticism and foreboding that permeates Blackwood's tales. Mystical experiences, another

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cornerstone of Blackwood's approach, are woven intricately into the fabric of his narratives. These experiences are not relegated to the realm of the improbable but are portrayed as tangible and visceral encounters with the unknown. Blackwood's prose possesses a unique ability to immerse readers in these mystical occurrences, inviting them to witness the unexplainable and challenging their perception of reality.

In essence, Algernon Blackwood's literary approach is a captivating exploration of the Gothic horror genre, where supernatural events, symbols, rituals, and mystical experiences converge to create narratives that transcend the ordinary and beckon readers to confront the mysteries that lie just beyond the veil of the everyday world. His works continue to enthral and inspire those who seek to traverse the shadowy realms of the supernatural through the art of storytelling. Claude Lévi-Strauss: Lévi-Strauss' approach focuses on the basic components of narratives that structurally resemble each other. According to him, myths, mythologies, and legends reflect the way people perceive the universe. Lévi-Strauss tries to understand the evolution of human understanding of the universe by comparing the structures of different narratives. Roland Barthes: Barthes focuses on the semantic and symbolic dimensions of narratives. The symbols, ideologies, images, and other cultural elements in the language of narratives play a crucial role in determining the meaning of the narrative. Barthes argues that the meaning of a narrative is connected to the reader's cultural and social context. Gerard Genette: Genette focuses on the structural characteristics and narrative techniques of narratives. Elements such as the chronological order of events, the content of the narrative, and the style of narration play an important role in determining the structural characteristics of the narrative. Additionally, the meaning of the narrative is dependent on various factors such as the reader's social, cultural, and historical context.

In conclusion, the pioneering figures of Narratology offer different perspectives in examining narratives due to their adoption of different approaches. While Propp focuses on the structural characteristics of fairy tales, Blackwood emphasizes the mystical aspects of Gothic horror stories. Lévi-Strauss highlights the reflection of narratives on the way people perceive the universe by stressing the comparative analysis of narrative structures. Barthes concentrates on the symbolic and semantic dimensions of narratives, and Genette is interested in the structural characteristics and narrative techniques of narratives. These different approaches result in the utilization of different methods in examining narratives. For instance, Propp's structural approach analyzes the characters and events of fairy tales, while Lévi-Strauss' comparative approach examines the evolution of narratives in different cultures. Barthes' symbolic approach, on the other hand, associates the meaning of the narrative with the reader's cultural and social context. Ultimately, the use of different Narratology approaches provides different perspectives in examining narratives, which helps us better understand their meanings.

3. Conclusion

Narratology is an important academic discipline that examines the structure and functioning of narratives. Several pioneering figures that have significantly shaped and contributed to this discipline include Vladimir Propp, Claude Lévi-Strauss, Roland Barthes, and Gerard Genette. These names have developed unique approaches to the in-depth analysis of narratives, laying the groundwork for the field.

Vladimir Propp, in particular, focused on the functional structures of fairy tales, delving into how characters and events are associated with specific roles and identifying the fundamental elements of fairy tale narratives. Propp's method, known as "Functional Analysis," provided a framework for distinguishing and understanding the essential components of narratives.

Claude Lévi-Strauss, on the other hand, argued that myths possess a universal structure with recurring symbols and meanings. He explored how myths exhibit similarities across different human societies and how they evolve over time. This perspective sheds light on how myths reflect universal themes in human history.

Roland Barthes conducted a thorough examination of various layers within narratives, shedding light on the symbolic meanings of texts and how both internal and external elements influence them. Barthes' works have become a rich resource for conducting more profound analyses of narratives.

Gerard Genette directed his focus toward the structural elements of narratives, unveiling aspects like narrative timing, plot development, and the role of the narrator. Genette's contributions have advanced the methodologies for comprehending narrative structures and analyzing the complexities within narratives. His works are considered foundational texts in the field. The works of these pioneering authors have laid the groundwork for methodologies used to examine narrative structures, and these methodologies remain actively utilized in the present day. As a result, these studies are deemed indispensable sources for better comprehending and interpreting narratives. In the academic sphere, the works of these authors are recognized as cornerstones of

narrative theory and serve as significant reference points for research into the depths of narrative understanding.

Researchers' Contribution Rate

The contribution rate of the authors is equal.

Conflict of Interest

There is no conflict of interest in this research

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Gerçekliğin anlatılarda yansıtıldığına dair bir inanç vardır. İllüzyonu yaratmak için kullanılan yöntem tamamen taklit veya benzetme değil, hikaye anlatımı veya onun hikaye anlatımıdır. Gerçekten de, Genette'in anlatılarında, klasik olarak, üzerinde durulan anlamda bir analoji veya temsilin imkansızlığı. Genette, geleneksel gösterim, anlatma ile anlatma arasındaki ayrımı reddeder. Bilindiği gibi, bu, Platon'un Devlet'inde şair ve anlatı arasındaki ayrımdır. Ve karakter ile dramatik temsil arasındaki ayrıma dayanır. Ancak, temsil fikrinin kendisi tamamen açıktır. Bu yaklaşımın 'gerçeklik etkisi' kavramına atıfta bulunduğu düşünülebilir. Genette'i açıklayan, aynı bağlamda, taklit etkisi, yani taklit-simülasyon etkisi kavramına odaklanır. Hikayelerin gerçeği tasvir ettiği algısı vardır. İllüzyonu yaratmak için kullanılan teknik, taklit veya benzetme değil, anlatı veya onun anlatısıdır. Gerçekten de, Genette'in geleneksel anlatıları, her türlü paralellik veya temsilin zorluğunu göstermektedir. Genette, geleneksel "gösterme" gösterme ile gösterme arasındaki farkı göz ardı eder. Bu, tiyatro temsili ile karakter, şair ile anlatı arasındaki ayrım temelinde bilinen ayrımdır. Olarak görülebilir, ancak temsil kavramının kendisi oldukça açıktır. Bu yöntem, 'gerçeklik etkisi' fikrine atıfta bulunur. Genette'in aynı durumdaki taklit etkisine ilişkin açıklaması, öncelikle taklit-simülasyon etkisi fikrine odaklanır. Anlatılarda görünen bu tür tüm yanılsamaların, öncelikle varsayılan yazar, anlatıcı ve odak öğeleri. Bu öğeler analiz edilir Gerçeklik ve temsil yanılsaması nasıl yaratılır ve anlatı görünürde ne tür oyunlarla doludur.

Araştırmada, Naratoloji ile vurgulanması gereken bazı kavramları tartışıp değerlendirdikten sonra, öncüller arasındaki farklar metinsel çalışmalar yoluyla fark edildi.

Naratoloji, anlatıların yapısını ve işleyişini inceleyen önemli bir akademik disiplindir. Bu disiplini önemli ölçüde şekillendiren ve bu disipline önemli katkılarda bulunan öncü isimler arasında Vladimir Propp, Claude Lévi-Strauss, Roland Barthes ve Gerard Genette yer almaktadır. Bu isimler, anlatıların derinlemesine analizine yönelik benzersiz yaklaşımlar geliştirerek bu alan için temel oluşturmuştur.

Özellikle Vladimir Propp, peri masallarının işlevsel yapılarına odaklanmış, karakterlerin ve olayların belirli rollerle nasıl ilişkilendirildiğini araştırmış ve peri masalı anlatılarının temel unsurlarını belirlemiştir. Propp'un "İşlevsel Analiz" olarak bilinen yöntemi, anlatıların temel bileşenlerini ayırt etmek ve anlamak için bir çerçeve sağlamıştır.

Öte yandan Claude Lévi-Strauss, mitlerin tekrar eden semboller ve anlamlarla evrensel bir yapıya sahip olduğunu savunmuştur. Mitlerin farklı insan toplumlarında nasıl benzerlikler gösterdiğini ve zaman içinde nasıl evrimleştiğini araştırmıştır. Bu bakış açısı, mitlerin insanlık tarihindeki evrensel temaları nasıl yansıttığına ışık tutmaktadır.

Roland Barthes, anlatıların çeşitli katmanlarını kapsamlı bir şekilde inceleyerek metinlerin sembolik anlamlarına ve hem iç hem de dış unsurların bunları nasıl etkilediğine ışık tuttu. Barthes'ın çalışmaları, anlatıların daha derin analizlerini yürütmek için zengin bir kaynak haline geldi.

Gerard Genette, anlatıların yapısal unsurlarına odaklandı ve anlatı zamanlaması, olay örgüsü gelişimi ve anlatıcının rolü gibi yönleri ortaya çıkardı. Genette'in katkıları, anlatı yapılarını anlamak ve anlatılardaki karmaşıklıkları analiz etmek için metodolojileri ilerletti. Eserleri, alandaki temel metinler olarak kabul edilir. Bu öncü yazarların eserleri, anlatı yapılarını incelemek için kullanılan metodolojilerin temelini attı ve bu metodolojiler günümüzde aktif olarak kullanılmaya devam ediyor. Sonuç olarak, bu çalışmalar anlatıları daha iyi anlamak ve yorumlamak için vazgeçilmez kaynaklar olarak kabul edilir. Akademik alanda, bu yazarların eserleri anlatı teorisinin temel taşları olarak kabul edilir ve anlatı anlayışının derinliklerine yönelik araştırmalar için önemli referans noktaları olarak hizmet eder.