INDEX

| Aarseth, Espen, 176, 185n.3 | audience; rhetorical approaches; visualization |
| Abbott, H. Porter, 23, 41, 51n.5 | Austen, Jane, 81 |
| Abelson, Robert P., 28 | Auster, Paul, 52 |
| action code (Barthes), 221, 222. See also actions vs. events; identity; ideology; story | Austin, J. L., 113 |
| actions vs. events, 221. See also conversational storytelling; ideology; linguistic approaches; story abstract. See conversational storytelling actants. See characters adaptations. See film; narration | author. See rhetorical approaches |
| abstract. See conversational storytelling agency. See actions vs. events; characters; feminist narratology; ideology; linguistic approaches; story | autobiographical audience, 210. See also rhetorical approaches |
| A Gun for Sale, 96 | autobiography, 113. See also identity |
| alterity (otherness). See identity; narrative | Bal, Mieke, 23, 100–2, 202n.6, 229n.13 |
| Altes, Lisbeth Korthals, 208 | Bald Soprano, The, 144 |
| Althusser, Louis, 218 | Bamberg, Michael, 18n.5, 20n.28, 141n.19 |
| adventure. See characters | Banfield, Ann, 259n.12 |
| adapters. See film; narration | Barthes, Roland, 13, 14, 41, 49–50, 51n.5, 90, 142, 217, 221 |
| afternoon: a story, 184 | Baum, L. Frank, 157 |
| agency. See actions vs. events; characters; feminist narratology; ideology; linguistic approaches; story | Bauman, Richard, 140n.3 |
| Aesop, 31 | Baynham, Mike, 65n.15 |
| anachrony, 148 | Beckett, Samuel, 60, 142–3, 151 |
| analepsis (= flashback), 57, 103, 104, 224. See also time in narrative | Beebee, Thomas O., 122n.1 |
| ancient Greek epic, 73 | Bennett, Donna, 117 |
| Anderson, Benedict, 260 | Bewitched, 161, 165 |
| Anglo-American approach to narrative fiction, 15–16. See also genre; narratology | Bhabha, Homi, 261, 267–8 |
| anticipation. See suspense; time and narrative | biography. See identity |
| Aristotle, 13, 43, 110, 142, 144, 146, 147, 148, 154, 207 | blogs (weblogs). See digital works |
| Ascott, Roy, 185n.4 | Blum-Kulka, Shoshana, 140n.3, 140n.10 |
| audience. See authorial audience; drama; film; genre; ideal narrative audience; ideology; narrative; narrator | Booth, Wayne C., 15–16, 97, 207–9, 219, 226. See also rhetorical approaches |
| absolute stories. See conversational storytelling; tellability | Bordwell, David, 51n.6, 167 |
| boring stories. See conversational storytelling; tellability | Borges, Jorge Luis, 110 |
| Bortolussi, Marisa, 103 | Brannon, Edward, 51n.6 |
| Brantigan, Edward, 51n.6 | Brecht, Bertolt, 143, 145, 155n.12 |

© Cambridge University Press  www.cambridge.org
INDEX

Bremond, Claude, 201n.23, 258n.9
Bridgeman, Teresa, 258n.13
Brooks, Peter, 22, 23, 198
Brown, Gillian, 258n.6
Bruner, Jerome, 7, 8, 10, 191n.13, 22, 27–8
Buchholz, Sabine, 149
Burke, Peter, 84
Butler, Judith, 191
Butor, Michel, 146
Byron, Lord George Gordon, 69
Cameron, Deborah, 201
Campbell, Joseph, 51n.9
Capps, Lisa, 201n.28
Carpenter’s Gothic, 85
Carter, Angela, 192, 199
Carville, James, 22
“Cask of Amontillado, The,” 203–6, 209, 211–15
categorization theory, 8–9, 28–31. See also characters; narrative
causality. See drama; narrative
Certeau, Michel de, 64n.7
Cervantes, Miguel de, 66
Chafe, Wallace, 140n.1, 141n.28
characterization
direct vs. indirect, 76
ideological dimensions of, 224–5
and reader inferences, 76, 77–9
and textual cues, 76, 77, 78. See also characters; dialogue; focalization; identity; ideology
characters
as actants, 13, 211n.33, 194, 220
as cognitive constructs or mental representations, 66, 76–9
empirical research on, 76
ethical dimensions of, 208
 evolution of over time, 75
as existents or entities, 41
as ideological agents evoked by referring expressions, 66, 72, 76, 78
as non-actual individuals in fictional worlds, 66, 70–6
as “paper beings” (Barthes), 90
as participants in storyworlds, 66
as “person-kinds,” 68
and player-characters in computer games, 173, 178
in postmodern narratives, 73
and the problem of access to other minds, 69, 253–4
public, intersubjective nature of, 67
as radically incomplete, 68, 73
reappearance of in multiple storyworlds, 69–70, 75–6
recurrent types of associated with specific genres, 70
as semiotic artifacts constructed by an author, 66, 67–70
singularity or uniqueness of, 74
static vs. dynamic types of, 73
as subject to a “say-so” semantics, 68, 69
and trauma, 47. See also consciousness; dialogue; digital works; drama; feminist narratology; gender; genre; identity; ideology; linguistic approaches; mind style; rhetorical approaches; space in narrative; speech and thought representation; story; storyworld; television
Chatman, Seymour, 13, 26, 41, 51n.5, 101, 105, 142, 151
Chekhov, Anton, 145, 147
children. See conversational storytelling
Chomsky, Noam, 24
Christie, Agatha, 109
chronotope, 64n.5, 65n.15
Churchill, Caryl, 143
cinema. See film
City of Glass, 52
classical narratology. See narratology
clones, 74
closure. See feminist narratology; plot
Cloud Nine, 143
Coecke, Jean, 148
coda. See conversational storytelling
and knowledge structures stored in long-term memory, 78
with logically inconsistent properties, 68, 73
mimetic, formal, ideological, and enacted dimensions of, 143–4
as narrative agents evoked by referring expressions, 66, 72, 76, 78
as non-actual individuals in fictional worlds, 66, 70–6
as “paper beings” (Barthes), 90
as participants in storyworlds, 66
as “person-kinds,” 68
and player-characters in computer games, 173, 178
in postmodern narratives, 73
and the problem of access to other minds, 69, 253–4
public, intersubjective nature of, 67
as radically incomplete, 68, 73
reappearance of in multiple storyworlds, 69–70, 75–6
recurrent types of associated with specific genres, 70
as semiotic artifacts constructed by an author, 66, 67–70
singularity or uniqueness of, 74
static vs. dynamic types of, 73
as subject to a “say-so” semantics, 68, 69
and trauma, 47. See also consciousness; dialogue; digital works; drama; feminist narratology; gender; genre; identity; ideology; linguistic approaches; mind style; rhetorical approaches; space in narrative; speech and thought representation; story; storyworld; television
Chatman, Seymour, 13, 26, 41, 51n.5, 101, 105, 142, 151
Chekhov, Anton, 145, 147
children. See conversational storytelling
Chomsky, Noam, 24
Christie, Agatha, 109
chronotope, 64n.5, 65n.15
Churchill, Caryl, 143
cinema. See film
City of Glass, 52
classical narratology. See narratology
clones, 74
closure. See feminist narratology; plot
Cloud Nine, 143
Coecke, Jean, 148
coda. See conversational storytelling
INDEX

cognitive approaches
and emotion, 245–6
and frames and scripts, 219
and the interpretation of character, 76–9
and narrative gaps, 169
and narrative perspective, 251–3
and narrative understanding, 167–70
and the nature of conscious experience, 256. See also characters; cognitive science; consciousness; film; focalization; ideology; perspective; plot; space in narrative; storyworld
cognitive linguistics. See cognitive approaches; cognitive science; consciousness; focalization; perspective
cognitive narratology. See cognitive approaches; consciousness
cognitive psychology. See characters; cognitive science; consciousness
cognitive science, 8–9, 22, 167. See also cognitive approaches; consciousness; focalization; speech and thought representation
Cohn, Dorrit, 35n.30, 227, 247, 248
Coleridge, Samuel Taylor, 34n.29
Collier, Gordon, 105
complicating action. See conversational storytelling
Compton-Burnett, Ivy, 82
computer games. See characters; digital works
computer-mediated narratives. See digital works
conflict. See narrative
consciousness
and character analysis, 245–8
and cognitive linguistics, 251–3
as constituted by narrative, 257
and direct, indirect, and free indirect thought, 248, 249
and the classical “speech-category approach” (Palmer), 247, 248–50
and emotion, 246, 247, 248, 254–6
and emotionologies, 255–6
and evaluative appraisals expressed via word-choices, 249
and experientiality as core property of narrative, 256–7
and fictional minds, 245, 250, 251
and folk psychology (philosophy of mind), 253
and inferences about one’s own as well as other minds, 246, 248, 250, 253–4
and the irrealis vs. realis modality, 246–7
as irreducible element of story content, 247, 250–1, 254, 255
and modal auxiliary verbs, 246–7
and motion verbs as markers of orienting viewpoints, 246
and narrative across media, 257
narrative's ability to provide access to, 256
and naturalist vs. constructionist approaches to emotion, 254
and perspective as the reflex of minds conceptualizing events, 247, 251–3
postclassical approaches to, 247–8, 251–7
and qualia (philosophy of mind), 9, 20n.20, 246, 248, 256
and quoted monologue, psychonarration, and narrated monologue (Cohn), 248
and readers’ models of characters’ minds, 245, 247, 251, 256
and temporal adverbs, 246
textual cues associated with, 241, 245–7, 249, 250, 251–3
and Theory of Mind (cognitive psychology), 253, 258n.5, 259n.17
and typography, 246
as “what it is like” to have or undergo an experience, 256, 257. See also characters; cognitive approaches; figural narrative; focalization; identity; linguistic approaches; mind style; narration; narrative; narratology; novel of consciousness; reflector; speech and thought representation
convivial storytelling
and abstractions, 129
as based on a substratum of temporally ordered clauses, 128
and boring (or pointless) stories, 136
and co-narration, 134
and conversations, 133
and reason, 134
and constraints on storytelling rights, 127, 133–4, 135
and disruptions of motivation (false starts, repetitions, repairs), 130
as embedded in local discourse contexts, 127, 134
and evaluation by storytellers, 128, 129, 134
INDEX

conversational storytelling (cont.)
vis-à-vis the events being narrated, 128
in family contexts, 133, 135
formulaic elements of, 131, 132
and “free” (non-temporally ordered) clauses, 128
and group membership, 133, 138, 139
and humorous narratives, 132, 135, 137
and identity construction, 136, 139
interactive nature of, 127, 131, 132, 135,
136–7
and Labov’s model of narrative, 128–30
and the modulation of rapport, 136, 139
vs. monologic, practiced stories, 127, 131
as most familiar storytelling context, 127
and multimedia narration, 176
multiple functions of, 127
and orientations, 129
vis-à-vis performances of a given story,
128, 131, 138
and prosody, 133, 135
and resolutions, 129
and response stories, 137–8, 139
and the retelling of stories, 138–9
and the socialization of children, 135
and story genres, 135
and story openings and closings, 132
as sub-type of oral storytelling, 127, 131
and the tellability or reportability of a story, 134–6
and transgressive stories, 136, 139
and turn taking, 132, 137
and untellable events, 135–6
and verb tense, 131, 140n.6. See also
dialogue; identity; linguistic approaches;
narrative; speech and thought
representation; tellability; time in narrative
conversational implicature. See dialogue
Coward, Rosalind, 198
Crane, R.S., 207
Croce, Benedetto, 112
Croft, William, 259n.14
Crowther, Will, 177
Cruse, D. Alan, 259n.14
Culler, Jonathan, 41
Culpeper, Jonathan, 79n.6
curiosity (as narrative universal). See time in
narrative
cybertexts. See digital works
Dannenberg, Hilary, 43, 55–6
David Copperfield, 99–100
Davis, Lennard J., 85
“Dead, The,” 245
Deception, 80, 86–92
defamiliarization. See linguistic approaches
definite descriptions, 66. See also characters
Defoe, Daniel, 262
diegetic shifts (= imaginative transpositions to
alternative spacetime coordinates). See
focalization; space in narrative
De Lauretis, Teresa, 229n.7
Dennett, Daniel, 22, 256
derrida, Jacques, 113
description. See narrative
detective as model reader, 116
detective fiction, 109, 113, 115–18, 119. See
also detective as model reader; feminist
detective fiction; gender; genre;
metaphysical detective fiction; narration;
narrative; time in narrative
dialects. See dialogue; speech and thought
representation
dialogue
changing cultural conceptions of, 84
and characterization, 90, 92
and conventions for speech representation,
80, 81–3
and conversational implicatures, 86
in conversational storytelling, 132–3
dialect representation, 80, 81, 83, 85,
144
and the dialogic principle (Bakhtin), 85,
86, 89
and the direct speech fallacy (Sternberg),
84
in early twentieth-century American
fiction, 82
and the exploration of gender differences,
85, 88
focus of on conversational protocols as
well as verbal style, 85–6, 89
and gaps and silences, 91, 92
and Grice’s co-operative principle, 86, 91
and the heightening of suspense or
surprise, 84
in hypertext fiction, 83
and the idealization of actual speech, 84,
85
ideological dimensions of, 85, 86, 88
immersive effects of, 80, 89
and interruption, 84
and models from discourse analysis, 85–6
as more mimetic than narration, 151
and multi-party talk, 84

© Cambridge University Press
INDEX

and notions of the “talking cure,” 81, 89
and power relations among characters, 85, 86, 87
and quotation marks, 81, 82, 84
role of in externally focalized narratives, 98
as shaped by cinema, 82
as shaped by radio and TV broadcasting, 82
and speech events, 137
and speech tags, 83–4, 86, 87
as the staging of mini social systems, 85
and stream-of-consciousness technique, 81, 82
and turn taking, 86
and typographical indicators of intonation, 81, 87
use of by comic writers, 82.
See also conversational storytelling; speech and thought representation
dialogue novel, 80, 82–3, 86, 92
Dickens, Charles, 81, 84, 99
didactic narratives. See identity
diegesis. See film; story; storyworld
diegetic vs. mimetic (Plato), 110, 151.
See also characters; dialogue; film; rhetorical approaches
Diengott, Nilli, 202n.12
digital works
and augmented reality games, 184
and blogs, 184
and chatterbots, 184
computer games, 173, 174, 180, 183
and cut scenes (= animated mini-movies), 175, 181, 185
as “cybertexts,” 176
and data vs. programs, 173–5, 176
and hypertext fiction, 184
interaction of narration and simulation in, 172, 173, 181, 183, 185
as interactive computer programs, 174, 175, 176, 185
interactive fiction as one type of, 172–3
and levels of simulation as diegetic levels, 178, 180
and location-aware systems, 184
and MMORPGs, 183
and MOOs, 183
and MUDs, 177, 183
and multi-user systems, 173, 176
non-interactive types of, 175
vis-à-vis pre-digital narrative theory, 174
and single vs. multiple interactors, 175–6
single-channel vs. multimedia types of, 176
and SMS stories, 174
and story generators, 184
as supporting multiple potential narratives, 173, 177
a taxonomy of, 173–7
and types of user input, 179–80
and user as interactor (player character), 172, 173, 177, 178.
See also narrated vs. enacted stories; narrative; storyworld
direct discourse. See speech and thought representation
discourse (= sjuzhet or how the events of a story are narrated)
ideological dimensions of, 223–5
as narration plus plot, 40
as the presentation of story-level events, 53, 64n.6.
See also ideology; narration; rhetorical approaches; story
discourse analysis. See consciousness;
conversational storytelling; dialogue;
linguistic approaches
discourse markers, 131
Dixon, Peter, 103
Doležel, Lubomír, 45
Don Juan, 69
Don Quixote, 66–79
drama
Aristotle’s theory of, 142, 144, 146, 147, 148, 154
beginnings and endings of, 146–7
different modes of causality in, 150
exclusion of from restrictive definitions of narrative, 142
vis-à-vis film, 142
and frame-breaking, 153
and frame narrators, 151
framing devices in, 152
and generative narrators, 152
and metadrama, 146, 149, 152
modes of reflexivity in, 152–4
and monodrama, 151
neo-classical (prescriptive) theories of, 148, 149
and non-Western theories of narrative, 142
and performed stories, 142, 143, 144, 154
and possibilities for audience interaction, 146, 147, 154
as requiring modification of narratological models, 154
spatial aspects of, 149–50
storyworlds of, 146, 150, 152

© Cambridge University Press
www.cambridge.org
INDEX

drama (cont.)
  temporal dimensions of, 147–9
  and theater of the absurd, 143, 145, 155n.4
  and theories of character, 142, 143–4
  and theories of plot, 142, 144–6
  and types of event-sequences, 145–6
  types of narration in, 151–2, 155n.12
  as under-analyzed in narrative theory, 142.
  See also dialogue; narrated vs. enacted stories; speech and thought representation
Dubrow, Heather, 112
DuPlessis, Rachel Blau, 199
duration, 58–9, 147, 148. See also ideology;
  time in narrative
dystopia, 178, 182

eighteenth-century novel. See novel, the
  Elam, Keir, 155n.7
ELIZA, 184
ellipsis, 58, 59. See also duration; time in narration
embedding. See digital works; drama;
  narration
Emmott, Catherine, 79n.6
Endgame, 143–54
emotion. See cognitive approaches;
  consciousness; narrative; storyworld
empathy. See focalization; identity
employment, 40, 44, 50. See also narration;
  plot
epiphan, 96
epistolary novel, 56, 59
ergative verbs, 233–4. See also linguistic approaches
ethics. See characters; ideology; rhetorical approaches
evaluation. See conversational storytelling;
  speech and thought representation
events. See actions vs. events; conversational storytelling; focalization; linguistic approaches; perspective; rhetorical approaches; story
experiencing-I. See narrating-I vs.
  experiencing-I; narration
experientiality. See consciousness; narrative;
  exposition, 96
external focalization. See focalization
  extradiegetic narration. See narration
fabula. See story
face (Goffman). See identity
Falk, Jane, 141n.24
family narratives. See conversational storytelling
Fanshel, David, 140n.4
fantastic, the, 55, 56
fantasy, 60, 74
feminism. See feminist narratology; gender;
  ideology
feminist detective fiction, 121
feminist narratology
  and actantial roles (Greimas), 195–6
  and the benefits of narratology for feminist criticism, 190
  and character analysis, 193–6, 221
  and concepts of linearity in narrative, 199
  and cultural constructions of gender, 189, 191, 193
  definitions of, 189
  diversity of approaches to, 189, 191
  and the evolution of feminist theory, 191
  and the explanatory status of gender, 201
  and feminist fiction, 199
  and focalization, 225
  and the gender-specificity of narratological models, 190
  and heterosexuality as default interpretation, 193
  history of, 190–1
  and linguistics, 191, 201
  and narrative form vis-à-vis (gender)
  ideology, 199–200, 201
  and narrative voice, 197–8
  and novelistic polyphony (Bakhtin), 226
  and plot types, 43, 45, 198–9, 264
  and psychoanalytic theory, 199
  and queer theory, 189, 191
  and reader response, 192
  and representations of time, 199–200
  as revision of narrative theory, 197–8, 200
  and sex vs. gender, 190–1
  and sexuality, 191, 193–6
  as subdomain within narrative theory, 190.
  See also characters; gender; identity;
  ideology; narrative; narratology; plot
fictionality
  as game of make believe, 71, 73
  vs. narrativity, 32, 35n.30
  signposts of, 35n.30
  theories of, 34n.29. See also fictional worlds; genre; narrative
INDEX

fictional minds. See characters; cognitive approaches; consciousness; speech and thought representation

fictional worlds
as alternative possible worlds, 52
as created rather than described by authors, 68
and generic protocols, 53, 54
immersion in, 70
and possible-world semantics, 71
spatial and temporal structures of, 52. See also characters; fictionality; postmodern fiction; space in narrative; storyworld; time in narrative

Fielding, Henry, 97, 207
figural narrative, 95, 96, 97, 98, 100, 107.
See also consciousness; focalization; novel of consciousness; reflector; speech and thought representation

film
and audience response, 160
and cinematic adaptations of print narratives, 156, 157–62
and cognitive approaches to narrative comprehension, 167–70
and cognitive schemata, 167–70
and color cinematography, 159
in comparison with literature as a medium for narration, 157–62, 171
in comparison with other narrative media, 156, 171
and the presentation and highlighting of visual details, 161
diegetic vs. non-diegetic elements of, 160
and focalization theory, 170
as medium for moving-image storytelling, 156–62
modes of narration in, 160–1
and multimedia narration, 176
and narrative grammar, 157, 159
point of view in, 159, 160
temporal dimensions of, 161–2
and voice-over narration, 160. See also digital works; drama; narration; narrative; television; reliability

Fitzgerald, F. Scott, 217
Flaubert, Gustave, 9
Fleischman, Suzanne, 65n.23
Fludernik, Monika, 11, 21n.35, 21n.41, 26, 62, 107n.1, 153n.12, 192, 193, 219, 258n.10, 258n.12, 273n.11

Flash, 96

focalization
as associated with “mood” vs. “voice” (Genette), 97
and characterization, 105
classical vs. postclassical approaches to, 251, 252
and the cognitive parameter of focal adjustment (Langacker), 252
complex modes of in first-person (homodiegetic) narratives, 100
in contrast to narration, 94, 97, 102
and deictic shifts, 102
and empathetic identification with reflectors, 103, 106
external mode of (Bal), 101, 102, 225
external mode of (Genette), 98–9, 100
fixed, variable, and multiple sub-types of, 98
Genette’s theory of, 97–100
hypothetical modes of, 99
ideological dimensions of, 225
and immersion in the storyworld, 102
internal mode of, 98, 105, 225
and multiperspectivism, 101, 104, 105
and non-focalized narratives (= narratives with zero focalization), 97–8, 101
and online vs. offline perception, 99, 103, 106
as perspectival filtering of narrative information, 94, 97
vs. point of view, 21n.37
and the possibility of narrator-focalizers, 100, 101, 102
post-Genetttean theories of, 100–2, 106
psychological and ideological facets of, 101
and the psychological turn in modernist fiction, 94–6
and readers, 102, 103–5
as refraction of events through an experiencing center (= “reflector”), 62, 95
in sections of narratives vs. whole texts, 99
static vs. dynamic patterns of, 99, 107
and thought representation, 106
via various channels of perception, 99, 106. See also cognitive approaches; consciousness; dialogue; film; linguistic approaches; mind style; novel of consciousness; perspective; reflector; television

Fogel, Aaron, 85

© Cambridge University Press

www.cambridge.org
INDEX

folk psychology. See consciousness
Forster, E.M., 41
For Whom the Bell Tolls, 98
Fowles, John, 211
framed narrative. See digital works; identity; narration
Frawley, William, 248n.7
free indirect discourse. See ideology; linguistic approaches; speech and thought representation
French Lieutenant's Woman, The, 211
frequency, 59–60, 147, 148. See also time in narrative
Freud, Sigmund, 252n.5
Frye, Northrop, 272
Freud, Sigmund, See free indirect discourse.
function (Barthes). See story

gaps. See cognitive approaches; dialogue; duration; identity; ideology; narration; narrative; plot; time in narrative
Gaddis, William, 85
gender
ambiguous representations of and reader response, 192, 196, 197–8
and the androcentric bias of narratological models, 189, 190
destabilization of in postmodern fiction, 192–200
and detective fiction, 122
and folktales and fairytales, 195
the “logic of the faux pas,” 221
medium- and language-specific expressions of, 198
of narrators, 197–8, 200
and the patterning of character roles, 220
postmodern theories of, 191
and sexual desire, 195–6, 198. See also dialogue; feminist narratology; ideology
Genette, Gérard, 14, 23, 41, 42, 43, 54, 57, 58, 97, 111, 142, 151, 153, 173, 186n.13, 197, 209, 218, 229n.16. See also focalization; time in narrative
genre
and American New Criticism, 112
and the anti-generic aesthetics of Modernism, 112
and characters’ self-definings, 45
classical theories of, 110–11
as classification of texts, 109, 110, 114
and constraints on characters’ attributes, 73, 74: 77
contemporary theories of, 112–14
and Derrida’s “law of genre,” 114
embeddedness in socio-cultural contexts, 121
as empirical, historical literary category, 112
as enabling the perception of artistic innovation, 112
as encompassing both formal and thematic elements, 111, 112
evaluative functions of, 109, 111
and generic competence, 112, 115, 118
and generic innovation, 110, 113, 118, 119–22
and hybrid textual kinds, 111
and ideology, 113
and the literary types of lyric, drama, and epic, 111
and the logic of subgenres, 115
as mediating between literary and non-literary discourse, 113
vs. mode (= form of everyday communicative practice), 112
as more salient than text-type category, 32–3
vis-à-vis narrativity, 30–1
as norm guiding the production and interpretation of texts, 109, 111
poststructuralist approaches to, 112, 114
prescriptive functions of, 109, 110
and the question of fictionality, 32
and readers’ co-construction of narratives, 110
Renaissance theories of, 111
Romantic theories of, 111–12
as rule-based game played by authors and readers, 115–16
and speech act theory, 113
See also characters; conversational storytelling; fictional worlds; genre fiction; narrative genre fiction, 115, 120
Gerrig, Richard J., 107n.17
Goffman, Erving, 141n.21, 272n.2. See also identity
Golding, William, 96
Goldman, Alvin, 259n.17
Goodwin, Marjorie H., 141n.21
Gopnik, Alison, 258n.5, 259n.17
Gramsci, Antonio, 218
grand narratives (Lyotard), 22, 30, 33n.1
grand récits. See grand narratives
Grand Theft Auto, 183

© Cambridge University Press
www.cambridge.org
INDEX

Great Gatsby, The, 219–28
Green, Henry, 82, 84
Greene, Brian, 31
Greene, Graham, 96
Greimas, Algirdas Julien, 13, 21n.33, 194, 220
Grice, Paul, 85, 91
Gumperz, John J., 141n.16
Halliday, M.A.K., 232, 236
Hamburger, Käte, 265
Hamer, Philippe, 227
Heise, Ursula, 56
Hemingway, Ernest, 82, 98
Herman, David, 8–9, 18n.1, 19n.13, 20n.26, 34n.28, 45, 64n.5, 99, 229n.8, 241, 258n.8, 258n.9, 259n.16
Herman, Luc, 21n.41
heterodiegetic narration. See narration
Hildesheimer, Wolfgang, 35n.30
histoire. See story
Hogan, Patrick Colm, 259n.18
Homans, Margaret, 198, 200, 201n.5
Homer, Sean, 272n.4
homodiegetic narration. See narration
Horace, 111
Hornby, Richard, 155n.16
humor. See conversational storytelling
Hymes, Dell, 141n.20
hypertext fiction. See dialogue; digital works
Hyvärinen, Matti, 4, 5, 18n.7, 21n.41
ideal narrative audience, 210. See also rhetorical approaches
identity
and alterity (or otherness) in narrative, 260, 263–6
and alterity (or otherness) in postcolonial narratives, 260, 266–71, 272
and autobiography, 262, 264
and biogaphy, 262–3
and characterization, 269–70
and conflicting accounts of actions or motives, 263
as constituted through narrative, 260, 263
in conversational storytelling, 260–1, 262
as dependent on a differentiation of self and other, 261, 264, 271
and didactic, moralizing modes of narration, 262
and empathetic immersion in fictional minds, 265, 270
and framing techniques, 266
and gaps left in narratives about the self, 262
and ideological conflicts, 268
as imaginary, 260
and immersion in the other worlds of fiction, 265
and issues of face (Goffman), 260, 272n.2
and life stories, 262
and the medium of storytelling, 265
and the multiplicity of social roles, 261
and non-natural storytelling situations, 265
and orientalism (Said), 267, 268
and othering processes as constitutive of narration, 266
and paratexts, 266
performative basis of, 261
and politeness theory, 272n.2
and power relations, 260, 266
and psychoanalytic theory, 262, 264, 271, 272, 272n.4, 272n.5, 273n.8
and the romance quest motif, 264
and tellability, 264. See also characters; consciousness; conversational storytelling; dialogue; feminist narratology; gender; ideology
ideology
and actions and events, 221–3
and characterization techniques, 224–5
and characters, 143, 217, 220, 222
and cognitive approaches to narrative, 219
as “common sense,” 217, 218
and cononsence between narrator’s and characters’ discourse, 227–8
and constructivist theories of narrative, 219
and the “discourse” (or “text”) level, 223–5
and duration, 223
and ethical approaches, 219
as false consciousness, 217
and feminist narratology, 218
and focalization, 225
and Free Indirect Discourse, 228
and gaps or ellipses, 223
and hegemony (Gramsci), 218
at the intersection of narrative techniques, 217
and narration, 225–8
and narrators, 226–8
and “natural narratives,” 219
as naturalization of the constructed or conventional, 218, 219, 224
INDEX

ideology (cont.)
and novelistic polyphony (Bakhtin), 226–7
and order, 223–4
vis-à-vis plots that feature closure, 198, 199
and power relations among classes or groups, 217, 218
and the reader, 218–19
and rhetorical theories of narrative, 218
and setting, 220–1
and speech and thought representation, 227–8
and the “story” level, 220–3
and structuralist narratology, 217, 218
traditions of research on, 217–19
and unreliable narration, 226–7
and verisimilitude in narrative, 218. See also action code (Barthes); dialogue;
duration; feminist narratology;
 focalization; linguistic approaches;
 order; rhetorical approaches; space in
 narrative; time in narrative
immersion. See characters; dialogue; fictional
 worlds; focalization; identity; space in
 narrative; storyworld; television; time in narrative
implied author. See rhetorical approaches
Impressionist, The, 268–71
index (Barthes). See characters; story
indirect discourse. See consciousness; speech
and thought representation
Inheritors, The, 96
interactive fiction. See digital works
IF (= Interactive Fiction) Archive, 178
interactivity. See drama; digital works
internal focalization. See focalization
intertextuality. See characters; genre; genre
 fiction; ideology; linguistic approaches;
parody
intradiagnostic narrators (= character-
narrators). See characters; narration;
narrator; rhetorical approaches
Ionesco, Eugène, 144
irony. See narration
Iser, Wolfgang, 44
iterative narration, 59. See also frequency;
narration; time in narrative

Jackson, Shelley, 184
Jahn, Manfred, 99, 108n.20, 149, 151, 229n.8, 251, 258n.4, 259n.23
James, Henry, 15, 95, 96, 245
James, William, 95, 101
Jannidis, Fotis, 140, 24, 79n.6
Jefferson, Gail, et al., 141n.17
Johnson, Mark, 55, 56
Johnstone, Barbara, 140n.6
Joyce, James, 81, 95, 112, 231, 245
Joyce, Michael, 184
Juul, Jesper, 185n.3
Kellogg, Robert, 16
“Killers, The,” 98
Kreiswirth, Martin, 4
Kristeva, Julia, 199
Kunzru, Hari, 268
Labov, William, 4–5, 7, 12, 18n.5, 20n.28, 128, 134, 140n.1, 140n.4, 260. See also
cinematic storytelling
Lacan, Jacques, 261, 272n.4
Laclau, Ernesto, 229n.4
Lakoff, George, 8
La Machine infernale, 148
Lambert, Mark, 92n.10
Lamarque, Peter, 79n.3
Landa, José Angel García, 23
Langacker, Ronald W., 252
Lanser, Susan, 190, 197, 201n.5, 201n.6, 226
Lartrain, Jorge, 229n.2
Lee, Alison, 202n.7
Lec, Geoffroy, 93n.17, 108n.22, 258n.10
Lejeune, Philippe, 19n.15
Levin, Janet, 20n.20, 256
Levinas, Emmanuel, 219
“Lieutenant Salso,” 72
life stories. See identity
Linde, Charlotte, 140n.1
linguistic approaches
and character analysis, 235, 236–40
and effects created by verbal texture, 231, 232–41, 243
and the expression of agency (or its absence), 234, 235, 236
and defamiliarization, 234, 235–6
and dialogism in narrative, 243
and free indirect thought, 232, 241–3
and functional systemic linguistics, 237
and indirect thought, 242
and language patterns as construals of situations, 237, 218
and the language patterns of a story’s
opening, 232
and markedness as a cue to reader
inferences, 240, 243
and markers of characters’ viewpoints, 241
### INDEX

and nominalization, 235  
and paraphrase as transformation of the story, 231, 243  
and process types encoded in clauses, 236–40  
role of in narrative analysis and interpretation, 240–1  
and participant roles in types of processes, 236, 237–40  
and sentence-level grammatical constituents, 231, 236, 237  
and setting, 233  
and stylistic analysis, 237, 241  
and transitivity analysis (Halliday) applied to narrative, 232, 236–40, 243  
and variations in word order, 234  
and verb types, 233–4, 236, 239  
and verbal markers of acts of focalization, 239–40. See also characters; cognitive approaches; consciousness; conversational storytelling; dialogue; feminist narratology; focalization; identity; ideology; narration; narrative; narrative semantics; narrative units; narratology; perspective; pragmatics; rhetorical approaches; speech and thought representation  
literary impressionism, 94, 95, 105. See also focalization; modernist narrative; novel of consciousness  
Lodge, David, 256  
Lost, 166–71  
Lovitt, Carl R., 118  
Lowry, Malcolm, 96  
Lubbock, Percy, 15, 96  
Lyotard, Jean-François, 22  
Macherey, Pierre, 218  
Madame Bovary, 52–63  
Mad Dog Blues, 147  
Mallinson, Christine, 19.n.12  
Manovich, Lev, 176  
Marbot, 35n.30  
Margolin, Uri, 258n.2, 273n.11  
Marx, Karl, 217  
Mayes, Patricia, 140n.7  
McHale, Brian, 258n.12  
media. See conversational storytelling; digital works; drama; film; narrative; television  
Meehan, James, 184  
memory. See consciousness; time in narrative  
Mepham, John, 80, 82, 85  
Meretzky, Steven, 172  
Mervale, Patricia, 120  
metalepsis, 52, 153  
meta-narratives. See grand narratives (Lyotard)  
metaphysical detective fiction, 110, 119, 120–1. See also detective as model reader; detective fiction; feminist detective fiction; genre; plot  
Mezei, Kathy, 190  
Michener, James A., 97, 102  
Miller, J. Hillis, 208, 219  
Miller, Nancy K., 221  
Miller, Walter M., 96  
mimesis. See characters; dialogue; drama; diegetic vs. mimetic (Plato); narrated stories vs. enacted stories; rhetorical approaches  
Mind Forever Voyaging, A, 172, 176, 178–82  
mode. See genre  
Modernist narrative, 56, 59, 81–2, 94–6, 97, 105. See also focalization; novel, the; novel of consciousness; postmodern fiction  
Montfort, Nick, 186n.9, 186n.12  
moralizing narratives. See identity  
Mosher, Harold F., 9  
Mouffe, Chantal, 229  
Moultroph, Stuart, 184  
moving-image storytelling. See film; narrative; television  
Mrs. Dalloway, 96  
Ms. Pac-Man, 174–5  
multimedia narratives. See digital works; film; television  
Murray, Janet, 176, 184  
Nagel, Thomas, 256  
names, 66, 72. See also characters  
narrated monologue. See consciousness  
narrated vs. enacted stories, 180, 5, 142, 147, 148, 151, 154. See also diegetic vs. mimetic (Plato); digital works; drama; narration  
narratee, 204, 209, 210. See also rhetorical approaches  
narrating-I vs. experiencing-I, 8, 19.n.15, 48, 227. See also focalization; narration; time in narrative
INDEX

narration
vis-à-vis characterization and plot, 45–9
as creating as well as closing narrative
gaps, 45, 50, 212
embedded modes of, 42, 45, 47
extradiegetic mode of, 101, 160
in films, 41, 49–50
heterodiegetic vs. homodiegetic modes of,
42–3, 197, 227, 245, 264, 265
ideological dimensions of, 226–8
ironic modes of, 57, 58, 59, 61, 68, 73,
102, 106, 242, 266, 269, 270–1, 272
as narrator’s words exclusive of direct
speech or thought report, 42
vis-à-vis plot and story, 39
as production of narrative by narrator, 41
and sensibility of the narrator, 42–3
and shifts to characters’ viewpoints, 98,
241, 243, 246–7
vs. simulation in digital works, 172
vis-à-vis story and discourse in
narratological models, 219
as synonym for narrative, 41
temporal dimensions of, 161
tends and at the discourse level, 212
and withholding of information in
detective fiction, 116, 117. See also
dialogue; digital works; discourse;
drama; feminist narratology; film;
focalization; identity; ideology; narrated
vs. enacted stories; narrating-I vs.
experiencing-I; plot; reliability;
rhetorical approaches; television; time in
narrative

narrative
affective responses to, 210
basic components of represented in
detective fiction, 115
and causality, 10, 25, 150
as cognitive style or mode of thinking, 27
and conflict or disruption, 10–11, 212
and consciousness representation, 8, 9,
241–3, 245–57
as constitutive of conscious experience,
257
in contexts of face-to-face interaction, 5,
6–8, 12, 131
definitions of, 3–4, 6–11, 22–35, 40
and the depiction and recuperation of
alterity (otherness), 264
vs. descriptions, 9, 10, 20n.21, 23, 25, 27,
53, 58
and emotions, 6–8, 190, 15, 45, 48, 255–6
and experientiality, 11, 256–7
as fundamental human endowment, 16,
17, 32
gaps as essential ingredient of, 44
as independent of the fiction/nonfiction
distinction, 26
and inferences about minds, 28, 253–4
interdisciplinary approaches to, 4–6, 12,
16, 17, 18–19n.9
linguistic perspectives on, 12, 14–15,
21n.35, 231–43
across media, 5, 16, 26, 64, 156
and medicine, 5
and moving-image storytelling, 156–71
vs. the novel, 5, 16
and particularity, 10, 11
of personal experience, 5, 6–8
and postmodernism, 22
rhetorical dimensions of, 15, 21n.39,
203–15
and scientific explanations, 3, 10, 27
semiotic theory and, 24–6
in social-scientific research, 4–5, 12
and space, 52–3, 55–6, 60–3
structuralist theories of, 4–5, 12, 13–15,
16
and temporal sequence, 3, 9, 10, 23, 25,
39, 41, 52–3, 54, 57–8, 128
as text-type category, 8–11, 19n.18,
26–7
as type of mental representation, 8–11, 26,
28, 40
as type of speech event, 137. See also
categorization theory; cognitive
approaches; conversational storytelling;
drama; fictionality; genre; narrated vs.
exhibited stories; narrative competence;
narrative reasoning; narratology;
rhetorical approaches; space in
narrative; time in narrative
narrative audience, 210. See also rhetorical
approaches
narrative competence, 112
narrative or diegetic levels. See digital works;
narration
narrative progression. See narration; plot;
rhetorical approaches
narrative reasoning, 7–8, 19n.13, 27–8.
See also paradigmatic reasoning
narrative semantics, 25, 27
narrative turn, the, 4–6, 22–35
narrative units, 24. See also linguistic approaches; story
narrative voice. See feminist narratology; narration
narrativism (or narrative imperialism), 19n.13, 33, 185n.3
narrativity, 26, 28–31, 32, 33, 34n.25, 54. See also consciousness; fictionality; genre; narrative; tellability
narrativization, 46
narratology
classical approaches to, 12, 13–16, 20n.26, 217
textualist varieties of, 209
linguistic models informing, 14–15
origins of, 5, 40, 41
postclassical approaches to, 12, 15, 16, 20n.26, 211n.41
narrator, 39–40, 41, 45, 71, 96–7, 100, 101, 102, 106, 197–8, 226. See also drama; feminist narratology; focalization; gender; ideology; narrated vs. enacted stories; narration; reliability; rhetorical approaches; speech and thought representation
naturalization. See ideology
natural narratives. See conversational storytelling; identity; ideology
Neale, Stephen, 122n.19
Nelles, William, 99
Newton, Adam Zachary, 219
non-focalized narratives. See fociation
Nærgaard, Nina, 237, 239
Norrick, Neal R., 140n.5, 140n.10, 140n.14, 141n.18, 141n.22, 141n.28
Norris, Margot, 235
“Not I,” 151
nouveau roman, 59
novel, the
and eighteenth-century novels, 221
and polyphony (Bakhtin), 226
relation of to drama, 81
and Victorian novels, 81. See also dialogue; dialogue novel; Modernist narrative; novel of consciousness; postmodernist fiction; speech and thought representation
novel of consciousness, 95. See also consciousness; figural narrative; focalization; novel, the; reflector
Nunning, Ansgar, 21n.41, 101, 154n.2
Nunning, Vera, 101
Nussbaum, Martha, 208
Oatley, Keith, 19n.11
Ochs, Elinor, 20n.28
Ochs, Elinor, et al., 141n.15
Odyssey, The, 25
Oedipus Rex, 150
Ong, Susan, 25
oral narrative. See conversational storytelling
order, 57–8, 147, 148, 161, 167. See also ideology; narration; narrative; plot; television; time in narrative
otherness. See identity; narrative
Page, Norman, 81, 82, 83, 84, 85
Page, Ruth, 201n.5
Palmer, Alan, 45, 245, 247, 250, 254
paradigmatic reasoning, 7–8, 27. See also narrative reasoning
paratext, 46
parody, 68
Passion of New Eve, The, 192–200
Patchwork Girl, 184
pause, 58. See also duration; time in narrative performance. See narrated vs. enacted stories; conversational storytelling; drama; identity
Perfume, The, 106
perspective
and cognitive linguistics, 231–3
and the cognitive parameter of focal adjustment (Langacker), 252
as conceptual structuring system, 252
and readers’ attitudes toward narrated events, 56
spatial dimensions of, 56, 62–3. See also consciousness; film; focalization; space in narrative
Pfister, Manfred, 155n.9
Phelan, James, 19n.13, 154n.3, 205, 209, 210, 227, 259n.23
philosophy of mind. See consciousness
Pilgrimage, Dorothy Richardson, 82
Plato, 110
plot
and the avoidance of closure in metaphysical detective fiction, 120
INDEX

plot (cont.)
and closure, 198

cognitive approaches to, 55–6
as contrasted with narration, 44
and the management of narrative gaps,
44–5, 46, 49, 50
as method of disclosing the story, 42, 43
as network of paths through a storyworld,
55
and Propp's functions, 13
the romance quest as most basic type of,
264
as structuring of story, 13, 40, 50
as type of story, 43, 44, 45–6, 50

types of as means for characterization,
45–9
as what makes a story a story, 43. See also

drama; emplotment; feminist
narratology; narration; space in
narrative; story; television; time in
narrative

Poe, Edgar Allan, 121, 203
point of view. See film; focalization;
perspective

Polanyi, Livia, 140n.2, 140n.5, 140n.12
politeness theory. See identity
possible worlds. See fictional worlds;
storyworld

postclassical narratology. See narratology
postcolonial narrative. See identity

postmodernism. See gender; postmodern
fiction

postmodern fiction, 30, 52, 54, 56, 72, 73.
See also gender; metaphysical detective
fiction; storyworld

Powell, Anthony, 82
power. See dialogue; identity; ideology
pragmatics
and definitions of narrative based on use,
25–6
and the limits of structuralist narratology,
14
and text-type approaches to narrative, 27.
See also conversational storytelling;
dialogue; linguistic approaches;
rhetorical approaches

Prince, Gerald, 22, 23, 34n.25, 204
proairetic code. See action code
(Barthes)
prolepsis (= flashforward), 57, 224

Propp, Vladimir, 10, 13, 51n.9, 145

prototypical narratives. See categorization
theory; narrative

psychoanalysis. See dialogue; identity

psychonarration. See consciousness;
ideology

psychonarratology, 103, 107n.19

psychological realism, 94. See also
focalization; literary impressionism;
Modernist narrative; novel of
consciousness; realism

Pyrhonen, Heta, 122n.14

qualia. See consciousness; narrative
queer theory. See feminist narratology
quoted monologue. See consciousness

Rabinowitz, Peter J., 57, 209, 210, 218

Rader, Ralph W., 209
reader. See characters; consciousness;
detective as model reader; feminist
narratology; focalization; gender;
genre; ideology; rhetorical
approaches; space in narrative;
time in narrative

realism, 52, 54, 56, 74, 80, 83–4, 86, 94, 167.
See also psychological realism

A la recherche du temps perdu, 41

Rec, Jonathan, 81

reflector, 95–7, 98, 100, 103–5, 106, 245,
250. See also consciousness; figural
narrative; focalization; mind style;
Modernist narrative; narration; novel of
consciousness; perspective; space in
narrative

resolution. See conversational storytelling

reflexivity

in drama, 152–4
and metaphysical detective fiction, 120. See
also mise en abyme; postmodern fiction

reliability
coding of in film narration, 49
of direct discourse as expression vs.
narration, 47–9
of heterodiegetic or third-person narrators,
42
of homodiegetic or first-person narrators,
45, 47
and ideology, 226–7. See also narration;
rhetorical approaches

repetitive narration, 59, 138, 149. See also
conversational storytelling; frequency;
narration; time in narrative

306

© Cambridge University Press
www.cambridge.org
INDEX

rhetorical approaches
and audience, 210
and author’s communication with
audiences, 204, 205–6, 213, 214
and the author-text-reader relationship,
209–10
basic principles of, 209–13
and Booth’s foundational work, 207–9
and character-narrators (= incoheretic
narrators), 206, 214, 215, 227
and Chicago School neo-Aristotelianism,
207–9
and ethical dimensions of narrative, 203,
208, 211–12, 213–15
and the functions of narrators, 205
history of, 207–9
and the implied audience, 208
and the implied author, 208, 226–8
and mimetic, schematic, and synthetic
dimensions of narrative, 210
and narrative judgments, 211–12
and narrative progression, 212–14
and narrative viewed as a purposive
communicative act, 203, 209
and narrators’ communication with
narratee, 204, 205–6, 215
and overt authorial commentary, 208
and relations among tellers, audiences, and
narrated events, 203, 215
and reliable vs. unreliable narration, 205,
208, 214
as rooted in the study of texts’ effects on
audiences, 207
and tensions (in discourse) vs. instabilities
(in story), 212, 213
and types of unreliability, 205. See also
ideology; narration; reliability
Richardson, Dorothy, 82, 96
Richardson, Brian, 43, 65n.17, 154n.3,
155n.9, 155n.11, 155n.12, 199–200
Richter, David, 209
Ricoeur, Paul, 23, 43
Rimmon-Kenan, Shlomith, 51n.8, 101
Roberts, Thomas J., 122n.19
Rosch, Eleanor, 8
Roth, Philip, 80
Rudrum, David, 180n.1, 34n.15
Russian Formalism, 5, 12, 13–14, 41, 119,
121
Ryan, Marie-Laure, 3, 8, 11, 18n.1, 21n.42,
34n.25, 35n.29, 45, 64n.3, 65n.26,
79n.5, 176, 184, 258n.9
Sacks, Harvey, 140n.13
Sacks, Sheldon, 209
Said, Edward, 267
Sallammbô, 9
Saramago, José, 84
Sarraute, Nathalie, 83
Sausure, Ferdinand de, 5, 14, 41
scene, 48. See also duration; time in narrative
Schaeffner, Jean-Marie, 35n.29, 111, 122n.3
Schank, Roger, 28
Schneider, Ralf, 79n.6, 245
Scholos, Robert, 16
science fiction, 60, 74, 161
semiotics. See linguistic approaches;
narrative; narrative semantics; narrative
units; narratology; pragmatics
serial narrative. See television
setting. See ideology; linguistic approaches;
space in narrative; story; time in narrative
sexuality. See feminist narratology
Shaw, George Bernard, 143
Shepard, Sam, 147
Shklovskii, Viktor, 13
Short, Michael, 93n.17, 108n.22, 238n.10
Showalter, Elaine, 229n.7
showing vs. telling, 15. See also rhetorical
approaches
Shuman, Amy, 140n.11
SimCity, 182
Sim, The, 185
simulation. See digital works; narration
Six Feet Under, 166
syuzhet. See discourse
Snow, Catherine E., 140n.10
soap operas. See television
sociolinguistics. See linguistic approaches;
narrative
Sommer, Roy, 154n.2
Solid Mandala, The, 102–7
space in narrative
and containers, paths, and portals, 60–2
as differently structured in different kinds
of texts, 149
and embodied human experience, 55, 62
and imaginative shifts to characters’
locations, 62
and ideology, 220–1
and immersion in storyworlds, 62, 63
and models of plot, 55–6
and movements of entities in storyworlds,
55

307
INDEX

space in narrative (cont.)
and the positioning of the reader, 62–3
and public vs. private domains, 61
and shifts to characters’ private mental worlds, 62
social and psychological aspects of, 55, 60, 61
and the use of locations to track multiple plot-lines, 56
and the variable scope or size of storyworlds, 60. See also drama; narrative; plot; time in narrative speech act theory. See genre speech and thought representation
and direct discourse, 40–2, 45, 47–9, 80, 82, 132, 228, 248
and dissonant vs. consonant psychonarration, 227
and the dual-voice hypothesis, 258n.12
as entailing evaluation by the narrator, 227–8
and expressivity markers suggesting characters’ speech patterns, 248
and free indirect discourse, 228, 248
historical development of in the novel, 81–3
and indirect discourse, 228, 248
ideological dimensions of, 227–8
and James Joyce’s use of dashes for direct discourse, 258n.11
and stage dialogue, 81. See also consciousness; dialogue; focalization; linguistic approaches; narrative; reliability
Stanzel, Franz K., 95, 258n.3
Stearns, Carol, 258n.19
Stearns, Peter, 254, 259n.18, 19
Sternberg, Meir, 44, 46, 54, 57, 65n.20, 81, 84
story (= fabula or what is narrated)
and Barthes’, grammar of actions and events, 221–3
as composed of actions and characters, 41, 220
vs. discourse, 13, 24, 26, 34n.25, 40, 41, 53, 212
essential vs. expendable components of, 41
as event-sequence that can be presented in different ways, 39, 40
and functions vs. indexical code (Barthes), 222–3
as histoire vs. discours, 41
ideological dimensions of, 220–3
vs. narration, 40
vs. plot, 39, 40
and setting, 220
as “signified” vs. “signifier,” 41. See also action code (Barthes); actions vs. events; discourse; ideology; narration; rhetorical approaches; storyworld
story arcs. See television
storytelling rights. See conversational storytelling
storyworld
cognitive and emotional immersion in, 170
and the concept of diegesis in film studies, 160
in contrast with sub-worlds of characters, 62, 71
identifying the fact domain of, 71
as mental construction, 168
of postmodern narratives, 63
as spatially and temporally structured, 52, 63
as world evoked by a narrative, 42, 44, 49, 66, 71. See also character; fictional world; story
Strawson, Galen, 19n.13
stream of consciousness, 95, 96. See also consciousness; dialogue; novel of consciousness; speech and thought representation
stretch, 58. See also duration; time in narrative
structuralism. See narrative; narratology; Saussure
structuralist narratology. See narrative; narratology; pragmatics
Saussure
stylistics. See linguistic approaches
summary, 58, 59. See also duration; ideology; time in narrative
surprise (as narrative universal). See time in narrative
suspense, 40, 54, 58, 161. See also dialogue; time in narrative
Süskind, Patrick, 106
Sweeney, Susan Elizabeth, 120
TALE-SPIN, 184
Talmy, Leonard, 252
Tambling, Jeremy, 230n.18
Tani, Stefano, 119, 120, 121
Tannen, Deborah, 140n.7, 141n.23
television
as affording greater immersion than films, 171
and commercial breaks, 165
INDEX

in comparison with literature as a medium
for narration, 162, 165, 171
in comparison with other narrative media, 156, 165, 171
and crime procedurals, 166
and episodic versus serial programs, 165–5
and focalization theory, 170
extrinsic vs. intrinsic norms of, 166, 167
as medium for moving-image storytelling, 156, 162
and multimedia narration, 176
and narrative arcs, 165
and online fan communities, 170
and participatory viewing, 171
and plot types, 164
and serial narration, 163–6
and soap operas, 164, 166
temporal constraints on, 161, 165
and unplanned story developments, 165
and use of characters’ backstories, 167. See also film; time in narrative
tellability, 8, 10–11, 19n.15, 134–6. See also conversational storytelling; identity
temporality. See consciousness; duration;
frequency; ideology; narrative; order;
time in narrative
Theory of Mind. See consciousness
Thomas, Bronwen, 92n.12, 241
Thomasson, Amie L., 92n.2, 79n.4
Thornborrow, Joanna, 140n.6
thought representation. See speech and thought representation
time in narrative
approaches to, 53–4, 57–60
and backward temporal sequencing of
detective fiction, 115
and beginnings and endings, 57
as bound up with space, 53
and curiosity, 54
and dialogue, 58
and gaps causing suspense, curiosity, and surprise, 54, 104
and genre, 54, 56
and ideology, 220–1, 223–4
and immersion in storyworlds, 63
and memory and anticipation, 54, 57
and order, duration, and frequency
( Genette), 54, 57–60, 147–9
and simultaneous plot strands, 58
and surprise, 54
and suspense, 54, 58, 59

and the temporality of story vs. discourse
vs. narration, 161–2
and the time of reading, 53, 58, 63, 64n.7
and verb tense, 65n.23. See also
consciousness; conversational
storytelling; discourse; drama; duration;
film; frequency; narrative; order; space
in narrative; story; television
Todorov, Tzvetan, 5, 10, 41, 112, 113, 114, 120
Tomashewskii, Boris, 13
Tom Jones, 97, 207
Toolan, Michael, 93n.17, 193, 258n.10, 258n.12
transitivity analysis (Halliday). See linguistic approaches
trauma. See characters
travelogue, 264, 268
Turner, Mark, 28
“Two Gallants,” 231–43
Tymanov, Iurii, 72, 119
typography. See consciousness; dialogue;
speech and thought representation
Ulysses, 112
Under the Volcano, 96
Unnameable, The, 60
unreliable narration. See ideology; reliability;
rhetorical approaches
untellable or unnarratable events. See
cconversational storytelling
verb tense. See conversational storytelling;
time in narrative
verb types. See consciousness; ergative verbs;
linguistic approaches
verisimilitude ( vraisemblance). See ideology
Vervaecx, Bart, 231n.41
Victorian novel. See novel, the
Victory Garden, 184
video games. See digital works
Virtanen, Tuija, 26
visualization, 157, 159, 160
Votre Faust, 146

Waiting for Godot, 144
Walczyk, Joshua, 5, 140n.1
Wallace, Honor, 196, 199
Walton, Kendall, 34n.29
Warhol, Robyn, 189, 202n.6
Waugh, Evelyn, 82
Watt, Ian, 265
Wellman, Henry, 259n.17
INDEX

Weizenbaum, Joseph, 184
Werth, Paul, 64n.3
What Maisie Knew, 96
White, Patrick, 102
Wild, Jonathan, 262–3
Winnett, Susan, 199
Wizard of Oz, The, 157–62
Wodehouse, P.G., 82
Wolfson, Nessa, 140n.6

Woolf, Virginia, 95, 96, 147, 199
Wuthering Heights
film version of, 49–50
novel version of, 39–49
zero focalization. See focalization
Zoran, Gabriel, 55, 64n.5
Zork, 177
Zunshine, Lisa, 259n.17