Appendix A: Terms Listed by Chapter

Scanning this appendix helps readers locate discussions of terms by their context.

Preface: Studying Narrative Form

- narrative form
- formalism: uses of its insights
- contextual approaches
- structuralist and culturalist approaches
- 'Proteus Principle'
- narratology
- jargon, resources for decoding

1 Major Approaches to and Theorists of Narrative

- definitions of narrative and fiction
- narrator and narratee
- plot
- description and narration
- *fabula* (story) and *sjuzet* (discourse)
- characters, actants
- classical theorists (Plato, Aristotle)
- Renaissance theories of fictions (Philip Sidney)
- writer-critics from Romanticism to present (Henry James, E. M. Forster)
- Russian Formalists (Shklovsky, Tomashevsky, Propp)
- Mikhail Bakhtin
- New Critics (Cleanth Brooks and Robert Penn Warren; Rene Wellek and Austin Warren)
- role of the reader
- Louise Rosenblatt (transactional theory)
- Chicago school
- speech act theory
- reception theory
- reader response criticism
- structuralism and post-structuralism
- narratology and narrative poetics (Todorov, Barth, Genette)
- unnatural narratology
- the narrative turn in other disciplines
- contextual narratology
- narrative ethics
- cognitive approaches
- feminist narratology
- intersectional narratology

2 Shapes of Narrative: A Whole of Parts

- subdivisions
- lengths
- modes
- story and discourse
- plots
- forms of narrative
- short short story
- short stories
- novel
- epic
- ballad
- romance
- novella
- sections within narratives
- books
- chapters
- volumes, as in the three-volume novel or triple-decker serial installments
- monthly numbers
- magazine or newspaper installments
- television and film series
- video games
- sequences
- episodes
- letters (epistolary fiction)
- series, sequences, or cycles
- genre fiction
- short story collections
- story sequences
- volume of short stories (unified)
- short story cycle anthologies

Keywords related to the concepts in Chapter 2

- epic and novel (Bakhtin)
- loose baggy monsters (Henry James)
- textual editing/textual criticism (scholarly editing of texts)

3 Narrative Situation: Who's Who and What's its Function

- narrative situation
- characters
- reflectors, focalizers, and filters
- narrators
- narrative levels
- discourse level
- story level
- paradigm of 'participants' in narrative

- author
- implied author
- narrator
- narratee
- implied reader
- real readers
- first-person narrators
- self-narration
- fictional autobiographies
- narrating self and experiencing self
- consonant narration
- dissonant narration
- plural first-person narration
- communal voice
- third-person narrators
- limited and omniscient
- authorial and figural narration
- authorial narrative situation
- figural narrative situation
- external and internal narration
- overt and covert narrators
- unreliable narrators
- discordant narration
- perspective (point of view)
- reflectors (focalizers, filters)
- single (fixed perspective)
- multiple perspectives
- variable perspectives
- interior and exterior perspectives
- second-person narration
- multi-personed narration
- polyphony
- dialogic form
- heteroglossia

Keywords related to concepts in Chapter 3

- author: author function, death of the author, and authority (Foucault, Barthes, Kristeva)
- discourse (Foucault and Bakhtin)
- voice (Genette, lyric voice, post-structuralism)

4 People on Paper: Character, Characterization, and Represented Minds

- character and plot
- characters as 'people' or 'word masse'
- character traits
- representation of fictional consciousness
- psycho-narration

- quoted monologue (interior monologue)
- narrated monologue (free indirect discourse)
- intramental thought report
- intermental thought report
- characterization
- traits and habits
- internal and external characterization
- names
- description
- block characterization
- character types
- flat and round characters
- defined by plot functions (Propp)
- defined by structural roles (Greimas)
- subject, object, sender, helper, receiver, and opponent
- defined by rhetorical roles (Phelan)
- synthetic, mimetic, and thematic
- taxonomy by trait (Hochman)
- stylization and naturalism
- coherence and incoherence
- wholeness and fragmentariness
- literalness and symbolism
- complexity and simplicity
- transparency and opacity
- dynamism and staticism (rigidity or inertness)
- closure and openness

Keywords related to concepts in Chapter 4

- Aristotelian character (agent (pratton) and character (ethos))
- stream of consciousness

5 Plot and Causation: Related Events

- plot
- causation
- story and plot
- *fabula* and *sjuzet*
- story world, story level
- discourse level
- causal relations and consequences
- beginning, middle, and end
- plot line
- multi-plot narratives
- plot summary (synopsis)
- subplot
- events
- kernels and satellites
- snares
- episodes

- digressions
- narrative annexes
- plot turns (peripety)
- *post hoc ergo propter hoc* fallacy
- plot types
- plot functions
- actants
- subject, object
- sender, receiver
- helper, opposer

Keywords related to the concepts in Chapter 5

- dialogic form
- grammar of narrative/story grammars
- masterplots

6 Timing: How Long and How Often?

- story time
- discourse time
- timing
- duration/speeds
- scene/showing/mimesis
- summary/telling/diegesis
- ellipses/gaps
- pauses
- expansion,
- dilation, stretching
- pace
- frequency
- normative frequency
- repetitive frequency
- iterative frequency
- challenges to Genette's model for narrative time (Richardson)
- circular narratives
- contradictory narratives
- antinomic narratives
- differential narratives
- conflated narratives
- dual or multiple narratives

Keywords related to the concepts in Chapter 6

- chronotope
- gaps

7 Order and Disorder

- forward-moving narration
- hypotaxis and parataxis

- backward-moving narration
- story time and discourse time
- ulterior narration
- anterior narration
- simultaneous narration
- intermittent narration
- intercalated narration
- anachronies
- analepses
- prolepses
- syllepses
- achronies
- analepses/flashbacks
- backstory digression
- external analepses
- internal analepses
- mixed analepses
- reach and extent
- return (completing)
- recall (repeating)
- objective or subjective analepses
- prolepses/anticipations/flashforwards
- external prolepses
- internal prolepses
- mixed prolepses
- reach and extent
- fill in, advance notices, repetitions
- objective or subjective

Keywords related to the concepts in Chapter 7

- ambiguity
- enigma
- spatial form

8 Levels: Realms of Existence

- storyworld
- setting
- chronotope
- discourse level and textual level
- story level
- narrative situation
- framing
- frame tale
- stories within stories
- Chinese box narrative
- metalepses/frame-breaking
- metafiction
- primary, secondary, and tertiary narrative levels

- embedded story/Inset
- staircase narrative
- embedded and emergent narrative in games
- interpolated tale
- *mise en abyme*
- metafictionality
- paratexts
- 'laying bare the device'
- defamiliarization

Keywords related to the concepts in Chapter 8

- frame
- interpellation

9 Fictional Worlds and Fictionality

- poesy as fiction
- world-making
- fictional worlds
- fictionality
- truth claims
- 'As If' worlds (Iser)
- narrativity
- formal distinctiveness of fiction (Cohn)
- worlds within worlds: ontological use of levels
- chronotope (Bakhtin)
- distant reading (Moretti)

Keyword related to the concepts in Chapter 9

- metanarratives

10 Nonfiction and Fiction in Disguise

- factual narration
- referentiality
- formal distinctiveness of fiction revisited
- presentational context
- pre-structure
- paratexts
- epitexts
- peritexts
- authorial audience and narrative audience (Rabinowitz)
- satires, forgeries, and fakes
- parody
- illocutionary stance
- documentary novel
- pseudofactual fiction
- authorial reading
- history of the book

Keywords related to the concepts in Chapter 10

- mimesis
- pastiche

11 Genres and Conventions

- narrative form as generic form
- the 'three genres' or universal modes
- genre as historical genre
- types, kinds, and subgenres
- conventions
- Raymond Williams's dominant, emergent, and residual forms
- Franco Moretti's 'distant reading'

Keywords related to the concepts in Chapter 11

- intertextuality (Julia Kristeva and others)
- modes and mythoi (Northrop Frye)
- topoi, topos.

12 Narrative Emotions

- narrativity and affect
- curiosity, suspense, and surprise
- narrative empathy
- empathy and sympathy
- readers' empathy
- authors' empathy
- authorial strategic empathy
- bounded strategic empathy
- ambassadorial strategic empathy
- broadcast strategic empathy
- empirical approaches to narrative emotions

Keywords related to the concepts in Chapter 12

- structures of feeling
- altruism

Appendix B: Representative Texts – A List of Suggested Readings

Forms of narrative by length

Minimal narrative	Russell Edson, stories in *The Very Thing that Happens*; *Short Shorts*, ed. Irving Howe and Ilana Wiener Howe
Short short story	Jamaica Kincaid, 'Girl,' in *At the Bottom of the River*; numerous works by Russell Edson
Short stories	Ring Lardner, 'Haircut'; William Faulkner, 'A Rose for Emily'
Novel	Jane Austen, *Pride and Prejudice*; Margaret Atwood, *The Handmaid's Tale*
Epic	Homer, *The Odyssey*; John Milton, *Paradise Lost*; Derek Walcott, *Omeros*
Ballad	'Sir Patrick Spens'; Sterling A. Brown, 'Slim in Hell'
Romance	*Sir Gawain and the Green Knight*; Edmund Spenser, *The Faerie Queene*; Nathaniel Hawthorne, *The House of the Seven Gables*; A. S. Byatt, *Possession*
Novella	Joseph Conrad, *Heart of Darkness*; Doris Lessing, *The Fifth Child*

Illustrations of sectioning within narratives

Books or parts	Henry Fielding, *Tom Jones*
Chapters	Jane Austen, *Emma*
Volumes, as in the Three-volume novel	Charlotte Brontë, *Jane Eyre*
Serial installments	Thomas Hardy, *Tess of the D'Urbervilles*; Charles Dickens, *Hard Times*
Monthly numbers	William Thackeray, *Vanity Fair*; George Eliot, *Middlemarch*; Stephen King, *The Green Mile*
Letters (epistolary fiction)	Laclos, *Dangerous Liaisons*; Samuel Richardson, *Pamela*; Ring Lardner, *You Know Me Al*; Alice Walker, *The Color Purple*

Series, sequences, or cycles

In genre fiction	J. R. R. Tolkien, *The Lord of the Rings*; Patricia Cornwell, the Scarpetta mysteries; *Halo* series in games and novels; *Elder Scrolls* games
In literary fiction	Anthony Powell, *A Dance to the Music of Time*; C. P. Snow, *Strangers and Brothers*; John Updike, *The Rabbit Tetralogy*; Doris Lessing, *The Children of Violence* sequence
Story sequences	Arthur Conan Doyle, Sherlock Holmes stories

Volume of short stories	Sherwood Anderson, *Winesburg, Ohio*; James Joyce, (unified) *Dubliners*; Ernest Hemingway, *In Our Time*; Harriet Doerr, *Stones for Ibarra*; Margaret Laurence, *A Bird in the House;* Tim O'Brien, *The Things They Carried*
Short story cycles	Jean Toomer, *Cane*; Jamaica Kincaid, *Annie John*; Amy Tan, *The Joy Luck Club*

Illustrations of different kinds of narrative situation

Narratees	Laurence Sterne, *Tristram Shandy*; Italo Calvino, *If on a Winter's Night a Traveler*; Kazuo Ishiguro, *The Remains of the Day*; Charlotte Brontë, *Jane Eyre*; Tillie Olson, 'I Stand Here Ironing'
First-person narrators	Charles Dickens, *David Copperfield*; Ernest Gaines, *A Lesson before Dying*; Anthony Burgess, *A Clockwork Orange*; Margaret Atwood, *A Handmaid's Tale*; Evelyn Waugh, *Brideshead Revisited*; Ford Madox Ford, *The Good Soldier*
Plural first-person narrators	Joyce Carol Oates, *Broke Heart Blues*; William Faulkner, 'A Rose for Emily'
First-person consonant narration	Seamus Deane, *Reading in the Dark*; Roddy Doyle, *Paddy Clarke Ha Ha Ha*
First-person dissonant narration	Salman Rushdie, *Midnight's Children*; Jamaica Kincaid, *The Autobiography of my Mother*; Charles Dickens, *Great Expectations*; Daphne DuMaurier, *Rebecca*
Third-person narrators	Opal Palmer Adisa, *It Begins with Tears*; Arundhati Roy, *The God of Small Things*; A. S. Byatt, *Possession*; Margaret Drabble, *The Radiant Way*; Rumer Godden, *Black Narcissus*; Walter Abish, *How German Is It?*; Paul Auster, *The New York Trilogy*; George Eliot, *The Mill on the Floss*
Third-person authorial narration	Harriet Beecher Stowe, *Uncle Tom's Cabin*; Jim Crace, *Being Dead*; Salman Rushdie, *The Satanic Verses*; Anita Desai, *Fire on the Mountain*
Third-person figural John narration	James Joyce, *A Portrait of the Artist as a Young Man*; Le Carré, *Tinker, Tailor, Soldier, Spy*; Nadine Gordimer, *July's People*
Mixed, multiple, and	William Faulkner, *As I Lay Dying*; Ali Smith, *Hotel* variable narrators *World*; Margaret Atwood, *Alias Grace*;
second-person	Helen Dunmore, *With Your Crooked Heart*; Jay McInerney, narration *Bright Lights, Big City*; Lorrie Moore, stories in *Self Help*; Frederick Barthelme, 'Shopgirls' in *Moon Deluxe*
Unreliable narrators	Ring Lardner, 'Haircut'; Kazuo Ishiguro, *The Remains of the Day*; Ian McEwan, *Atonement*; Edgar Allan Poe, 'The Tell-Tale Heart'; William Faulkner, *The Sound and the Fury*

Modes for representation of characters' consciousness

Psycho-narration	Thomas Mann, *Death in Venice*; James Joyce, *A Portrait of the Artist as a Young Man*; Iris Murdoch, *The Philosopher's Pupil*; Jane Austen, *Emma*; D. H. Lawrence, *Women in Love*; Elizabeth Bowen, *The House in Paris*

Quoted monologue	James Joyce, *Ulysses*; Virginia Woolf, *Mrs. Dalloway*; Keri Hulme, *The Bone People*; Ann Quin, 'Motherlogue'
Narrated monologue	Gustave Flaubert, *Madame Bovary*; Jane Austen, *Pride and Prejudice*; Henry James, *A Portrait of a Lady*; Michael Ondaatje, *Anil's Ghost*

Handling of story-lines, pace, order, and levels

Multi-plots	Anthony Trollope, *The Way We Live Now*; Opal Palmer Adisa, *It Begins with Tears*; Vikram Seth, *A Suitable Boy*; Leo Tolstoi, *War and Peace*; Rohinton Mistry, *A Fine Balance*; Salman Rushdie, *The Satanic Verses*
Speeds	Nicholas Baker, *The Mezzanine*; Virginia Woolf, *Between the Acts*; Jim Crace, *Being Dead*; James Joyce, *Ulysses*; V. S. Naipaul, *A House for Mr. Biswas*; Emily Brontë, *Wuthering Heights*; Doris Lessing, *The Fifth Child*; Laurence Sterne, *Tristram Shandy*
Chronological	Charlotte Brontë, *Jane Eyre*; Charles Dickens, *David Copperfield*; Michael Chabon, *Summerland*; Salman Rushdie, *Midnight's Children*;
Disordered	Toni Morrison, *Beloved*; *Memento*; Kazuo Ishiguro, *Remains of the Day*; Margaret Atwood, *The Handmaid's Tale*; Martin Amis, *Time's Arrow*; *Eternal Sunshine of the Spotless Mind*
Levels, embedding	Peter Carey, *Jack Maggs*; Bram Stoker, *Dracula*; A. S. Byatt, *Possession*; Italo Calvino, *If on a Winter Night a Traveler*; Joseph Conrad, *Heart of Darkness*; Nick Hornby, *High Fidelity*

Limit cases

Disguised fiction	Daniel Defoe, *Moll Flanders*; Walter Scott, *Waverley*; George MacDonald Fraser, *Flashman*; Ernest Gaines, *The Autobiography of Miss Jane Pittman*
Narrative nonfiction	Nicholson Baker, *U and I*; Art Spiegelman, *Maus*; Maxine Hong Kingston, *The Woman Warrior*; Dave Eggers, *A Heart-Breaking Work of Staggering Genius*; V. S. Naipaul, *The Enigma of Arrival*
Novels but not necessarily prose	Tom Phillips, *The Humument*; Vikram Seth, *Golden Gate*; Bernardine Evaristo, *The Emperor's Babe*; Neil Gaiman, *The Books of Magic*; Nick Bantock, *Griffin and Sabine, The Walking Dead*

Notes

Preface: Studying Narrative Form

1. See Monika Fludernik, *The Fictions of Language and the Languages of Fiction: The Linguistic Representation of Speech and Consciousness* (Routledge, 1993), and especially *Towards a 'Natural' Narratology* (Routledge, 1996).
2. Mary Louise Pratt, Barbara Herrnstein Smith, and Susan Snaider Lanser all, in different ways, emphasize the situation of the narrative act, and authorize questions about motives, contexts, and responses. See Pratt's *Towards a Speech Act Theory of Literature* (Indiana University Press, 1977), Smith's 'Narrative Versions, Narrative Theories,' in W.J. T. Mitchell (ed.), *On Narrative* (University of Chicago Press, 1981), 209–32, and Lanser's *The Narrative Act: Point of View in Fiction* (Princeton University Press, 1981).

1 Major Approaches to and Theorists of Narrative

1. E. S. Dallas, Roman Jakobson, and Käte Hamburger have in various ways advanced theories of linguistic person as intrinsic to generic functions. Dallas and Jakobson are cited in René Wellek and Austin Warren, *A Theory of Literature* (Penguin, 1963), 228, 307 nn. 11, 13.
2. Susan Onega and José Ángel García Landa, *Narratology: An Introduction* (Longman, 1996), 3. By semiotic representations, Onega and García Landa mean the use of sign systems, including visual images and gestures, so their definition of narrative contains drama, comic strips, chronicles, and scientific narrative. Strictly speaking, it could describe certain statements in mathematics.
3. Brian Richardson extends the critique in 'Recent Concepts of Narrative and the Narratives of Narrative Theory,' *Style* 34:2 (Summer 2000), 168–75.
4. Brooks and Warren's influence continues by means of many textbooks and anthologies, through secondary school teaching of literature, and through creative writing handbooks. The Appendix 'Technical Problems and Principles in the Composition of Fiction—A Summary' contains advice for the aspiring writer under the headings 'Beginning and Exposition,' 'Description and Setting,' 'Atmosphere,' 'Selection and Suggestion,' 'Key Moment,' 'Climax,' 'Conflict,' 'Complication,' 'Pattern or Design' (treating repetition), 'Denouement,' 'Character and Act,' 'Focus of Interest,' 'Focus of Character,' 'Focus of Narration: Point of View,' 'Distance' (treating the position of the narrator), 'Scale,' and 'Pace.' Decades later, the critical vocabulary in works such as Richard M. Eastman's *A Guide to the Novel* (Chandler, 1965) and Hallie and Whit Burnett's *Fiction Writer's Handbook* (Harper & Row, 1975) remains substantially unchanged from Brooks and Warren, though by the 1960s, the historical context unpopular with the New Critics comes back in. In the late 1960s and 1970s, the intervention of French structuralism and the revival of interest in Russian Formalism of the 1920s begin a sharp separation of narrative theory from creative writers' handbooks and basic literature texts. The latter two preserve much of Brooks and Warren's vocabulary and methodology intact, updating by adding more recent examples or newly relevant themes. Thus one can find in works published in the 1980s and 1990s

advice for writers relying on the same terms and concepts popularized over 50 years earlier by Brooks and Warren. (See Leonard Bishop's *Dare to be a Great Writer* (1988) and Evan Marshall's *The Marshall Plan for Novel Writing* (1998), both published by Writer's Digest Books.) Many literature anthologies for first and second year students contain the same vocabulary. Exceptions to this phenomenon include M. H. Abrams's *Glossary of Literary Terms*, now in its 10th edition (Wadsworth, 2012), and assiduously updated; Janet Burroway's *Writing Fiction: A Guide to Narrative Craft*, 8th ed. (Longman, 2010); and Seymour Chatman's *Reading Narrative Fiction* (Macmillan, 1993). This last, an anthology for university students, is a rare cross-over text that introduces narrative theory methodologically and with a sparing use of narratological vocabulary. Unlike Abrams and Burroway, who layer some of the insights of narratology onto a traditional superstructure, Chatman constructs his anthology from the perspective of narrative poetics. Sadly, it is out of print.

5. Lodge and Barth are unusual in that they are taken seriously by both academic theorists and by novel readers. See David Lodge's *The Art of Fiction* (Penguin, 1992) and Barth's *Friday Book* (Putnam's, 1984) and *Further Fridays* (Little, Brown, 1995). Experimental writers sometimes work in the liminal area between theory and practice. See Ronald Sukenick's *Narralogues: Truth in Fiction* (SUNY Press, 2000), and William Gass's *Fiction and the Figures of Life* (David R. Godine, 1979), as well as Christine Brooke-Rose's *Invisible Author: Last Essays* (Ohio State University Press, 2002). Annie Dillard's *The Writing Life* (HarperCollins, 1989), A. S. Byatt's *On Histories and Stories: Selected Essays* (Chatto & Windus, 2000), John Gardner's *The Art of Fiction: Notes on Craft for Young Writers* (Knopf, 1984), Madison Smartt Bell's *Narrative Design: A Writer's Guide to Structure* (Norton, 1997), and Anne Bernays and Pamela Painter's *What If? Writing Exercises for Fiction Writers*, 3rd ed. (Longman, 2009), admirably represent the sub-genre of writers' books on their craft. These books can be read with pleasure and illumination by anyone interested in narrative literature.
6. John Guillory asserts that Reuben Brower of Harvard University was responsible for popularizing the term and the practice of 'close reading.' Guillory cites Brower's The *Fields of Light: An Experiment in Critical Reading* (Oxford University Press, 1951). See John Guillory, 'The Very Idea of Pedagogy,' *Profession 2002* (MLA, 2002), 168, 171 n. 4.
7. For instance, compare Roland Barthes's 'Introduction to the Structural Analysis of Narratives' (1966) and his post-structuralist *S–Z: An Essay* (1970).
8. See, for example, Mary Chamberlain and Paul Thompson (ed.), *Narrative and Genre* (Routledge, 1998), for an interdisciplinary collection of essays focusing on life-stories.
9. See for starting points in this rich area, Wayne C. Booth, *The Company We Keep: An Ethics of Fiction* (University of California Press, 1988); Martha Nussbaum, *Poetic Justice: The Literary Imagination and Public Life* (Beacon Press, 1995); Adam Zachary Newton, *Narrative Ethics* (Harvard University Press, 1995); and Richard A. Posner, 'Against Ethical Criticism: Part Two,' *Philosophy and Literature* 22:2 (1998), 394–412.
10. Warhol cites, Susan S. Lanser's 'Toward a Feminist Narratology' (1986) and her *Fictions of Authority: Women Writers and Narrative Voice* (Cornell University Press, 1992), and Sally Robinson's *Engendering the Subject: Gender and Self-Representation in Contemporary Women's Fiction* (SUNY Press, 1991). Warhol's own work in *Gendered Interventions* (Rutgers University Press, 1989) demonstrates in a very readable study of Victorian fiction how analysis of narrative strategy (the narrator's address to the reader) can be combined with feminist questions about authority, gender, and readers.

2 Shapes of Narrative

1. Referring to 'a text,' 'a narrative,' or 'a fiction' often signals an intention to convey structuralist or post-structuralist insights about a work. Its generic identity as a novel, a short story, a Renaissance romance, or pulp fiction is de-emphasized by this language.
2. Many critics would add the word 'realistic' to this definition. It may be useful to retain the broader definition, by which romances and other unrealistic prose fictions can be called novels. I accept the argument that Margaret Anne Doody makes in *The True History of The Novel* (Rutgers, 1996) that prose fictions meeting the description of 'novels' antedate the rise of the realistic novel described by Ian Watt and others, but the specific literary history of realistic European prose fiction from its origins is often implied by the standard use of the term 'novel.'
3. M. H. Abrams and Geoffrey Harpham's definition of 'epic' in *A Glossary of Literary Terms* makes an excellent starting point for a student interested in this influential narrative genre.
4. See for example Derek Attridge, *Poetic Rhythm: An Introduction* (Cambridge University Press, 1995); Lewis Turco, *The New Book of Forms: A Handbook of Poetics* (University Press of New England, 1986); John Hollander, *Rhyme's Reason: A Guide to English Verse* (Yale University Press, 1989); Jack Myers and Michael Simms (ed.), *The Longman Dictionary of Poetic Terms* (Longman, 1989); or, for the most comprehensive treatment of poetic form and world poetry, Alex Preminger and T. V. F. Brogan (ed.), *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton University Press, 1993).
5. See Anthony Trollope, *An Autobiography*, 1883 (Oxford University Press, 1950), 237–38.
6. Anthony Burgess, 'Introduction: A Clockwork Orange Resucked' (1986), in *A Clockwork Orange*, 1962 (Norton, 1987), p. vi.
7. Letters used as building blocks of narrative fiction raise questions treated in two different chapters. Epistolary fiction is just one example of fiction mimicking nonfictional texts; for more, see Chapter 10. More common than the full epistolary fiction is the presentation of letters as secondary texts, written and read by characters within fictional worlds. See Chapter 8 for a discussion of embedded texts.
8. See Hans Walter Gabler, 'Textual Criticism,' in *The Johns Hopkins Guide to Literary Theory and Criticism*, ed. Michael Groden and Martin Kreiswirth (Johns Hopkins University Press, 1994), 708–14.

3 Narrative Situation

1. My treatment of this subject blends the insights of a number of theorists, including Wayne Booth, Seymour Chatman, Wolfgang Iser, Gérard Genette, Susan Lanser, and Dorrit Cohn, but the advanced student can do no better than to begin with Franz Stanzel's seminal work. See *A Theory of Narrative* (1979), trans. Charlotte Goedsche (Cambridge University Press, 1984). See also Dorrit Cohn's useful amendment of Stanzel, 'The Encirclement of Narrative: On Franz Stanzel's *Theorie des Erzählens*,' *Poetics Today* 2:2 (1981), 157–82. I give here a streamlined version of Cohn's amendments of Stanzel.
2. See James Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*, rev. ed. (Oxford University Press, 1981), 170–78. For an alternative view, see Celestino Deleyto, 'Focalisation in Film Narrative,'

in *Narratology: An Introduction*, ed. Susana Onega and José Angel García Landa (Longman, 1996), 217–33. Seymour Chatman's work makes the effort of accounting for both prose fiction and film fiction: see *Story and Discourse* and *Coming to Terms*.

3. 'Reflector' suggests an allegiance to Stanzel; 'focalizer' indicates a Genettian approach; 'filter' comes from Seymour Chatman (*Coming to Terms*, 2). Chatman's usage is preferable when describing strategies used by both prose fiction and film.
4. Not all critics agree on the usefulness of the term 'implied author.' For a good terse summary of the debate, see Ansgar Nünning, 'Implied Author,' *Encyclopedia of the Novel*, vol. 1, ed. Paul Schellinger, Christopher Hudson, and Marijke Rijsberman (Fitzroy Dearborn, 1998), 589–91.
5. See Garrett Stewart, *Dear Reader: The Conscripted Audience in Nineteenth-Century British Fiction* (Johns Hopkins University Press, 1996), and Robyn Warhol, *Gendered Interventions: Narrative Discourse in the Victorian Novel* (Rutgers University Press, 1989), for treatments of direct address to readers.
6. Rabinowitz's dynamic description of authorial audiences is treated in Chapter 10, where I discuss the competency of the reader to recognize the author's (and publisher's) cues. See *Before Reading: Narrative Conventions and the Politics of Interpretation*, 1987, 2nd ed., foreword by James Phelan (Ohio State University Press, 1998).
7. See Keen, 'Empathy in Reading: Considerations of Gender and Ethnicity.' Focus on Reception and Reader Response, Ed. Rüdiger Ahrens and Heinz Antor. *Anglistik: International Journal of English Studies* 24:2 (2013), 49–65.
8. Dorrit Cohn's consonance and dissonance can be fruitfully compared with Roman Ingarden's contrast of a progressively evolving narrative perspective and a retrospective one. See *The Cognition of the Literary Work of Art*, trans. Ruth Ann Crowley and Kenneth R. Olson (Northwestern University Press, 1973).
9. In *Fictions of Authority* (1992), the feminist narrative theorist Susan Snaider Lanser argues that communal voices ought to be considered a separate type of point of view, but to make matters more complicated, she finds examples of communal voices whose perspective is represented by a singular first-person narrator.
10. One often reads that 'omniscient narration' has fallen into disuse and disfavor after its nineteenth-century heyday, but I frequently come across *authorial* narration in my reading of contemporary fiction, especially in genre fiction and postmodern writing. Margaret Drabble frequently uses authorial narration, for instance, though her narrators are too sophisticated and self-aware to simply 'know everything.' On the uses and limitations of the term, see Jonathan Culler's 'Omniscience,' *Narrative* 12:1 (2004), 22–34.
11. See Dorrit Cohn, 'Discordant Narration,' *Style* 34:2 (Summer 2000), 307–16.
12. David Herman has suggested a useful addition to the traditional model of characters as reflectors/focalizers. He points out that narration often includes 'hypothetical focalization,' or observations about what might be seen were an observer possessing the capacities of a reflector to be present. Herman demonstrates that this form of reflection appears in stronger, weaker, more direct and more indirect forms. For our purposes, hypothetical focalization would be a trait of an overt narrator. See David Herman, 'Hypothetical Focalization,' *Narrative* 2:3 (Oct. 1994), 230–53.
13. Percy Lubbock may have been responsible for some of the vicissitudes of the term 'point of view,' which he popularized in his book *The Craft of Fiction* (1926), but he clearly recognized that even a text like James's *The Ambassadors*, which is limited to a single character's (Strether's) point of view, includes representations that, strictly speaking, cannot be 'viewed' by Strether, such as his own thoughts (*Craft of Fiction*, 161–62).

14. Janet Burroway's *Writing Fiction: A Guide to Narrative Craft* (Longman, 2000) is an exception. She treats second-person narration briefly but with an open mind (202–03).
15. See Monika Fludernik, 'Introduction: Second-Person Narrative and Related Issues,' *Style* 28:3 (Fall 1994), 281–311, for a historical survey of uses of the second-personal narrative situation. See also James Phelan, 'Self-Help for Narratee and Narrative Audience: How "I"—and "You"?—Read "How",' *Style* 28:3 (Fall 1994), 350–65.
16. On the subjunctive mode in second-person narrative, see Brian Richardson, 'The Poetics and Politics of Second Person,' *Genre* 24:3 (Fall 1991), 319.
17. David Herman, 'Textual *You* and Double Deixis in Edna O'Brien's *A Pagan Place*,' *Style* 28:3 (1994), 380–81.
18. Brian Richardson, 'I etcetera: On the Poetics and Ideology of Multipersoned Narratives,' *Style* 28:3 (Fall 1994), 313.
19. Foucault, 'What is an Author?' in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard (Cornell University Press, 1977), 133–38. Barthes, 'The Death of the Author,' in *Image–Music–Text*, essays sel. and trans. by Stephen Heath (Hill & Wang, 1977), 142–48.
20. Paul A. Bové, 'Discourse,' in Frank Lentricchia and Thomas McLaughlin, *Critical Terms for Literary Study*, 2nd ed. (University of Chicago Press, 1995), 50–1.
21. See both 'From the Prehistory of Novelistic Discourse' (41–83) and 'Discourse and the Novel' (259–422) in Mikhail Bakhtin's *The Dialogic Imagination: Four Essays by M. M. Bakhtin*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (University of Texas Press, 1981).

4 People on Paper

1. L. C. Knights's 1934 article of this title insists that biographical speculations about fictional characters only result in absurd departures from a literary work's language and image patterns. Rpt. in L. C. Knights, *Explorations* (Chatto & Windus, 1965).
2. Some theorists have argued that fictional characters are akin to dead people, since we know the dead through stories and textual traces, and because we cannot encounter either the dead or fictional characters in the flesh. See Chatman, *Story and Discourse*, 117–18.
3. Jill Paton Walsh, 'Here are some of the questions I often get asked, and the answers to them.' Web (accessed 18 Dec. 2002).
4. Briefly, psycho-narration has its first-person correlative in self-narration, quoted monologue becomes self-quoted monologue, and narrated monologue becomes self-narrated monologue. The sense of these distinctions depends on an understanding of first-person narrative situation (see Chapter 3) as either consonant or dissonant (Cohn, *Transparent Minds*, 14, 143–216).
5. Free indirect discourse (*Erlebte Rede*) has been theorized under various names by, among others, Seymour Chatman, in *Story and Discourse*; Gérard Genette, in *Narrative Discourse*; Tzvetan Todorov, in *Introduction to Poetics*; and Mieke Bal, in *Narratology*. For a useful starting point in the company of a host of related terms, see Gerald Prince's entry in *A Dictionary of Narratology*, 34–5. The comprehensiveness of Dorrit Cohn's paradigm, in which she advances the alternative term 'narrated monologue' instead of free indirect discourse, makes it the best choice for the full description of modes of representation of consciousness. David Herman suggests that the narration of hypothetical observations should be included in discussions of focalization. These are

reflections that might have been thought by a character were any figure present in the scene. They can take the form of either psycho-narration or narrated monologue. See 'Hypothetical Focalization,' *Narrative* 2:3 (Oct. 1994), 230–53. The most important supplement to Cohn's term has been made by Alan Palmer, discussed later in this chapter.

6. See David Lodge on Frances Burney's narrative technique, in *Consciousness and the Novel* (46–7).
7. For an alternative view, see Ann Banfield's *Unspeakable Sentences: Narration and Representation in the Language of Fiction* (Routledge & Kegan Paul, 1982).
8. Genie Babb, 'The Body and Theories of Character,' *Narrative* (Oct. 2002), 195–221.
9. Richard A. Posner, 'Against Ethical Criticism: Part Two,' *Philosophy and Literature* 22:2 (1998), 394–412, 403–04.

5 Plot and Causation

1. See Jeremy Hawthorn's lucid but finally inconclusive entry on 'story and plot' in *A Glossary of Contemporary Literary Theory*, 4th ed. (Arnold, 2000), 336–38.
2. Manfred Jahn, *Narratology: A Guide to the Theory of Narrative*, version 1.6 (10 Apr. 2002), English Dept, University of Cologne, Web (accessed 9 Jul. 2002).
3. Some theorists, including Genette, have argued that a minimal narrative occurs with a single event or a single indication of time sequence (one 'and then'). Forster's sample plot provides a more commonly accepted version of a minimal plot, consisting of two states and one event, chronologically and causally related. See Prince, *A Dictionary of Narratology*, 53. Cf. Gérard Genette, *Narrative Discourse Revisited*, 19.
4. Freytag's pyramid, from Gustav Freytag's *Techniques of the Drama* (1863), is reproduced in many places. See for instance Prince, *Dictionary of Narratology*, 36. Freytag's vocabulary and method for diagramming plot still has currency in secondary education, and many students enter college and university equipped with Freytag's ideas, but not necessarily aware that they do not apply to all plots.
5. Beginnings and endings have been studied by numerous critics and theorists. Some of the most important include: Edward Said, *Beginnings* (Basic Books, 1975); Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction with a New Epilogue*, 1967 (Oxford University Press, 2000); Barbara Herrnstein Smith, *Poetic Closure: A Study of How Poems End* (University of Chicago Press, 1968); Marianna Torgovnick, *Closure in the Novel* (Princeton University Press, 1981), D. A. Miller, *Narrative and its Discontents: Problems of Closure in the Traditional Novel* (Princeton University Press, 1981); and Peter J. Rabinowitz, 'End Sinister: Neat Closure as Disruptive Force,' in *Reading Narrative: Form, Ethics, Ideology*, ed. James Phelan (Ohio State University Press, 1989), 120–31. Middles, as such, have attracted less attention than beginnings or endings (and closure), but two very fine studies of the dynamics of the middles of narratives are Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Knopf, 1984), and Steven Hutchinson, *Cervantine Journeys* (University of Wisconsin Press, 1992).
6. Porter Abbott, *Cambridge Introduction to Narrative*, 2nd ed. (Cambridge University Press, 2008), 57.
7. On multi-plot fiction, see Peter K. Garrett, *The Victorian Multiplot Novel: Studies in Dialogical Form* (Yale University Press, 1980).
8. One of the best treatments of the reader's experience of encountering and falling for snares (an essential ingredient in detective fiction) is Roland Barthes's classic of post-structuralist narrative theory, *S/Z: An Essay* (1970), trans. Richard Miller (Farrar, Straus, & Giroux, 1974).

9. See Suzanne Keen, *Victorian Renovations of the Novel: Narrative Annexes and the Boundaries of Representation* (Cambridge University Press, 1998).
10. Contemporary poetry provides many more examples of texts deconstructing causality. For example, see Lyn Hejinian's lyrical prose work *My Life* (1980). Hejinian is associated with the avant-garde language poets, but her work has shown an uncommon interest in narrative. Leslie Scalapino and Carla Harryman also explore aspects of narrative in their postmodern poetry.
11. Paul Ricoeur, *Time and Narrative*, 3 vols., trans. Kathleen McLaughlin and David Pellauer (University of Chicago Press, 1984–88).
12. Vladimir Propp, *Morphology of the Folk Tale*, 2nd ed., trans. Laurence Scott (University of Texas Press, 1968).
13. See Margaret Homans's survey of the trend in her essay, 'Feminist Fictions and Feminist Theories of Narrative,' *Narrative* 2:1 (Jan. 1994), 3–16. Some of the most influential essays and books in this field of feminist criticism include: Nancy K. Miller, 'Emphasis Added: Plots and Plausibilities in Women's Fiction,' *PMLA* 96 (Jan. 1981), 36–48; Susan Stanford Friedman, 'Lyric Subversions of Narrative,' in *Reading Narrative: Form, Ethics, Ideology*, ed. James Phelan (Ohio State University Press, 1989), 162–85; and Rachel Blau DuPlessis, *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* (Indiana University Press, 1985).
14. See both 'From the Prehistory of Novelistic Discourse' and 'Discourse and the Novel' in *The Dialogic Imagination: Four Essays by M. M. Bakhtin*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (University of Texas Press, 1981), 41–83, 259–422.

6 Timing

1. For a comprehensive set of essays on this broad topic, see Karen Newman, Jay Clayton, and Marianne Hirsch (ed.), *Time and the Literary* (Routledge, 2002).
2. Raymond Williams, *Marxism and Literature* (Oxford University Press, 1977), 132–34. For influential arguments about narrative form in history and historical writing, see also Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Cornell University Press, 1981); Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Johns Hopkins University Press, 1973); and *The Content of the Form: Narrative Discourse and Historical Representation* (Johns Hopkins University Press, 1987).

7 Order and Disorder

1. Lecture notes from Dorrit Cohn's Literature 102, Forms of Narration, Harvard University (Spring 1987).

8 Levels

1. Narrative theorists often refer to this story world as the 'diegesis.' Because diegesis also means something close to 'telling' in the conventional distinction between 'showing' and 'telling' (mimesis and diegesis), I employ 'story world' instead. Genette's 'extradiegetic,' for instance, I render 'outside the story world.' Genette's 'hypo-diegesis' I render 'secondary story world' or 'embedded story.'

2. I do not follow Mieke Bal in referring to the primary narrative level in which the characters are situated as the 'frame' (*Narratology*, 94). I reserve the use of frame for the special use of a narrative level to contain other narrative levels within it.
3. Patrick O'Neill suggests a four-level model for narrative theory, adding a level for the reader's interaction for the text in time. O'Neill splits the discourse level into two separate levels, text and narration. The former is the words on the page; the latter is the creation of the inferences of text. See *Fictions of Discourse: Reading Narrative Theory* (University of Toronto Press, 1994).
4. Secondary narratives are sometimes called 'second-degree' narratives; I don't like this terminology because it reminds an English-speaking reader of the severity of burns. Who could read of a 'third-degree narrative' without thinking of painful skin grafts?
5. The deconstructionists' use of '*mise en abyme*' refers to something akin to this feeling of vertigo, provoked by the play of unstable meanings. If a critic uses the term and no embedded mirror-text appears to be under discussion, it's a fairly safe bet that the subject is the effect of the endless play of signifiers, and the approach is deconstructionist, whether or not that has been announced.

9 Fictional Worlds and Fictionality

1. Sidney's *Defense* was published in two editions in 1595, after Sidney's death. One was entitled *The Defense of Poesie* and the other *An Apology for Poetrie*. I use the prior title because it echoes a phrase of Sidney's in the text. The edition cited parenthetically is Sir Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Macmillan/Library of Liberal Arts, 1970).
2. Indeed, some cognitive theorists of narrative see the small spatial stories that human beings recognize and execute as prior to literary narrative and even language. See Mark Turner, *The Literary Mind: The Origins of Thought and Language (*Oxford University Press, 1996). For a critique of spatial metaphors in discussion of literature, see Chapter 2 of Alexander Gelley's *Narrative Crossings: Theory and Pragmatics of Prose Fiction* (Johns Hopkins University Press, 1987), 35–57.
3. See, canonically, Nelson Goodman, *Ways of Worldmaking* (1978), and for an influential exposition and application of questions about possible worlds, Marie-Laure Ryan's *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (Johns Hopkins University Press, 2001).
4. Gerald Graff, *Literature against Itself* (University of Chicago Press, 1979). Graff does not name him here, but he could be referring to ideas like those expressed in Roland Barthes's 1967 essay, 'The Discourse of History,' in which Barthes denies a difference between history and fiction, describing 'the reality effect' of history as a product of its use of narrative. For a version of this essay in English, see *Comparative Criticism: A Yearbook*, vol. 3, ed. E. S. Shaffer, trans. Stephen Bann (Cambridge University Press, 1981), 7–20.
5. Käte Hamburger, *The Logic of Literature*, 2nd ed., trans. Marilynn J. Rose (Indiana University Press), 1973.
6. On possible worlds theory, see for starters, Lubomír Dolozel, *Heterocosmica: Fiction and Possible Worlds* (Johns Hopkins University Press, 1998); Umberto Eco, *The Limits of Interpretation* (Indiana University Press, 1990); David Lewis, 'Truth in Fiction,' *American Philosophical Quarterly* 15 (1978), 37–46; Ruth Ronen, *Possible Worlds in Literary Theory* (Cambridge University Press, 1994). David Herman's work on storyworlds has brought possible worlds theory to a broader audience, especially in his textbook *Basic Elements of Narrative* (2009).

7. Marie-Laure Ryan distinguishes these two types by contrasting their 'illocutionary' and 'ontological' boundaries. The latter involves crossing into a domain with a new system of reality; the former occurs when a new voice begins to narrate. See 'Stacks, Frames, and Boundaries,' 366–67.

10 Nonfiction and Fiction in Disguise

1. The macrostructural test of difference between fictional and nonfictional texts outlined by Lubomír Dolozel in 'Fictional and Historical Narrative' requires access to knowledge external to the text. Cohn's propositions concern formal traits that can be observed of the text. See Chapter 9.
2. See Lennard J. Davis, *Factual Fictions: The Origins of the English Novel*, 1983 (University of Pennsylvania Press, 1996).
3. In a fascinating inversion of this process of fiction mistaken for real autobiographies, there are also a number of documented cases of fake ethnic autobiographies, written by writers who intentionally represent themselves, and their illustrative life stories, as belonging to assumed ethnicities. See Laura Browder, *Slippery Characters: Ethnic Impersonators and American Identities* (University of North Carolina Press, 2000).
4. On obscurity in narrative literature, see Frank Kermode's superb *The Genesis of Secrecy: On the Interpretation of Narrative* (Harvard University Press, 1979). Kermode brings biblical hermeneutics to bear on the interpretation of puzzling narratives from the Gospel of Mark to James Joyce's *Ulysses* (1922).
5. For a full account, see Robert Harris*, Selling Hitler: The Story of the Hitler Diaries* (Faber, 1986).
6. On romances of the archive as a contemporary genre, see Suzanne Keen's *Romances of the Archive in Contemporary British Fiction* (University of Toronto Press, 2001).
7. Barra quoted in 'Bogus Bride,' by Andrew Richard Albanse, *Salon* (8 Feb. 2000). Web (accessed 31 Oct. 2002). See Allen Barra, *Inventing Wyatt Earp: His Life and Many Legend*s (Carroll & Graf, 1998).
8. 'I Married Wyatt Earp Product Details,' Amazon.com. Web (accessed 13 Nov. 2002).
9. See David Leon Higdon, *Shadows of the Past in Contemporary British Fiction* (University of Georgia Press, 1985), 86–7.
10. 'Out of print publications,' The University of Arizona Press. Web (accessed 13 Nov. 2002).

11 Genres and Conventions

1. See Didier Coste, *Narrative as Communication* (University of Minnesota Press, 1989), 252–54, for an unusual acknowledgment of the eclipse of genre in much narrative theory, and Monika Fludernik, 'Genres, Text Types, or Discourse Modes? Narrative Modalities and Generic Categorization,' *Style* 34:2 (Summer 2000), 274–92, for a strong argument in favor of genre in narrative theory. Ordinarily, one must turn to works in the area of 'theory of the novel,' or to works explicitly concerned with narrative subgenres, to find the integration of genre with narrative form. In his anthology *Theory of the Novel: A Historical Approach*, Michael McKeon explains that 'poststructuralist thought has been unremitting in its efforts to demystify the category of "genre" itself as a superstitious constraint on authorial and readerly innovation,

and to replace the arbitrary dogmas of genre theory by the transhistorical sweep of narratology' ('Genre Theory,' 3).

2. See Gerard Genette, *The Architext: An Introduction* (1979), trans. Jane E. Lewin (University of California Press, 1992), for a brief, engaging historical survey of these divisions, and for Genette's recommendation that the intersection of modes and themes take his name, *architexts*. Unlike many of Genette's coinages, this one has not caught on. Genette's historical treatment of the divisions does suggest that they are anything but 'universal,' 'natural,' and 'essential,' as they are sometimes labeled. See, for instance, the qualified use of these epithets by Claudio Guillén in *Literature as System*, 114ff. Guillén writes that 'one must stress that these essential modes or universals do not coincide with the historically determined, practically oriented, form-conscious categories that we have been calling genres' (*Literature as System*, 114–15).
3. René Wellek and Austin Warren, *A Theory of Literature* (Penguin, 1963), 226–37.
4. The list that follows, though by no means exhaustive, suggests some exemplary studies of subgenres of the novel. See John G. Cawelti's *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (University of Chicago Press, 1976); Martin Green's *Seven Types of Adventure Tale: An Etiology of a Major Genre* (Pennsylvania State University Press, 1991); Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox* (Wilfred Laurier University Press, 1980); Colin Manlove's *The Fantasy Literature of England* (Macmillan/ St. Martin's Press [now Palgrave], 1999); Patricia Merivale and Susan Elizabeth Sweeney (ed.), *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism* (University of Pennsylvania Press, 1999); Jerry Palmer's *Potboilers*: *Methods, Concepts, and Case Studies in Popular Fiction* (Routledge, 1991) and *Thrillers: Genesis and Structure of a Popular Genre* (Edward Arnold, 1978); Dennis Porter's *The Pursuit of Crime: Art and Ideology in Detective Fiction* (Yale University Press, 1981); David Punter's *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* (Longman, 1980); and Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (Cornell University Press, 1975).
5. For instance, see Gary Saul Morson's *Boundaries of Genre* (1981), in which he defines both boundary works (in these it is unclear which of two sets of generic conventions govern a work) and threshold texts (here an author deliberately invokes contradictory generic expectations and sustains double encoding throughout the work). It should be clear that the metaphor of boundary employed by Morson suggests a doubleness (since boundaries lie between two spaces) and generic admixture certainly need not be limited to two ingredients, as Northrop Frye argues in his *Anatomy of Criticism*.
6. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983), rev. ed. (Verso, 1991); Susan Stanford Friedman, *Mappings: Feminism and the Cultural Geographies of Encounter* (Princeton University Press, 1998).
7. Raymond Williams, *Marxism and Literature* (Oxford University Press, 1977), 132–34. For influential arguments about narrative form in history and historical writing, see Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Cornell University Press, 1981); Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Johns Hopkins University Press, 1973); and *The Content of the Form: Narrative Discourse and Historical Representation* (Johns Hopkins University Press, 1987).
8. See e.g. 'Search the VICTORIA archives' VICTORIA. Web (accessed 11 Dec. 2002).
9. Once available through the 'The Society for the Study of Narrative Listserve,' Web (accessed 11 Dec. 2002), this reference is no longer available and is not cached by the Internet Archive Way Back Machine.

10. See Julia Kristeva, 'The Bounded Text,' in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine, and Leon S. Roudiez (Columbia University Press, 1980), 36–63.

12 Narrative Emotions

1. See Bertholt Brecht's essays on the alienation effects, collected in *Brecht on Theatre: The Development of an Aesthetic*, ed. John Willett (Hill and Wang, 1964), 91–99, 141–47, and 179–205.
2. For more extensive discussions of all the terms in the following discussion, see first *Empathy and the Novel* (2007). Rather than quoting from previously published definitions of each term mentioned below, I have recast them for the purposes of a basic introduction.
3. See Suzanne Keen, 'Empathy in Reading: Considerations of Gender and Ethnicity,' in *Focus on Reception and Reader Response*, ed. Rüdiger Ahrens and Heinz Antor. *Anglistik: International Journal of English Studies* 24:2 (2013), 49–65.

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