



## Narratological concepts of Drama in *Oedipus the King*

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### ABSTRACT

*Previous works of Sophocles have been critically analyzed from different perspectives such as moral issues, cultural issues and fatalism. However, few researches have been focused on the narratology of this literary works. To address this gap, this study is an attempt to investigate Genette's elements of narratology in the tragedy of Oedipus the King by Sophocles. In their narratological analysis, the researchers have focused on time, focalization, mode of narration ('mimetic' or 'diegetic'), narrator of the tragedy and speech and thought in the selected literary work. Through writing this article the researchers have done an innovative study in the field of literature.*

**Keywords:** *Oedipus the king*; mimetic; diegetic; focalization; time; speech

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### 1. INTRODUCTION

This study focuses on a rare characteristic of Greek tragedy considered as narrative. Narratology is the study of smaller parts within a play such as messenger, speeches and true or false stories told by the character. *Oedipus the King* unfolds as a murder mystery, a political thriller, and a psychological whodunit. Throughout this mythic story of patricide and incest, Sophocles emphasizes the irony of a man determined to track down, expose, and punish an assassin, who turns out to be himself. General Genette presents two approaches: first, there can be no narratology of drama. The second approach which is the comprehensive one mentions that narratology can nevertheless be extended to drama and takes its inspiration from productive narratologies of film. The comprehensive approach obtained limited success by Gould on tragedy. It has also been responded that a narratology of drama is strategic rather than comprehensive. The theory of narrative in drama was first presented by John Gould in 1991. It refers to sad stories of the deaths of kings. Seymour Chatman suggests films and plays as mimetic narratives but novel, story and epic as diegetic narratives.

There is indeed room for narratology of Greek tragedy—at least if by this we mean not a comprehensive approach that assimilates drama to narrative, but a strategic approach that recognizes those situations in which drama makes use of a narrating agent. There are two components that bring narrative to Greek tragedy. First, a technique found in three of Sophocles' seven surviving tragedies, and the other a formal component of all Greek tragedies that leads itself to narratological study. Whether normative or not, Sophoclean tragedy provides useful instances of how drama might function as narrative even without narrative prologues or epilogues.

Lee Whitman-Raymond in "Defect and recognition in Sophocles' *Oedipus Rex*" (2005) explores the relationships between experienced defect and the subsequent shame and longing for recognition. Jay A. Knaack in "The problem of mother's brother in *Oedipus*" (1988) wishes to draw attention to the structure and conflicts in Sophocles' Theban plays. Mark Currie in "Introduction: narratology, death and afterlife" (1998) discusses the death of narratology. Fanfan Chen in "Toward a hermeneutic narratology of interactive digital storytelling" (2014) attempts to frame a hermeneutic narratology of interactive digital storytelling in light of Paul Ricoeur's philosophy and the narratology of the French New Rhetoric.

#### Theory and Analysis

For narratological analysis, the researchers used Genette's framework to focus on five particular areas (i.e. time, focalization, mode of narration ('mimetic' or 'diegetic'), narrator of the story and speech and thought) which are