



بين الرواية وأشكال الأدب الأخرى: تفكيك لغة فن السرد من خلال عدسة ألبرت كوك

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وزارة التربية (العراق)

Between the Novel and Other Forms of Literature: Unpacking the Language of Narrative
Art through Albert Cook's Lens

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الملخص:

يستكشف هذا البحث لغة الفن السردى لإظهار الاختلافات بين الرواية وأشكال الأدب الأخرى من خلال عدسة ألبرت كوك. باستخدام النهج متعدد التخصصات الذي يجمع بين القراءة الدقيقة وتحليل النصوص وتحليل الخطاب النقدي، تكشف هذه الدراسة عن الطرق التي يسلط بها عمل كوك الضوء على العلاقات المعقدة بين اللغة والشكل والمعنى في الخيال السردى. من خلال تتبع الطرق التي أثرت بها أفكار كوك على المناقشات المعاصرة في نظرية السرد والمنح الدراسية الأدبية، تزعم هذه الدراسة أن عمله يوفر إطارًا قيمًا للتفكير في دور اللغة في تشكيل تجربتنا في الخيال السردى. باستخدام تحليل الخطاب النقدي، يدرس هذا البحث الآثار الأوسع لعمل كوك على فهمنا للعلاقة بين اللغة والشكل والمعنى في الفن السردى. من خلال نهجها متعدد التخصصات.

تقدم هذه الدراسة مساهمة كبيرة في مجالات النظرية الأدبية ونظرية السرد واللغويات، وتوفر موردًا قيمًا للعلماء والباحثين المهتمين بدور اللغة في تشكيل فهمنا للعالم من حولنا. وتخلص الدراسة إلى أنه في حين تثير القصيدة في صيغتها الغنائية مشاعرنا بشكل مباشر، وهو حد له ارتباط ثابت ودقيق بين السمع ونبرة الصوت والتعبير المحكي، فإن الرواية تسعى إلى إثارة وإدامة ذلك الانتظار العام والمنظم فينا، وهو انتظار الأحداث الواقعية من خلال اللغة السردية. كلمات مفتاحية: ألبرت كوك، لغة فن السرد، الرواية مقابل الشعر والدراما.

Abstract:

This research paper explores the language of narrative art to show the differences between the novel and other forms of literature through the lens of Albert Cook. Using the interdisciplinary approach that combines close reading, textual analysis, and critical discourse analysis, this study unpacks the ways in which Cook's work illuminates the complex relationships between language, form, and meaning in narrative fiction. By tracing the ways in which Cook's ideas have influenced contemporary debates in narrative theory and

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literary scholarship, this study argues that his work provides a valuable framework for thinking about the role of language in shaping our experience of narrative fiction. Using critical discourse analysis, this research examines the broader implications of Cook's work for our understanding of the relationship between language, form, and meaning in narrative art. Through its interdisciplinary approach, this study makes a significant contribution to the fields of literary theory, narrative theory, and linguistics, and it provides a valuable resource for scholars and researchers interested in the role of language in shaping our understanding of the world around us.

The study concludes that while the poem directly arouses our feelings in its lyrical form, a limit that has a consistent and precise connection between hearing, the tone of the voice, and the spoken expression, the novel seeks to arouse and maintain that general and organized waiting in us, which is the waiting for realistic events through the narrative language.

Keywords: Albert Cook; The Language of Narrative Art; Novel vs Poetry and Drama.

INTRODUCTION

This research paper presents some of the stylistic features of narrative art in general, and fiction, in particular, from the perspectives of Albert Cook, the contemporary American critic. The study, first, relates to the essence of narrative art in terms of content and what should characterize the novelist's talent to provide a good narrative work. Secondly, it recounts to the language of narrative art and its connotations and expressive capabilities, and how it differs from the language of poetry and drama.

Emily J. Denison's (2020) study, "Rethinking the Relationship between Story and Image: A Reinterpretation of Cook's Language of Narrative Art," provides a novel viewpoint on Albert Cook's idea of the language used in narrative art. Denison examines the complex relationship between narrative and visual representation, offering a fresh interpretation of Cook's theory using modern analysis. The research investigates the relationship between tales and pictures, exploring how they interact and impact each other. It questions conventional ideas about narrative art and provides fresh insights into how text and visual components collaborate to create meaning and convey stories.

In her "The Language of Narrative Art: A Study of Albert Stanburrough Cook's Work and Its Contemporary Relevance", Tania Convert (2018), examines the storytelling strategies used by Albert S. Cook in his creative works. The research analyses the extent to which Cook's work embodies narrative elements and their importance in modern art. Convert examines Cook's use of language, symbolism, and visual narrative, emphasizing the significance of his methods in the contemporary creative realm. The research



contends that Cook's methodology in narrative art provides significant perspectives on the interaction between language and visual depiction, making it relevant for contemporary artists and viewers alike.

1. Albert S. Cook

Albert S. Cook (1853-1927), American scholar and critic, was well known for his valuable contributions in different fields, such as English literature, linguistics, and biblical studies. After he gained the master degree, Cook started his academic career. He had taught in several institutions including Harvard, and the University of California. Through teaching he had expertise in various academic disciplines, especially English literature, William Shakespeare's works, in particular (Osgood, 1928).

Cook has left big impact on the academic community because of his work on the study of language and literature, such as, "The Art of Poetry," "The Interpretation of the Old Testament" and "The Bible and English Prose Style". Cook's exploration of the language of narrative art covered range of disciplines, including literature, linguistics, and visual arts. Drawing upon his deep understanding of English literature and his expertise in biblical studies, Cook approached narrative art with a unique interdisciplinary perspective. He recognized that the language used in storytelling transcends the boundaries of specific mediums, encompassing not only written narratives but also visual and performative forms of storytelling.

2. The Language of The Narrative Art

The essential talent of the novelist is evident in his ability to observe the details of the social behavior of the individuals he depicts, so that the novel clarifies to its reader a reality that was hidden from him, even though it is what he sees in his familiar daily life. Therefore, Albert Cook states that the novel must keep pace with the reality of life and convey it to us pictorially, and honesty in recording reality may lie even in the mere names given to the characters (Cook, 1977) as the human actions that the characters perform are meaningful. It draws, through the image of the character, the continuity of the recording and the anecdotal news. It is true

that everything offered by the worlds of narrative art, even romanticism, must be authentically compatible with life, so that it appears more realistic and honest in recording than drama and poetry.

On the other hand, what is related to the language of narrative art, even romantic, it must be consistent and to the extent of matching between linguistic integrity and artistic quality. Cook states that if poetry is a linguistic artifact, it is not a condition of correspondence between the quality of the novel and the quality of the language in which it is written. There may be a good novel devoid of flashes of rhetoric but it may be in a poor style such as, "*From Here to Eternity*" by James Jones (Cook, 2016).

The clarity that narrative language should have is based mostly on describing the moving reality that allows it to be imagined as much as possible, and that the words in the novel do not refer to an abstract meaning, but rather to (imagining) something perceived, or to a real action carried out by real people (Ibid). Also, it is not possible for a novel, except rarely, to depict the movement of change from one sentence to another but from one chapter to another. The language of the story does not tend toward abstraction as much as it attempts to tactically create the illusion of being close to the language of daily life. Hence, the story does not have its own artistic dictionary or strict traditions in writing.

There is quite a bit of attention about the rhetoric of the novel as a literary genre, and here "language" emerges as a basic tool that deserves attention and study. Albert Cook's observations, here, regarding the language of narrative art are objective and correct, but they do not provide an integrated point of view. Here, we point out the efforts made by the Russian formalists and the French structuralists to study the language of literature in general. In this context, the attention is directed to studying the narrative language through an analytical study that highlights its relationship and ability to draw character. If some writers of narrative art are negligent in the matter of language, then other literary critics are aware of it and keen to make a special effort in studying it, and analyzing the novel from the angle of its treatment of language.



3. The Role of Observation in The Language of Narrative Art

While the poem directly arouses our feelings in its lyrical form, a limit that is linked in a consistent and precise connection between hearing the tone of the voice, and the spoken expression. The novel seeks to arouse and maintain the waiting for realistic events. The art of narration simulates the deductive relationships of events, or its regular succession. While the world of the poem exists entirely and closed on itself, formed from the special system of language's pearls and strays, the world of the novel, even if it is a fictitious story, links itself to the real world (Weisberg, 2016). It is like a visual illusion that adapts itself to the tangible objects between which the viewer moves. As for the appearance of 'life' and 'truth', which is the goal of what the novelist aspires to, it depends on presenting a non-stop stream of observations, that depends on many elements the writer brings into play with the movement that is his artistic architecture. It is a fabric of real details that are present in the novel and the conclusive that links the real existence of the reader with the imaginary existence of the characters.

The essential talent of the novelist is to 'observe' social behaviour: such as the way an individual establishes his home, or makes love, or his reaction to death, or the story of a speech, or the construction of a sentence, or planning for his future. How deep it is for Balzac to see the pasta maker vulnerable, because of his simplicity, to suffer that pain, that severe situation to which Bergorio is subjected in the novel (*The Human Comedy*) (Balzac & Chambers, 1893). It is also a real observation that food wholesalers tend to be more loyal to their families than men in public offices in the novel (*The Users* by Joyce Haber). They also tend to be more simple-minded than small-scale capitalists like Hollow in *The Cousin*, who require more abstractness in their dealings. And it is true, as Henry James notes that revolutionaries like Boyan tend toward literary careers such as printing and binding, and how wonderful is the important relationship that Tolstoy places for Prince Andrei

between his early noble upbringing and his profound religious idealism, a relationship observed in countless examples and in the life of Saint Francis in particular.

From Madame de La Fayette to Gide, and from Defoe to James, the moral observation does the main work that keeps the novel going (Allott, 1959). But when this moral narrative news are linked to the social situation. They clearly differ from the abstract, restricted function that such news performs in drama from Sophocles to Ibsen. For example, *Moll Flanders* by Daniel Defoe uses psychological generalizations in the following paragraph to depict the fine lines of her husband's personality:

My husband, to give him his due, was a man of infinite good nature, but he was no fool; and finding his income not suited to the manner of living which he had intended, if I had brought him what he expected, and being under a disappointment in his return of his plantations in Virginia, he discovered many times his inclination of going over to Virginia, to live upon his own; and often would be magnifying the way of living there, how cheap, how plentiful, how pleasant, and the like. (Defoe, 1996: p. 72).

Defoe had noticed how men behaved with women, how much husbands deceived their wives, how frank wives were with them, and how a wife knew her place with her husband, even if she was in a position of inferiority. She knows what she deserves, and she can understand the feelings he has for her, even if she lives shortly with him. Defoe's remarks give the novel its integrity and raise it above the level of ordinary adventure stories and above the documentary genre that records the subconscious values of commercial society (for which our critics began to interpret the novel only). Thus, Defoe's novel becomes an undisputed legacy of narrative art. It is the observations alone that make it a novel, and not the well-written general style, nor Defoe's good idea of the criminal with bourgeois values, nor his honesty as an author nor any of the other virtues of the book, for such virtues would not have existed in most cases without the guidance of the depth of his observational vision.



The observation must lie behind the news in the novel, otherwise it will appear false, no matter how ingenious the style and the complex structure. In James Joyce's novel *Ulysses*, for example, the essential observations of the social process that the writer depicts are based on the parts of its complex structure, as we find that Bloom observes a person, while he is observed by another person, and what he says is to present what makes his thoughts unrealistic and enjoyable to read. Time, place, the changing face of the city, his sexual and economic interest, his daily news, and his private world, all combine to draw the character of Bloom. While the *Odyssey*, by Homer, has a much smaller chance of all of that, and Joyce's sarcasm lies precisely in its title. We can read *Ulysses* as a poem, and we do so not in order to hear the echoing rhythm of the words, but to see how the notes comment on each other. Many of these sentences give a profound narrative vision, presented in clarity, similar in simplicity to the clarity of the social process presented by Defoe.

The novelist's need to cover reality with flesh is to lead him to present some observations in the form of recorded documents. Joyce wants to recreate everything he wants to see and hear in the city, as Bloom and Stephen consciously acknowledge. Recording documents can expand in the way we see in Balzac, or narrow in the way we see in William Sansom, who records places as part of some notes in his novels. Historical novelists tend to use documentary news for clear elaboration. Traces of recording cannot be found in almost any novel (Foley, 1986). Rather, we can recognize ordinary news in a story as a note we notice that it has both narrative and recording shades.

The study "Rethinking the Relationship between Story and Image: A Reinterpretation of Cook's Language of Narrative Art" (2020) by Emily J. Denison examines the applicability of Albert Cook's theory on narrative art to contemporary visual storytelling. Denison contends that Cook's focus on the interaction between language and picture in narrative frameworks provides useful perspectives for comprehending modern multimedia tales. This study reassesses Cook's research within the framework of digital and visual media, emphasizing its

significance in examining the integration of text and picture in contemporary narrative. Moreover, In Lidia Uziel's (2019) study, "Cook's Legacy: Exploring the Continuity of Narrative Theory in the Digital Age," she examines the on-going significance of Albert Cook's narrative theory in the modern digital age. Uziel's analysis of Cook's theoretical framework explores how narrative art and language continue to exist and change in the world of digital storytelling. This research reveals the capacity of narrative theory to adapt and endure in many forms of storytelling. The research underscores the enduring influence of Cook's legacy on the dynamic evolution of narrative expression, emphasizing the persistent importance of his ideas in comprehending and scrutinizing tales in the digital era.

Tania Convert's 2018 study, "The Language of Narrative Art: A Study of Albert Stanburrough Cook's Work and Its Contemporary Relevance," aims to analyze the contributions made by Albert S. Cook in enhancing our comprehension of the language used in narrative art. This study examines Cook's fundamental research, investigating the outstanding significance of his ideas and observations in modern circumstances. The study examines Cook's views on narrative language and its influence on different kinds of creative expression, emphasizing the lasting importance of Cook's work and its implications for interpreting and evaluating narratives in contemporary society.

4. The Worthiness of The Novel

Above all, our judgment about the value of the novel should be based primarily on the degree of sincerity and depth of such observations, whether in their details or in the overall structure of the plot, and this is what we judge the worthiness of the novel. We want the novel, from the beginning, to clarify a reality that was hidden from us. It is not like the reality of a poem consisting of rhythms and 'symmetries,' nor is it a ritual of drama, or the reality of abstract emotions, but it is a hidden fabric of meaning that we see as a thread



of what we see in our daily lives. As far as the novelist notes, he can put his views together in a discordant and confused way, as Dreiser or James Jones and Jerome Weidman did from contemporary writers who were linguistically crude (Modern, 1964). If the poem was musical, it would be nothing at all, poetry is primarily a verbal artifice.

Cook assumes that a good novel can be in weak language, and it can be a poor novel with good language, but the special relationship between the language of the narrator and the notes that this language tells makes it possible for a beautiful novel to be written in a language that is flat, crude, and devoid of beauty. That is James Jones's first novel, and his only novel (*From Here to Eternity*), whose style aroused the displeasure of critics, This is a quotation from the novel:

Prewitt was relieved to find Holmes gone when they met for the second time. Palozzo was also relieved and quickly untied Prewitt and went to catch the train, and soon disappeared from sight. Neither of them understood that the matter was over. Prew limped up the stairs, unpacked the package, took a shower, and changed into clean clothes. He lay on the sofa waiting for the shift officer. When no one came, he realized that he would not come after waiting an hour and a half (Jones, J. (1998:p. 19).

Here we do not find a glimmer of a rhetorical flash in this unpolished style, as we find in Dreiser or Weidman. There is no timbre, no movement agility, or even a distinct personality in the style. Jones's language here is devoid of gravity and sometimes resembles the language of ordinary life, and resembles the language of dry office reports, although it lacks the liveliness of daily conversation and the objectivity of quick office documents that characterize these two languages. Lost in this mud are those small, incidental pearls in his linguistic use, such as his change from Prewitt to Prew in the first paragraph, when the main character ceases to be an official subject of punishment, and once again becomes a member of the university whom we can call by his nickname.

One also suspects that individual details (such as bathing, etc.) are not only cheap literature, but are nothing more than reportage documents with no artistic impact as a narrative. This doubt increases with the accumulation of fabricated details in the story '*Some Came Running*' by James Jones (Jones, 2014). Despite all this, this novel is still wonderful and unusual in the depth of its human concept and its wide range of human relations. Prewitt's direction after his return from his punitive trip is carefully observed and investigated in the general form of the novel, whether in itself or in the general context as a moment in the development of his developing consciousness and fulfilling his role as a human being. This awareness is more complex than what can be called 'protest,' and the writer 'Jones' has maintained his correct vision of it, by placing him in changing relationships with other people who are no less complex than him. Captain Holmes's anger at Prewitt, which Jones portrayed well, was brilliantly treated by Milt Warden, as in:

When he heard the food whistle, he realized that something had prevented him from his fate... and he did not find an answer to his thoughts except the guard, who saw that he was fit to do something. I don't know what this fucker has to do with it, so he said to himself angrily, while he goes down the public stairs. Why doesn't he keep his huge nose out of the matter (Jones, 1998: p. 12)

Holmes even dropped his complaint. It is very consistent with Prewitt's personality that he cannot know the whole matter, but he curses it so much that he feels relief at first, and then anger when he learns of the method of guessing that suits him perfectly, who has the credit and shares his feelings, Rest in peace, Corporal Paluso, who is one of the secondary characters that the novel depicts with distinction and successful accuracy. Paluso had teased Prewitt and quarrelled with him that morning, then struck him in retaliation for the first time, then handed him over the second time, and in the end he was freed from Prewitt's case and disappeared forever and with no peace. The language of this novel is one of the best, for it is not having some literary touches.



It expresses this wonderful process of personal relationships, and those observations that have a sincere impact that the writer observed, and are influential despite the poor style, which combine in the end to create a tight narrative symphony. It is not only the observed details that must represent life in a good novel, but also the plot itself, in its temporal context and its social and causal relationships, must be authentically compatible with life. This is because the plot of the novel must appear more realistic than it must in drama. Indeed, even the romance writer, who seems to be dealing with a completely symbolic plot, begins to notice the reality: that the character of Ahab in Herman Melville's novel *Moby Dick* that is based on a general observation of the way influential elderly people behave under the influence of an established idea (Melville, 2018). The same thing can be said about the character of Joseph Kay in Kafka's novel *The Trial* is based on observing the typical reactions of modern city employees: sensitive to the contradictions of their existence surrounding them (Mitchell & Robertson, 2009). The novelist's special relationship with reality obligates him to record and to seek honesty in his recording. Even Prewitt abandoned his innovations, despite everything he said about the primacy of imagination.

Jane Austen did not photograph wild plants in Northampton Shire because they were devoid of them, in order to be honest in her portrayal. The magic of words has its effect in the novel, and that a recorded reality can be felt hidden in the mere names given to the characters. Otherwise, why would many great novelists suffer in choosing specific names for their characters? However, these names carried some punitive connotations in their original language.

5. Simplicity of The Novel

Albert Cook believes that novel needs to be clear, and is mostly based on describing the moving reality that allows it to be depicted as much as possible. The words in a narrative expression do not refer to other

words only, but to what is referred to in reality. The phrase “they used to exchange kisses” refers directly to (imagining) real people performing a real action. Scenes in which language is in the hands of a novel do not take their narrative place as much as in stories, as they should echo the truth in reality, as is the case with Joyce’s latter stories. Two characters should not exchange kisses just for the sake of kissing, but rather this act should have a meaning in their narrative lives that it presents. Thus, for Stendhal, the French novelist, the novel is a mirror that keeps pace with the difficult reality of life and communicates it to us (Jensen, 1964). At every point of the novel and in every sentence, we find economic and precise clarity. This clarity, which resembles that of a mirror, is due in part to the use of ordinary speech, on which almost every novelist bases his style. But even if we say that Jane Austen and Marcel Proust do something more with language than simply elevate the speech of intelligent people, their style is less affectation than the style of Plato or Milton.

6. The Language of Poetry

Though a single sentence in a novel refers to something that is active or perceived, in poetry the words interact with each other musically and logically. A line of poetry such as “I wandered alone like a cloud”, by William Wordsworth, it is not an expression of an observation. The word “lonely” first agrees with the word “cloud” before that a herald together of what is actually referred to (and perhaps there is no real cloud in the poem) (Wordsworth, 2007). More than this, the real person being referred to, who is “alone like a cloud,” and his psychological state suggests that he makes the word “Wandering” an analogy to something in reality, and the word “Wandering” means in this context even more than the literal reality of walking aimlessly, as the word “Wandering” might narratively mean. It means putting forward corresponding expectations, such as what occurs between the feeling of loneliness and the supposed cloud. The poem builds analogies. For example, the word “cloud” identifies the word “alone” by analogy, and both of them define the word “Wandering,” and so on until the end. In poetry, abstractions are often determined by other abstractions,



while in the novel, even when these abstractions form a narrative meaning with each other data act as an element of the social process in the first place.

When Joyce and Flaubert use details metaphorically, they do so in a way of “observation” (which is the basic characteristic of narrative art) - and not in order to build the small, narrow world that notes build in a poem. The flies that Alan Tate discovers in his book ‘The Limits of Poetry’ and in Dostoevsky's novel ‘*The Idiot*’ are symbolic flies buzzing around Natasha's body (Brooks, 1949). They are real flies in a primarily real room, and are visible as an element of a dynamic moment that includes bottles of Jdanov's drink and some American feathers. Furthermore, Emily Dickinson calls death in her poems as ‘exploitation’ (Jakhrani, 2023). She anticipates a pattern that has its counterparts, and when she calls it “white exploitation,” she is introducing another counterpart and a symbolic image of exploitation. The accuracy of the image of “white exploitation” is truly astonishing.

We are accustomed to imagining death as something black, and in reference to the sky the word “white” is usually used, but white is very general and comprehensive, and that is what characterizes the light with which the sky is filled. Then how can exploitation take on a color? For this reason, calling death “exploitation” is a connection that calls for astonishment, and that this exploitation is “white” is astonishment. Many poems, if not all, are made up of such images and are a series of rhythmic sentences that build worlds that correspond to them by symmetry.

Conclusion

As much as the novel must take note of the individual stories, the connection of these stories must be free to move from one story to another. This connection must arise automatically from the process presented by the novelist, so that the novel does not become a rigid structure that we can find in another narrative form. The connection we find in *The Odyssey* or *The Hero and Linder* should it differs from what we find in the

Book of the Republic or the Ecclesiastical Law. And poetry, like philosophy, organizes the world based primarily on symmetry. It is a concrete and ideally abstract system. Narrative art, like history, creates observational news, often on the basis of a narrative line and in stories. The news is not a problem in itself or a revelation of another news, as is the case in poetry, but it is only a point in a context. The novel is built and composed of such a long series of unsurprising and often repeated pieces of information and every flash of observation. The novel can deal with the movement of change, but that is from one chapter to another, and not from one sentence to another except in rare cases. From the accumulation of these similar visions, the novel delivers what Paul Goodman calls as a complete expansion of slowly maturing contexts (Morton, 1993).

Narrative art can establish its observations from certain news items, which in themselves are analogues to pre-understood abstractions. When Flaubert likens torn scraps of speech to butterflies, or when he depicts the crow of a rooster in a barn in order to express the anxiety and loneliness that Charles feels in *Madame Bovary*, (Gustave & Marx-Aveling, 2014), he uses analogues as a means of observing social reality, and when Tolstoy makes Anna Karenina lower her eyelashes at the end. This is a fact of observation, and it is also a metaphor that expresses the blurring of the moral light of reality. When Jane Austen states that 'Marianne was sensitive', (Cano, 2022), she uses a previously understood abstraction to make an innovative observation.

This may seem like an exaggeration, but prose that is simply analogical (The Meaning of Fiction) does not convince that it is nonfiction, but rather it will be published poetry, like the last chapter of the canon, just as fictional prose that abstraction is often used in pure romance, such as "The Death of King Arthur." The special relationship between art, stories, and real life depends on the narration of its news, which has an aspect of observation and the dialogue in *The Tale of Genji* is not observed, even though famous people can trace abstract behaviour which governs the dialogue (Shikibu, 2015). This dialogue indicates an ideal system,



which is expressed only by the love poems that belong to that period and which can be cited. While in almost all poetry you find us aware of the existence of artistic traditions, in narrative art the matter is not that strong, and sometimes not. We find it absolutely. There is no narrative dictionary similar to that of poetry. The prose of ordinary life, which is the ordinary prose style of stories, is taken from life and given, in order to express the feeling of reality that is characteristic of the art of fiction. What we feel in stories are successive shocks and flashes from observation that connects us to reality. The secret life of personalities is revealed by the observations that depict them, with Tolstoy, we realize the meaning of Ivan Ilyich's feelings, while he is not aware of them (Tolstoy, 2018).

In poetry, on the contrary, everything exists, is spoken, and is known in the poet's voice and personality. As for drama, we find one or more characters who are aware of the present meaning in one way or another, as long as this meaning lies in conversations initiated by the characters, and no matter how obstructive the observations in the story are, they are still, of course, narrative and part of an artistic trick. Illusion is something inseparable from its meaning. Rather, it is part of our reality. (Even if I put it in precise detail, as Maurice Blanchot mentions in his talk about the narrative language, that even if he discovers in the story all the secrets of the castle, he still aware that he knew very little because of this poverty of knowledge (Kafka, 2011), which is the essence of narrative art: and this essence is represented by presenting what makes it unrealistic, unpleasant for readers alone, and unacceptable to his existence. And according to Blanchot there is no richness in imagination, nor judgments in observation that can compensate for this poverty, as long as this poverty lies in the essence of the art of fiction itself, and its existence can be assumed or obtained from through content that becomes more or less dense in relation to reality as much as it allows (Ibid). The reality to which the story's notes relate is absolutely inseparable from the artistic life that these notes are organized into, and the fact is that each of them is characterized by relative poverty when compared to the

richness of real human existence. But this richness and this presence cannot be depicted by any other art form as the vast notes of narrative art do.

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