

NARRATIVE COMPETENCE: WRITING AS COMMUNICATION AND TRANSMISSION OF KNOWLEDGE

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Abstract: *Narrative writing is, on the one hand, a vocation, like any other artistic vocation, but, on the other hand, it also represents a way of transmitting knowledge, implying in this sense an immense responsibility on the part of the author. Also on the shoulders of the author "blessed" with the talent of writing fall, as in the case of the other arts, the hours of study and practice that lead from vocation to brilliant destiny.*

Keywords: knowledge transmission, narrative competence, understanding, memorizing, reorganizing

Writing requires forms of self-discipline and methodology, such as forcing oneself to work (as Hemingway or Moravia did) certain hours or minutes a day: the important thing would be to try to make an effort to do so every day, psychological and material conditions permitting. You don't have to be too strict with yourself, especially at the beginning, the elaboration of a text, whether long or short, generates anxiety. If you have to make radical corrections, do them when you have accumulated at least a certain number of written pages: even from a psychological point of view, it is essential to have the feeling of having written something concrete.

Writing is also a form of communication, not of solitude: you write to tell someone something. At first, you do it thinking that someone will be a friend or relative. As one advances, and one is convinced that one is working well, that 'someone' ceases to have a face, and becomes an indistinct multitude.

You write for others then, this is the spring that pushes the writer. Starting from this point is fundamental, because writing for others means first of all making yourself understood.

In this regard, clear distinctions must be made: in the reading of any text, the reader's fundamental will to understand must actively intervene,

without which no text has value; And it means, for the author, asking questions: about the stories you want to tell, about how to tell them, and above all about why you want to do it.

Other times it is instead just the pleasure or pleasure of telling something. Writing a book implies in a certain way the desire to seduce the world.

It should never be forgotten that the first rule is to grab your reader, who, however, must be willing to be captured, and make sure that he does not detach himself from your writing.

But here other elements intervene: the type of audience, the type of narrative operation that is intended to be carried out, the historical-literary references of the masters of the past, that is to say the objective to which one intends to refer. There is no type of writing, and therefore literature, good for everyone, but specific fields (genres, linguistic choices, use of digital systems, graphic processing, etc.) and therefore literature, good for everyone, but specific fields (genres, linguistic choices, use of digital systems, graphic processing, etc.) within which to move.

The objective that we intend to indicate here will be a type of writing related to a very specific historical period of Italian literature, to well-identified masters and, more generally, to a form of novel that comes out of the very strong image of the handset telephone in an era of mobile telephony, as Claudio Magris has well pointed out in a passage.¹

There are international authors who are moving in this direction.

We will try to learn from them. Narrative competence (of narratives) is essentially the ability to understand, memorize, reorganize and create complex linguistic structures that can be qualified as 'stories' or 'tales'.

More specifically, the verb *narro* indicates, in a simplified form, the action performed by the one who is *gnarus* (hence *narus*), the one who knows, who is familiar with a thing, who has knowledge of it, and is therefore learned and expert: writing thus becomes making others aware of something.

The word *narration* derives from the Latin *narratio*, dependent on the verb *narro* (to tell), and by extension 'to divulge'. More generically also used in the meaning of saying, speaking, remembering, mentioning of.

¹ Claudio Magris emphasizes the relevance of handset phones, in contrast to the modern era of mobile telephony, highlighting how technology has evolved and how communication has changed. However, landlines have a nostalgic and symbolic significance in popular culture that is worth exploring.

The narrator, therefore, communicates contents around which he has precise knowledge: the act of narrating does not arise from the pure and simple organization of a logical-temporal sequence within a structure of more or less interconnected partial elements.

Conclusions

Narration is the result of an act of knowledge, which translates into the public publication of the knowledge learned, and into the offer of expertise aimed at organizing that knowledge according to its further usability, according to purposes, ends and skills that are partly the narrator's, partly the reader's: and here we reiterate, again, that the reader must also be familiar with a certain idea of writing.

Maybe your proposal may not be accepted or shared, but it doesn't matter: these are problems that authors who have made the history of literature have dramatically experienced, but from which they have not been blocked.

