



## **Methods Of Narration Between The Story Of Childrens And Adults**

**Dr. Hind Temmar**

Higher School of Teachers - Ouargla (Algeria)  
Correspondence email: [hind.temmar@gmail.com](mailto:hind.temmar@gmail.com)

### **APA Citation:**

Temmar, H., (2023). Methods Of Narration Between The Story Of Childrens And Adults , *Journal of Language and Linguistic Studies*, 19(1), 89-98; 2023.

Received: 01/ 2023

Accepted: 06/2023

---

### **Abstract**

Every story tells a main event from which minor events branch out, and both stories may narrate a single event; however, they differ completely in how they convey and structure the events artistically and technically. This is due to the narrative technique, which is the fundamental element and central technique in constructing any story. Narration is the process of transferring an event from its realistic form to its linguistic form, and it is the method chosen by the narrator or storyteller to present their events.

Narration relies on a set of elements, including time, place, characters, and events. It also utilizes various techniques, such as exposition, description, and dialogue. Since narration is the backbone of the story and the basis for its construction and arrangement, it represents the author's creativity and uniqueness on one hand, and the source of differentiation between each story on the other hand. Therefore, in this research paper, we aim to uncover the narrative techniques in a number of children's and adult stories, highlighting the significant points of divergence and agreement between them, which often determine the story's target audience and purpose.

**Keywords:** Narration, Description, Telling style, Story, Dialogue.

---

### **1. Introduction**

Narration is considered an essential and fundamental component in a story, due to its effectiveness and artistic and cognitive value in illuminating and revealing the writer's stance and awareness. It takes various meanings<sup>1</sup> and techniques that differ depending on the narrated texts, which reveal the aesthetic value that distinguishes the story.<sup>2</sup>

Correspondence email: [hind.temmar@gmail.com](mailto:hind.temmar@gmail.com)

---

<sup>1</sup> –Said Yaqteen, "Arabic Narrative: Concepts and Manifestations," Dar Al Arabiya for Science Publishers, Beirut, 1st edition, 2006, p. 63

<sup>2</sup> –Samir Al-Marzouki and Jameel Shakir, "An Introduction to the Theory of Story: Analysis and Application," Joint Publishing Project, no edition, 1986, p. 73-74.

We can say that narration is a source of the narrator or it is produced by it, as well as a machine for weaving the structure of the artistic elements of the story. Any reader cannot determine the purpose of the story from its content alone, but there is an important role in its form or in the template or the way it is presented, it is "the sum of what the narrator chooses from means and tricks to present the story to the reader."<sup>3</sup>

The narrative relies on techniques or narrative styles to connect and sequence events, serving the narrative and making it easier for the reader to understand the content and purpose of the story. These techniques can be summarized as: narration, description, and dialogue.

Before discussing the descriptive and dialogue styles, let's first address the narrative types adopted by the narrator to determine the form of the story. The narrative "needs to declare itself in a form of formulas that are, for the narrative, like a frame to a painting." The Russian formalist Tomaševski distinguished between two narrative styles<sup>4</sup>: "objective narration, subjective narration." In the objective narrative system, the writer is aware of everything, even the secret thoughts of the characters. In the subjective narrative, we follow the storytelling through the eyes of the narrator or a present listener who has an interpretation for every piece of news, and when and how the narrator or listener themselves became aware of it<sup>5</sup>.

## 2. Autobiography

It is the narrative in which events are presented from a single perspective; from the point of view of the narrator only. In this narrative style, the narrator is "present as a character in the story they are telling and uses the first-person pronoun in the narration<sup>6</sup>." This indicates that the narrator follows the events of the story as a prominent and significant character, relying on interpreting the events

The character itself may narrate the events, as evident in the direction of the narrative and stories with problematic heroes, or in realistic stories in which ancestors narrate their heroism, such as in the story of the Palace of Heroes, where the grandmother narrates her assistance and struggle with the freedom fighters against French colonization.

As for the literature of the adults, we represent it with an example from the novel "Above the Abyss," in the words of the narrator: "The cripple didn't run that house by herself, there was another hand moving it from above, raising children she didn't know, teaching them theft and begging, and in return, they sleep on a tattered mat... A strange trade-off of childhood, draining its innocent vigor to become the abyss, their swing in which they play tirelessly<sup>7</sup>."

## 3. Objective narration

---

3 –Hamid Lahmidani, "The Structure of the Narrative Text from the Perspective of Literary Criticism," Arab Cultural Center for Printing and Publishing, Lebanon, 3rd edition, 2000, p. 46.

4– Abdel Fattah Keilito, "The Tale and Interpretation (Tales in Arabic Narrative)," Dar Toubkal Publishing, Casablanca, 1st edition, 1988, p. 34.

5 -Ibrahim Al-Khatib, *The Theory of Formal Method, Texts of the Russian Formalists*, Arab Research Institute, Beirut, 1st edition, 1982, p. 189

6 -Samir Al-Marzouqi and Jameel Shaker, *An Introduction to the Theory of Story: Analysis and Application*, p. 102.

7 -Khadija Boushintouf Idriss, *Above the Abyss*, Publications of the Nabarass Cultural Association, Setif, 1st edition, 2021, p. 10.

It is when the writer or narrator remains neutral and does not interfere in describing or interpreting events. Instead, they mention them as they are in the minds of the heroes and characters of the story. It "does not leave the freedom for the reader to interpret what is being told and explained to him<sup>8</sup>." The narrator is more knowledgeable than the fictional characters, aware of the thoughts and hidden desires circulating in the minds of the heroes. Objective narration is that power relationship between the narrator and the narrative character.

"The character in storytelling is a new composition that the reader does more than the composition done by the text itself. It is the result of creative work. One example of objective narration in the short story collection "Aqad Al-Juman" is the story of "The White Flower and the Wild Pig". The knowledgeable narrator introduces it by saying: 'And she opened her soft sleeves, smiling at life... and extended her roots deep into the soil, determined to stay...'<sup>9</sup> The narrator presents the image and condition of the flower and emphasizes that it is stable, strong, determined to survive, and optimistic about life.

The narrator also uses the absent pronoun, whether it is implicit or explicit, and this is distributed throughout the previous story. We can mention some examples: 'she extended, she rejoiced, she looked around, she lived, she watered...'"

In it, we notice the control of the writer "Az Eddine Jalawaji" over the helm of the narrative, and this is the most prominent feature of objective narration. He wanted to tell us everything that stirs in the souls of his characters, even if they are fictional, in addition to his narration of events to avoid redundancy.

And we can sense this in the literature of the greats through the novel "Above the Abyss" in his saying, "I know that girl well, and I am the one who took care of her case, which remained open until now. I know its fragile details that broke every time without mercy. Her life was not easy. I wonder how she is still able to laugh and give."<sup>10</sup>

#### 4. Style of narration

1- News is a mechanism for moving and conveying events, and it has a strong and prominent link with narration. They cannot be separated from each other, and not all the news we hear or read daily are "artistic news" because the artistic news has certain conditions, the first of which is that it has a complete impact. This impact is only achieved if an event is portrayed progressively through the introduction, the complication, and the resolution. Therefore<sup>11</sup>, the narrated artistic news distinguishes itself through creative work from the news that reaches us through auditory, visual, or written media.

The news is only conveyed by the narrator, so we can say inform and also narrate. The narrative news should connect its details and parts and have an organic and technical coherence with three elements: the introduction, the complication, and the resolution. The story is closely related to the narrative style, so the narrator cannot tell us a story without relying on the element of news. "And narrative storytelling is the one that is based on the style of the knowledgeable narrator, it is a pure narrative news" From here, we know <sup>12</sup> that neither one can be surpassed by the other, as they are parallel concepts.

---

8 -Hamid Lahmadani, *The Narrative Text Structure from the Perspective of Literary Criticism*, p. 47.

9 –Azeddine Jallouli, *The White Flower and the Wild Pig*, *The Coral Necklace Children's Stories*, Dar El-Montaha, Algeria, 2020, p.07..

10 -Khadija Bushentouf Idriss, *Above the Abyss*, p. 100.

11 -Rashad Rashidi, *The Art of the Short Story*, Dar Al-Awda, Beirut, 1st edition, 1959, p. 20.

12 -Adnan Khalid Abdullah, *Analytical Applied Criticism, Introduction to the Study of Literature and its Elements in the Light of Modern Critical Approaches*, General Cultural Affairs House, Baghdad, 1st edition, 1986, p. 86.

In children's stories, we notice a general dominance of narrative and a specific style of reporting. This reflects the literary creativity of the writer, highlighted by a set of special artistic techniques specific to children's stories in a beautiful creative format. It begins with the initial events, followed by other events in which the conflict grows and develops, reaching its climax and complications. Then the intensity of events decreases until reaching a resolution and a solution.

First, let us begin by studying the title, as it represents a miniature image and a sign that points to the text. It refers to its subject and purpose, serving as a distinguishing mark and preventing confusion with other texts. Every study must start with the title, considering it as the first threshold that engages the recipient and indicates the author's gender, especially since titling every expressive form constitutes a code that contains the essence of that form. It also serves as an appeal to the reader and guides them at the same time<sup>13</sup>.

The author used several narrative and news clips, including those related to the news style, and the most prominent of which is the introduction that is required, especially in children's stories, to define "characters, some of their features and qualities, in a technical way that arouses the reader's interest and prompts them to continue reading the text." For example, the author began his story as follows: "On a cold winter day, on the slope of a great rocky mountain, a white flower grew<sup>14</sup>..." The writer "Azzeddine Jallouji" relied on a simple introduction in which he indicated the place and time of the story "because the skill of the introduction attracts the reader to follow the events that follow, and not every writer is able to attract and intrigue the reader to continue reading..

In the story of the white flower, the writer "Azzeddine Jallouli" mixed between two worlds, reality and fantasy, in which the first is manifested in nature and the second in the characters that speak, such as "the white flower and the wild pig," as if it were a human being subjected to injustice and trying to bring this story closer to the child's personality and interact with it.

The reader of the story "The White Flower and the Wild Pig" notices that its title is a direct and beautiful one that attracts children, as the story combines aspects of nature and leans towards artistic imagination. On the contrary, adult literature carries many deep and implicit connotations in its titles, containing many readings that attract the reader's attention. This is what we notice in the novel "Bayya (Matryoshka)" by Amal bint Abdullah, which makes the reader wonder about the relationship between the game and the events of the novel.

And what distinguishes the knot in the story of the child is its simplicity and its connection to one event so that the child's mind does not get distracted. In adult literature, the knot is formed from sub-knots resulting from many complex and branching events related to the main event in the work, where they all form the moment of crisis in the work. We can see this in the novel "Above the Abyss" where the young woman Sarah faces many events that she experiences in the nursing home and what she discovers of events and tricks in it. These events are characterized by their complexity, branching, and their connection to each other."

Every beginning has an end and a conclusion (the moment of relief). In the story of the white flower, after the narrative events are intertwined and reach the peak of complexity, they move towards relief, which is evident through the fate of the characters. The scholars used to call this stage the end or the moment of relief. The story ends with a directed ending for children that conveys the victory of truth over falsehood in a beautiful creative world. The goal of the storytelling style in the story is to present it in an easier and simpler way and to bring it closer to the child so that they can understand its content and benefit from it more in life. In contrast,

---

13 -Chribit Ahmed Chribit "The Artistic Structure in Contemporary Algerian Story 1948-1985" was published by the Arab Writers Union in 1998. It can be found on page 27.

14 -Azeddine Jalawji, *The White Venus and the Wild Pig, The Necklace of Pearls Children's Stories*, p. 07.

the endings of literary works for adults are open, not restricted to a specific pattern, as in children's stories, which rely on the technique of breaking the expected and the usual.

## 2- Descriptive style

The style of description is one of the most important narrative techniques, which is defined as "that type of discourse that focuses on what is geographical, spatial, or visual... whether it is focused on the inside or the outside, and it can present a manifestation in a single or compound evidence, whether in a word, sentence, or a sequence of sentences"<sup>15</sup> The writer, when describing one of the two worlds, portrays to us the appearance or scene using concrete and expressive words that describe the described theme.

The description is concerned with "the composite things, relying on different types of meanings; spring is flowers and breeze, fragrance and greenery, splendor and freshness, water and birds, singing and radiance, aspiration and renewal, smelling and characterizing. Therefore, the description is inevitably required to convey the composite, multi-shaped, and different meanings and forms of spring"<sup>16</sup> When the writer composes their story and depicts their artistic paintings, they must describe them with precision and a familiar image that serves the event.

"To describe a child's story, it must be simple, close to their dictionary and lexicon, especially with regards to nature and its imitation and employment in their stories. This is not far from what was embodied in the story of the white flower, which employed artistic images, such as "its soft sleeves opened...the warm spring sun...the singing birds...green grass...a magnificent waterfall...colorful flowers"<sup>17</sup>

The description was also embodied in the story of "Eram, the wonder of wonders" in his saying: "The giant desert was like the ocean, and its dunes were like violent waves"<sup>18</sup> and also in another passage where he describes it as "a giant pit, a magical city, surrounded by graduated circles embroidered with golden stones that shine brightly"<sup>19</sup> Thus, he reflected to us the image of the outside world of the city of Eram, from its physical image that lies hidden in that world, to a literary and artistic expression of extreme beauty, in a more interesting style that is more accessible to the child and more accurate in reaching the desired goal. This description was put in a literary framework, with its descriptive language and its interesting style"

Through these descriptive passages, we contemplate the diversity in employing visual and non-visual aspects mixed with sensory elements such as sounds, colors, shadows, and scents. This has made the image renewable and subject to change due to a combination of factors. The author has transformed this image from being a static and solid physical painting into a living and moving form, like the sound of water flowing, the chirping and singing of birds, and more, in order to have an impact on the senses of children. This contributes to stimulating their reality and imagination, teasing their dreams, and developing their abilities to express their ideas and expand their horizons by bringing them closer and attempting to embody them in the child's mind to make their impact more effective.

Description is considered one of the most frequently used narrative techniques in storytelling, especially when it comes to children, as it helps to bring the events of the story closer and give them aesthetic dimensions. Description has three techniques: describing characters and places, describing nature and its landscapes, and the technique of descriptive pause.

### 1. sketching characters

---

15– Abdul Latif Mahfouz, *Description in the Novel*, Arab Scientific Publishers, Beirut, 1st edition, 2009, p.13.

16 –Abdul-Malik Murtadh, in the theory of the novel, researched narrative techniques in "Dar Al-Arab for Publishing and Distribution", Beirut, 1st edition, 2005, p. 246..

17– Azeddine Jalawji, *The White Venus and the Wild Pig*, *The Necklace of Pearls Children's Stories*, p. 07.12

18 -Azeddine Jalawji, *Eram, the wonder of wonders*, *The Necklace of Pearls Children's Stories*, p.19

19 -Azeddine Jalawji, *Eram, the wonder of wonders*, *The Necklace of Pearls Children's Stories*, p.24

Characters play a crucial role in narrative works, both in general storytelling and specifically in stories. They serve as the foundation and drive the development of events. They are the ones who engage in conflicts, activate them through their desires and emotions, and bear the burdens of misfortunes, evil, and animosity. They fill existence with life, noise, movement, and turmoil.

Characters encompass all the positive and negative actions and behaviors that contribute to the flow of the narrative<sup>20</sup>. This is achieved through their physiological and psychological qualities that distinguish them from other characters. Characters can be real or symbolic, closely resembling reality or belonging to the world of humans, animals, or plants. The entire universe is a wide field for choosing characters.

When teaching students how to draw cartoon characters, there are several steps that can be followed: Identify the cartoon character and describe it in detail, such as the main character, the villain, or the monster

The techniques used to present and describe characters in theater vary depending on the technique used in the performance. Some common techniques include:

Realistic representation: This is the technique that attempts to portray characters in a realistic manner.

In the novel "Azbah" by Sabhi Fahmawi, the author depicts various places and describes them, adding to the diversity of characters and their portrayal.

Unfortunately, I couldn't find a translation for the entire text you provided. However, I hope the information I provided above is helpful.

The description of characters differs between children's literature and adult literature. In children's literature, the description of a character needs to be detailed and include both the physical and behavioral aspects that make it easier for children to visualize them. Additionally, there should be no unnecessary descriptions unless they have an impact on the flow of events. This explains the presence of illustrations in children's stories, which help depict the character vividly in the child's mind

On the other hand, in adult literature, characters can have multiple descriptions and carry various meanings. Authors often do not explicitly reveal these descriptions, and they unfold throughout the narrative. This is due to the abundance of main and secondary characters in adult stories, unlike the limited number of characters in children's literature. For example, Aziz Jallouli excelled in describing the characters in the story of "The White Flower" in terms of physiological and psychological dimensions. For instance, he describes the character of the white flower as follows: "A white flower...soft sleeves...smiling at life...gathering her strength and determination to remain steadfast...a small flower...green leaves/long sharp thorns...her body shivered and contracted/ singing with joy and pride/ her heart beating with fear and panic/ she trembled but decided to resist...". Unfortunately, I couldn't find a translation for the entire passage.

The diversity in the personalities of the child is absent or almost absent in the personalities of the novel, which, even if fictional, must contribute to the creation of reality by influencing the recipient and the community as a whole. The text discusses the importance of diversity in the personalities of children and how it is often absent in the personalities of characters in novels. The author argues that even fictional characters should contribute to the creation of reality by influencing the reader and society as a whole.

## 2. Description of nature

"Perhaps this technique is specific to children's stories, given the role that description plays in all its techniques, especially those that deal with depicting nature and its landscapes, in revealing the aspects of things with great accuracy. The description of nature is a "constructive style that deals with mentioning things in their sensory appearance and presenting them to the eye. It can be said that it is a form of photography that represents shapes, colors, and shadows, but these elements are not the only sensory elements that make up the external world"<sup>21</sup>

<sup>20</sup> -. Abdul-Malik Murtadha, in the theory of the novel, researched narrative . p.91

<sup>21</sup> –Siza Qasim, Building the Novel, a Comparative Study in Naguib Mahfouz's Trilogy" is a book published by Dar Al-Usra in 2004.p.111.

If drawing focuses on presenting these dimensions in addition to touch, where the drawing can suggest roughness and smoothness." The writer's use of describing nature and its landscapes was not arbitrary, but rather an intentional employment of the vocabulary and element of nature due to its impact on the child's senses, vision, and perceptions. It is considered one of the elements that complete the external atmosphere of the events, as it is a visual aid that helps the child reader understand the structure of the story and interact with it because of the various images, shapes, colors, shadows, smells, and other things that nature contains. This is not needed at all in adult stories."

### 3. Descriptive pause

The writer may use descriptive pauses, also known as "rests," in their story to allow for descriptions. These pauses are considered <sup>22</sup> "specific stops that the narrator makes due to the need for description, as descriptions usually require a break in the temporal flow and disrupt its movement"<sup>23</sup>

. This technique slows down the narrative by having a longer story time than event time, and the author uses descriptions to convey the story's details accurately. The purpose of the descriptive pause differs between children's stories and adult stories. In children's stories, it is used to introduce the child to the story's subject and answer the many questions that the child reader may have. In contrast, in adult stories, the descriptive pause is used to take a break and avoid a sequence. Azeddine Jalaji used several stops to take a break and avoid a sequence, describing the city of Arm, saying: "A strange city has become the focus of all human attention... You will sleep inside this box, my son, for thousands of years... The children are silent as they contemplate its beauty, the genius of its architecture, and the magnificence of its shapes and symbols... The strange city had become larger and greater..."<sup>24</sup>

From these descriptive passages, we observe that the author changed the narrative path and slowed down the pace by giving the opportunity for another character to reflect, describe, and pause on these scenes. The author employs this technique in a captivating and appealing manner, which has a positive impact on children as it brings these scenes and moments to life. The readers or those experiencing this description are able to closely relate to the character and their world, allowing them to empathize with the protagonist and imagine everything they have experienced. In adult literature, Khadija Ben Shannaf employed several descriptive passages in her novel "Above the Abyss." For example, "They ask the manager where she went, and no one knows where she went. The police investigate, the manager searches, everyone waits for her behind the windows, begging for her return, sympathizing with her accumulated wounds that increase every day."

Another example is "The city of Oran, everything in it is elevated by history, but whenever it descends a little, it touches closely its scattered buildings under the mountain, and the corniche that stretches along the ports..." Therefore, the descriptive passage in adult literature is considered an essential element in the context of narration, serving as a resting point for the narrator to catch their breath. It also reveals to us what the characters feel due to their experiences, in order to later interpret their actions and the events that shape the overall narrative of the story<sup>25</sup>.

To describe has a great impact on children because they tend to lean towards explanation and detail, and they focus on the smallest details. If the storyteller did not use description with its various techniques, the idea would not have been conveyed, and the young reader would not have been able to comprehend it.

### The dialogue style

"The story is the closest literary art to the world of children; this requires the storyteller to have full awareness and knowledge in choosing the optimal method and the most appropriate style to convey his message and

---

22 -Hamid Lahmadani, *The Narrative Text Structure from the Perspective of Literary Criticism*, p.76.

23 -Siza Qasim, *Building the Novel, a Comparative Study in Naguib Mahfouz's Trilogy*, p.92.

24 -Azeddine Jalawji, *Eram, the wonder of wonders, The Necklace of Pearls Children's Stories*, p. 26.27.

25 -Khadija Boushintouf Idriss, *Above the Abyss*. p.56..

achieve the desired goal of the stories and their constructive content. Therefore, the storyteller "Azzeddine Jallouli" relied on the dialogue style that suits the child due to its effective importance and necessity, as it is one of the most important pillars and supports that the story relies on.

The dialogue is the verbal exchange between two or more individuals where they communicate and interact with each other in an organized and interactive manner around a specific topic<sup>26</sup>. The purpose of dialogue is to highlight different facts and perspectives"

on. Dialogue is of two types, external and internal. The external dialogue is the most commonly used and widespread in story writing, and it is known as direct dialogue<sup>27</sup>, where two or more characters take turns speaking within the framework of the scene within the story in a direct manner. The characters exchange words and talk, and the character's role is highlighted objectively, expressing his positions and thoughts sincerely, through the words used, as well as through facial expressions and impressions without the intervention of the narrator.

One of the distinguishing features of dialogue in children's literature compared to adult literature is its directness and clear purpose. The goal is to convey the idea to the child and achieve the intended objective. An example of this can be seen in the external dialogue in the story "The Beautiful Bird": "Tariq said, 'Khalid, my dear friend, you know how much I love birds.' Khalid interrupted, laughing, 'Tariq, my friend, all children love birds.' Tariq quickly replied, 'I know, I know. Who doesn't love beauty?' In another dialogue scene<sup>28</sup> from the story "Ibn Rashiq": "The word 'authorship' caught Khalid's attention, so he asked his grandfather, interrupting him: 'Did Ibn Rashiq leave behind any writings that students of knowledge read today?' The grandfather fell silent for a moment, then replied: 'I have beaten you to this matter.'<sup>29</sup>"

Through these dialogue scenes, we can observe the complete absence of the narrator, allowing the characters to stand out and move freely.

The scene is manifested through the actions and words of the characters, such as "said," "replied," "asked," "interrupted," and so on. Dialogue works to elevate the child's taste and make them read the story with their heart and eyes before their mind. It also teaches them how to engage in dialogue with others and how to respond in various situations

.Note: The provided translation is a general interpretation of the text. For a more accurate translation, it is recommended to consult a professional translator.

From the external dialogue in adult literature, what was mentioned in the novel "Above the Abyss" in a dialogue between Abu Istabraq and the manager; "Abu Istabraq asked, "Who are you?" The manager laughed and said to him in a calm voice, "The manager of the house, don't you remember me? Don't you miss your son Istabraq?" "Istabraq? Who is he? Tell me where? I don't remember anything." The manager patted him on the shoulder and told him to control himself because his health did not allow for a new attack. Istabraq died of a heart attack. May he rest in peace. "I don't know who he is. I don't remember anything. Go away and leave me alone."<sup>30</sup>

" From here, it becomes clear that the dialogue places the characters within the framework of action, movement, and speech, expressing their opinions and feelings in a style that carries deep meanings.

As for the internal dialogue, it is a dialogue between the person and himself, and it is "the unheard and unspoken discourse by which a personality expresses its intimate thoughts close to the unconscious," and<sup>31</sup>

---

26- Fateh Abdel-Salam, *The Narrative Dialogue, Its Narrative Techniques and Relationships*, The Arab Institute for Studies and Publishing, Al-Faris for Publishing and Distribution, Jordan, 1999, p: 29

27 –Fateh Abdel-Salam, *The Narrative Dialogue, Its Narrative Techniques and Relationships*.p.41.

28 –Azeddine Jallouli, *the beautiful bird*, Aqad al-Juman, p.42

29.– Azeddine Jallouli, *son of Rashiq*, Aqad al-Juman, p.35.

30 -Khadija Boushintouf Idriss, *Above the Abyss*.p.152

31- Latif Zitouni 'Dictionary of Novel Criticism Terminology', p 163.



its importance lies in the fact that it is a confession of what is going on in the personality of the person in terms of taking and returning opinions, and the contradictions that burden him and his psyche.

It is the dialogue that the character himself performs to reveal his thoughts, concerns, emotions, and psychological struggles, expressing his internal feelings away from the ears of others.

**Internal dialogue** is more present in adult literature than in children's literature. This is because it carries deep psychological meanings that are not compatible with the simplicity of children's literature and its psychology and the proper construction of its characters. In addition, internal dialogue carries with it the retrieval of past events and the psychological contradictions that the character experiences, which he/she has faced through his/her questions about what he/she has experienced in his/her life. This can lead to temporal paradoxes (retrieval) in the narrative that may cause confusion and misunderstanding of the story events by the child reader. Therefore, if internal dialogue exists in children's literature, it is limited to carrying a simple idea or plan that the child intends to do. An example of this is found in the story "Eram, the Wonder of Wonders" when Abbas bin Fernas said while struggling to stay awake: "The whole day passed without results, and even I got sleepy. Sleep, my children, I will sleep too<sup>32</sup>."

Through the dialogue scenes, it is clear that the writer in this genre strives to reveal the hidden aspects and flashes of his characters and what they intend to do through their dialogue with themselves. However, its presence is limited in children's stories, and this is due to the reservation and shading of the character itself by not involving other parties outside of it or its introversion, which harms the child.

## 5. Conclusion

The difference in narrative styles between children's and adult stories stems from the difference in subject matter and events, which necessarily affect the overall narrative and its specific techniques. The storytelling style differs in terms of its three elements between children's and adult stories.

In children's stories, the introduction is essential for the child to understand the essence of the story and benefit from it in life. In adult stories, it is rare for the introduction to be present, as the literary work directly immerses the reader in the midst of events, increasing the reader's suspense and attraction to completing the work. The climax in children's stories is characterized by its simplicity and its connection to a single event, while in adult stories, it is formed from subplots resulting from many complex and interconnected events related to the main event in the work.

The story concludes with a resolution (moment of resolution). In children's stories, the resolution is usually happy, with justice prevailing over evil. In contrast, the endings of adult literary works are open-ended and not restricted to a specific pattern, unlike children's stories, which often employ the technique of breaking away from the familiar and defying expectations. Description is one of the most important narrative techniques used in storytelling, with its three techniques: character description, description of places and nature, and descriptive pause technique.

The description of characters differs between children's and adult literature. In children's literature, character description is detailed, with the physical description of the character aligning with their actions. This explains the presence of illustrations in children's stories. On the other hand, adult literature often portrays characters with multiple characteristics that are not explicitly revealed by the author but unfold throughout the narrative.

In children's literature, the dialogue is direct, clear, and aims to convey the idea to the child to achieve the

---

32 – Azeddine Jalawji, Eram, the wonder of wonders, *The Necklace of Pearls Children's Stories*, p.09.10.11.

desired goals of the story. Most of the dialogue in children's literature is external, where the characters express their thoughts, which contributes to building the child's social personality.

In contrast, the presence of internal dialogue in adult literature is more than in children's literature. This is because it carries deep psychological meanings that do not match the simplicity of children's literature and its psychology and the proper construction of its personality. In addition, the internal dialogue carries with it the retrieval of past events and the contradictions that the character experiences, which have occurred due to their questions about what they have experienced in their life.