

## Glossary and Topical Index

What follows are definitions of useful terms for discussing narrative. Terms in **bold face** are the terms that are essential and that have been emphasized in this book. Other terms (in *italics*) have been included because they have either proven their use or been used so often that they are now unavoidable in the discussion of narrative. This glossary also serves as a topical index for the book.

- Act:* An event caused by a character (as opposed to a happening). See event.
- Action:** The action is the sequence of events in a story. An action is used synonymously with an act. See act, event. 27, 32, 38, 64–67, 127, 136–139, 167–169
- Adaptation:** The transmutation of a narrative, often from one medium to another as, for example, the film versions of Flaubert’s *Madame Bovary* or Shakespeare’s *Henry V*. An adaptation is a form of interpretation. See adaptive reading. 118–135
- Adaptive reading:** In this book, I identify adaptive reading as one of three fundamental modes of interpretation (see also intentional and symptomatic readings). Adaptive readings are loose interpretations of a narrative, freed from concerns for overreading or underreading. 112–115
- Agency:** The capacity of an entity to cause events (that is, to engage in acts). Hence, an agent is an entity that exercises this capacity. Bremond proposed “patient” for those without agency, but in English the term can be confusing and is rarely used. See entity, character. 137
- Agon or conflict:** Most narratives are driven by a conflict. In Greek tragedy, the word for the conflict, or contest, is the “agon.” From that word come the terms protagonist and antagonist. 61, 179–180, 183–199, 201–215, 220
- Analepsis:* Flashback (retroversion [Bal], retrospection [Prince]). The introduction of material that happens earlier in the story. The opposite of prolepsis. Coined by Genette, both terms are now widely used in the field of narrative study. See prolepsis. 173, 202

244 *Glossary and Topical Index*

- Antagonist:** The opponent of the protagonist. He or she is commonly the enemy of the hero. See agon, protagonist. 185
- Author:** A real person who creates a text. Some say that if the narrator is not a character in the narrative, the author should be assumed to be the narrator. Most still feel the author is not to be confused with the narrator but rather the narrator should be considered a device fashioned by the author for the purpose of narration. See narrator, implied author. 46, 74–75, 90–92, 108–112, 115, 118–120, 144–149
- Authorial intention:** The author's intended meanings or effects. The concept of authorial intention took a beating in the twentieth century on a variety of grounds. It has been argued that authorial intention is indeterminable; that the idea of an author essentializes and presumes to fix an identity that is indeterminate and fluid; and that seeking authorial intention encourages the idea of a single privileged meaning for a narrative even though narratives of any length are necessarily plural in their meanings. But don't count this concept out. We seem strongly inclined, despite all arguments, to read for authorial intention. Witness, for example, how authors continue to be praised or blamed for the meanings and effects readers attribute to them. See implied author, intentional reading. 90–103, 108–110
- Autobiography:* A narrative about the author, purporting implicitly or explicitly to be true in the sense of nonfictional. Autobiographies come in many forms, even in third-person narration, as in *The Education of Henry Adams*. Autobiography is one of many porous concepts in narratology, since the field of autobiography abounds in narratives that seem to fall in a generic no-man's land between autobiography and fiction, as in James Joyce's *A Portrait of the Artist as a Young Man* or Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood among Ghosts*. Serge Dubrowski introduced the term "autofiction" to describe his novel *Fils* (1977). A disputable term, it has gained limited currency in the years since then. See fiction, narrator, narration. 59–60, 74, 87–88, 144–149, 151–154, 165
- Backstory:* The event or events that have led to the characters' present situation. The backstory can be revealed in a long analepsis, or piecemeal in a series of analepses, or only in part, or not at all and left as a mystery.

- Beginning and end:* Though the meanings of these concepts would seem to be obvious, their functions can be both complex and crucial. Sometimes the end can relate to a narrative the way a clinching point does to an argument. Bear in mind, too, that neither the beginning nor the end of the narrative discourse necessarily corresponds to the beginning or end of the story. Epic narratives, for example, traditionally begin in the middle of the story (*in medias res*). See closure. 16, 29–31, 62–63
- Branching narrative:* See forking-path plots.
- Central intelligence:* See focalization.
- Character:** Human or humanlike entity in narrative fiction; not commonly referred to as such in nonfiction (where the human entities are understood more as real persons than as characters). Sometimes the broader terms “agent” or “actor/actant” are used for character, but it is best to reserve these terms for subcategories of character. Some would reserve the term “character” exclusively for entities involved in the action that have agency. Characters include any quasi-volitional entities like animals, robots, extraterrestrials, and animated things. E. M. Forster distinguished between “flat” and “round” characters. The former can be “summed up in a single phrase” and usually have no existence outside of a single dominating quality. Round characters cannot be summed up in the same way and are not predictable. In this sense, they have depth. See entity. 19, 57, 122–124, 136–150
- Character and noncharacter narration:* See narration, first-person narration, diegesis
- Chronicle:* The sequential presentation of successive historical events. Not yet a narrative, but material out of which history, according to Hayden White, can be emplotted as a narrative conveying the How and the Why of historical events. Without emplotment, history is just “one damn thing after another” (Max Plowman, 1932), that is, a chronicle. 161
- Chronotope:* Bakhtin’s bi-dimensional term for the complex ways in which time and space inextricably “thicken” as a narrative progresses. A chronotope is also used to refer to the time-space of a cultural/historical epoch. 168, 170, 172–174, 221n5
- Closure:** When a narrative ends in such a way as to satisfy the expectations and/or answer the questions that it has raised, it is said to close, or to have closure. Notice that there is a distinction here between “expectations” and

246 *Glossary and Topical Index*

- “questions.” By expectations are meant kinds of action or event that the narrative leads us to expect (the gun introduced in Chapter One that must go off in Chapter Three). *King Lear*, for example, satisfies the expectations that are aroused early on when we perceive that its narrative pattern is tragedy. We expect among other things that Lear will die, and he does. But major questions are raised over the course of the play that for many viewers are not answered by the conclusion. So, for many, *King Lear* has tragic closure (giving satisfaction at the “level of expectations”) but not closure of understanding (giving satisfaction at the “level of questions”). See beginning and end. 61–72, 73–74, 92–95, 163, 214–224
- Constituent and supplementary events:** Also referred to as “bound” and “free” motifs (Tomashevsky), kernels and satellites (Chatman), and nuclei and catalyzers (Barthes), these concepts distinguish two fundamental kinds of events in narrative. Constituent events are essential to the forward movement of the story (Barthes also called them “cardinal functions”); they are not all necessarily “turning points,” but at the least they are essential to the chain of events that make up the story. Supplementary events are not necessary to the story; they seem to be extra. The distinction between constituent and supplementary events is often helpful because it reminds us to ask the question: Why has this supplementary event been included in this narrative? Since it is not necessary to advance the story, why did the implied author see fit to include it? Like many of our distinctions, however, this one is not always obvious – one reader’s constituent event may be another’s supplementary event. 22–24, 37, 57–58, 66, 100, 103, 122, 147, 186, 190, 198
- Crux:** A critical point, often a gap, in a fictional narrative where there is an insufficiency of cues, or where cues are sufficiently ambiguous, to create a major disagreement in the intentional interpretation of the narrative. Whether or not Heathcliff killed Hindley Earnshaw in *Wuthering Heights* is such a crux because how we might fill the gap determines whether we see Heathcliff as capable of murder. See intentional interpretation. 98–100
- Defamiliarization:** “Making strange,” a rough translation of Viktor Shklovsky’s *Ostranenie*, the quality that he and the Russian Formalists promoted as the primary function of art. 42
- Deixis:** Refers to certain words (*deictics*) that locate a person or event in space or time relative to the speaker: e.g., now, here, then, that, this, you, I, she. Deictics have no

- meaning except when used in a particular context. “*Now I remember, you gave it to me yesterday.*”
- Diegesis:** (1): Strictly speaking, this is the telling of a story. It goes back to Plato’s distinction between two ways of presenting a story: as mimesis (acted) or as diegesis (told). (2): Genette adapted “the diegesis” to mean the world created by the narration (now often called the storyworld), which in turn generated a host of related terms distinguishing narrators and levels of narration as they stand in relation to the diegesis. Thus, a narrator who belongs to that world and has participated in the events he or she narrates, like Jake Barnes in Hemingway’s *The Sun Also Rises*, is a **homodiegetic** narrator. A narrator who has not participated in the events he or she narrates, like Chaucer’s Wife of Bath, is a **heterodiegetic** narrator. But as she and the other story-telling pilgrims are themselves characters in a storyworld, that of Chaucer’s *Canterbury Tales*, they are **intradiegetic heterodiegetic** narrators, while the narrator who narrates the entire work is an **extradiegetic heterodiegetic** narrator – unless one identifies Sir Topas, one of the pilgrims, as Chaucer, in which case the work is narrated by an **extradiegetic homodiegetic** narrator. However precise and comprehensive Genette’s distinctions may be, their polysyllabic unfamiliarity can put a drag on the reading experience. One might therefore prefer to use James Phelan’s more congenial distinction between character narrators and noncharacter narrators (Phelan 2005). See storyworld, narration, narrator. See mimesis. 81, 172
- Direct discourse:** The direct expression of a character’s speech or thought, either “untagged” or “tagged” (set off from the narration by quotation marks and other tags like “he said,” “she thought”): “It was a hot day. Elspeth wondered to herself: ‘What on earth am I doing lugging stones on a day like this?’” Also called *direct style*. See indirect discourse, free indirect discourse, and interior monologue. 57, 75, 83–84
- Discordant narrator:* See unreliable narrator. 83, 90
- Discourse:* See narrative discourse.
- Disnarrated:* Gerald Prince’s word for “terms, phrases, and passages that consider what did not or does not take place” (Prince, 1988). Not to be confused with shadow stories, which are stories that may or may not have taken place, in fiction or nonfiction, but are referred to only vaguely and in part. A slippery device, a shadow story can be used to frighten (as in horror stories) or persuade (as in debate) or for other rhetorical effects.

248 *Glossary and Topical Index*

- Distance:** Used in two main senses: 1) the narrator's distance (emotionally, intellectually, or in other ways) from the characters and the action (the degree of his or her personal investment in the story) and 2) the distance between the narrator's moral, emotional, or intellectual sensibilities and those of the implied author. A narrator's distance (in *both* senses) affects the extent to which we trust the information we get from the narrator and assess its moral and emotional coloring. See unreliable narrator. 80–81
- Dominant:* Roman Jakobson described the dominant as “the focusing component of a work of art” that invites us to read it as, say, narrative. Reduce the prominence of plot and increase the expression of feeling and, at a certain point the dominant of narrative gives way to that of lyric, which in turn determines how we read the work and what we should expect in it. 14, 35, 226n2
- Electronic narrative:* Now used primarily to refer to narrative forms that take advantage of computer and on-line technology to achieve effects unique to these media. These include, notably, hypertext narrative and role-playing games. See hypertext narrative, role-playing game. 33–36
- Embedded narrative:** Commonly, a “story within a story,” or a narrative nested in a framing narrative. Ryan and Palmer have encouraged expanding the meaning of narrative embedding to include all those micronarratives that characters imagine in the ordinary course of their thinking or conversation. See frame and framing narrative. 29–31, 57, 174, 177, 188, 227n9
- Emplotment:* See plot. 18, 59, 161
- End:* See beginning and end. 16, 62–65, 67–68, 70–71, 103, 138, 216–220
- Entity:** Also referred to as “existents” or “actors and actants,” entities comprise one of the two basic components of a story, the other being the events or action. In fiction, humanlike entities capable of agency are referred to as characters; in nonfiction, they are referred to, generally, as persons. But we can also tell stories of insentient objects incapable of action on their own – of a planet, for example, and how it was struck out of its course by an immense asteroid. It would be an error to refer to such entities as characters, particularly if scientific objectivity is at a premium. See character. 18–19, 33, 78, 85
- Eponymous character:* A character in a narrative bearing his or her name in the title. 138

- Ergodic:** A mathematical term applied by Espen Aarseth to a quasi-narrative situation common in role-playing games in which players, within the constraints of a hidden multi-path narrative structure, freely determine what happens. See role-playing game. 39
- Event:** The fundamental unit of the action. Also called an “incident,” an event can be an act (a kick or a kiss), or a happening when no character is causally involved (a bolt of lightning). Events come in a great range of impact and import (they are “scalable”). For some theorists (maybe most) a narrative event must result in a change of state (Prince, Schmid, Hühn, Baroni and Ravaz). See constituent and supplementary events. 4–5, 12–25, 33–34, 36–40, 47–52, 57–58, 80–81, 100, 132, 138–139, 145, 171, 198, 201, 232n12, 233n5
- Experientiality:* Term introduced by Fludernik, and further developed by Herman, as the basic element of narrative in opposition to, among others, event-based definitions of narrative. Experientiality is not simply an event but the reaction to an event as processed in memory. Narrative or, more exactly, narrativity, is “mediated human experientiality” (Fludernik, 1996, p. 36). See event. 25
- Extradiegetic narration:** See story. 17–18
- Fabula and sjuzet:* See story. 17–18
- Fiction:** Madeup, as opposed to factual. As a noun it refers to the whole range of made-up narratives that stand opposed to “nonfictional” genres of narrative like history, biography, autobiography, reportage, etc. Nonfiction is “falsifiable,” fiction is not. See fictionality. 26, 40, 124, 151–166, 175
- Fictionality:** The condition that governs the reading of a text as fiction; more broadly, “intentionally signaled invention in communication” (Nielsen, Zetterberg Gjerlevsen). See fiction. 154, 164
- First-person narration:** Conventionally, narration by a character who plays a role in the story narrated, as opposed to third-person narration that is used by one who doesn’t. When the narrator is also the subject or protagonist of the story there are in a way two selves involved: the narrating self and the narrated or experiencing self. Note that there are many examples of third-person narration used by narrators, who are not characters in the story but who will at times refer to themselves in the “first person” – sometimes at length (the narrative persona of Henry Fielding, for example, in *Tom Jones*). These are not usually considered “first-person” narrators because

250 *Glossary and Topical Index*

they tell the story in the third person. For this reason, Gérard Genette found greater utility in the distinction between homodiegetic and heterodiegetic narration. Genette made further sub and supra distinctions within this distinction, all bearing the same Greek root (e.g., intradiegetic, extradiegetic). Readers may find James Phelan's distinction between character narrators and noncharacter narrators sufficiently precise and a lot more user-friendly than Genette's (Phelan2005). See narration, narrator, diegesis. 76–78, 178, 197  
 See character. 139–140

*Flat and round characters:*

**Focalization:**

The vantage from which, or eyes through which, we “see” events in the narrative. This is yet another coinage by Genette, who distinguished between “external focalization,” when we see characters from the outside, and “internal focalization,” when we see through the eyes and mind of a character. In English and North American criticism, the phrase point of view has been used for this concept, or something quite close to it, but point of view is more general and often includes the concept of voice. “Focalization” may be more polysyllabic, but it is more exact. Usually the narrator is our focalizer, but it is important to keep in mind that focalizing is not necessarily achieved through a single consistent narrative consciousness. Focalization can change, sometimes frequently, over the course of a narrative, and sometimes from sentence to sentence, as it can, for example, in intermixed passages of third-person narration and free indirect discourse. Sometimes a novelist will rely on a single character as a focalizer. Henry James called such a figure a *reflector* or *central intelligence*. In James's *The Ambassadors*, Lambert Strether serves this function. In this study, I present focalization and voice as companion concepts. Both frequently convey a sensibility, the one by which we “see,” the other by which we “hear.” See point of view, voice, zero focalization. 75, 79–80, 128–131, 161, 163

*Forking-path plots:*

David Bordwell's term, taken from Borges' “Garden of forking paths,” to refer to narratives in which two or more incompatible plot lines cohabit in the same diegetic level, e.g., Dickens' *A Christmas Carol*, in which Scrooge is granted an alternative outcome to his life. More recently some films have had three or more paths, starting from the same point in their narratives, e.g., *Blind Chance* (1981), *Groundhog Day* (1993), *Run, Lola, Run* (1999). Sometimes referred to as branching narratives. See metalepsis, hypertext narrative. 174–176, 179, 181



- Forum theatre:* Theatrical production in which the audience, starting with a sketch, co-develops its narrative possibilities. 39
- Frame and framing narrative:** The term “frame” is used in so many ways in discussions of narrative that it is important to define how you are using it. It can refer to the way a shot is framed in a film or, more broadly, the way a scene is framed in a play or novel. It can refer to the templates, or frames, in our mind that we bring to a narrative and that are elicited and perhaps manipulated by the text or that impose their own constructions on it. A **framing narrative** refers to any preliminary and/or concluding material in a narrative that frames an embedded narrative. See embedded narrative. 29–31, 32, 43–44, 57, 85, 177, 179, 188
- Free direct discourse:** Untagged direct discourse: “It was a hot day. What on earth am I doing lugging stones on a day like this?” In the first sentence, we hear the voice of the narrator; in the second, we hear the voice of a character, unmediated by the voice of the narrator. Also called *free direct style*. See direct discourse, indirect discourse, free indirect discourse, interior monologue. 84
- Free indirect discourse:** Third-person narration in which a character’s thoughts or expressions are presented in the character’s voice while maintaining third-person narration. The discourse, moreover, is not set off by quotation marks or the usual tags like “he thought” or “she said”: “It was a hot day. What on earth was she doing lugging stones on a day like this?” Here, the second sentence is marked by Elspeth’s intonations, but it is cast in the third person and in the past tense, neither of which she would use, were she speaking or thinking about this question. Note that the narrator of the containing text may be narrating primarily in the firstperson, but here the narration, briefly or at length, is about Elspeth, and therefore in the thirdperson. Grammatically, the difference between *free direct* and *free indirect* is exemplified in the difference between “what am I doing” (free direct) and “what was she doing” (free indirect). Also called *free indirect style*. See direct discourse, free direct discourse, indirect discourse, interior monologue. 76, 83–84, 155–156
- Gaps:** The inevitable voids, large or small, in any narrative that the reader is called upon to fill from his or her experience or imagination. In the intentional interpretation of fictional narrative, this process is limited to what is consistent with the text and its cues. In historical and other forms of *nonfiction* narrative, it is possible to fill gaps through further research. See crux, gutter. 96–100, 107, 127–130, 139, 140, 162, 163, 191, 203

252 *Glossary and Topical Index*

- Genre:** A recurrent literary form. There are narrative and non-narrative genres. The novel, the epic, the short story, the ballad are all examples of narrative genres. Genres can be highly specialized. The Bildungsroman, for example, tells the story of its hero's coming of age. It is a genre that fits within the larger genre of the novel. Sometimes, genres can be so discrete and specialized that scholars use the term "sub-genre" to describe them. 2, 13, 55–56, 64, 67, 161
- Gutter:* The space between frames in a cartoon comic sequence. The gutter is a form of narrative gap that is built into the medium of the comic strip. It is the space in which the reader imagines events unfolding in time. See gaps. 128–129
- Happening:* One of the two kinds of event in a narrative. Unlike actions, happenings occur without the specific agency of a character. See event.
- Heterodiegetic narration:** See diegesis, narration, voice. 81, 87, 88, 176
- Homodiegetic narration:** See diegesis, narration, voice. 81, 87, 88, 176–177
- Hypertext narrative:* A multi-path narrative often conveyed in electronic media (on CD or on-line) that capitalizes on hypertext capability to permit (or require) the reader to switch attention instantly to other lexia – texts or graphics, which may be different segments of a single narrative or segments of a forking-path narrative with different outcomes or different narratives altogether. Hypertext narrative has a number of earlier hard copy multi-path antecedents such as Julio Cortázar's 155-chapter novel *Hopscotch*, in which readers are invited to read from chapter 1 to 56, or by hopscotching their own course through all 155 chapters. See forking-path narrative, electronic narrative, role-playing games. 33–36
- Ideology:* A structure of ideas and values, at once reflecting and determining the power relations of social classes. An ideology is so deeply imbedded in a person or a society that it is taken for the natural order of things. Rhetorical narratology is often focused on bringing to light the ideology that imbues a narrative. See masterplot, symptomatic reading. 163
- Implied author:** Neither the real author nor the narrator, the implied author is the idea of the author constructed by the reader as she or he reads the narrative. In an intentional reading, the implied author is that sensibility and moral

- intelligence that the reader gradually constructs to infer the intended meanings and effects of the narrative. The implied author might as easily (and with greater justice) be called the “inferred author.” Since it was first introduced by Wayne Booth (1961), the concept has been controversial, some arguing that there is no need for it. See [distance](#), [implied reading](#), [narrator](#), [unreliable narrator](#). 82–83, 90–93, 96, 103–104, 108–112, 114–116
- Implied reader**  
 ([implied audience](#)): As the [implied author](#) should be kept distinct from the actual [author](#), so the implied reader should be kept distinct from the actual reader. The implied reader is not necessarily you or I but the reader we infer to be an intended recipient of the [narrative](#). Some argue that the implied reader is the reader the implied author writes for. See [narratee](#).
- Indirect discourse:** Speech or thinking (indirect thought) of a character rendered in the narrator’s own words: “It was a hot day. Elspeth asked herself why she should be lugging stones on a day such as this.” Other terms for indirect *thought* are “thought report” (Palmer) and “psycho-narration” (Cohn). See [direct discourse](#), [free indirect discourse](#), [interior monologue](#). 75–76, 155
- Intentional reading:** An interpretation that seeks to understand a text in terms of the intended meanings of its [implied author](#). This meaning of intention is not to be confused with the different and broader use of the term in philosophy. See [authorial intention](#), [implied author](#), [symptomatic reading](#), [adaptive reading](#). 108–111, 113, 141
- Interactive narrative:** See [hypertext narrative](#), [role-playing games](#).
- Interior monologue:** Any mode of [direct discourse](#) used to convey the thinking and feeling of a [character](#) without the usual grammatical tags (e.g., quotation marks or the phrases “he thought” or “she thought”). “Interior monologue” is sometimes used interchangeably with the phrase “stream of consciousness.” William James introduced the latter to describe *how* thinking and feeling occur, so my preference is to use the former for the actual conveyance of that stream of thinking/feeling. See [direct discourse](#), [indirect discourse](#), [free direct discourse](#), [free indirect discourse](#). 76, 84–85, 155
- Intermediality:** [Adaptation](#) across [media](#); combining two or more media in a single work ([plurimediality](#)) or having an existence in no single text but dispersed in multiple versions across media ([transmediality](#)). 133

254 *Glossary and Topical Index*

- Interpretation:** The act of expressing in one's own way the meanings – ideas, values, feelings – communicated by a text. Interpretation can take several forms. Commonly it is found in critical writing. But the production of a play is often referred to as an “interpretation” of the play, and even a narrative can be an interpretation of a story that has been told before. A common synonym for interpretation is “reading.” In this book, I distinguish three kinds of interpretation: see adaptation, crux, gaps, intentional readings, symptomatic readings, and adaptive readings. 24, 29–30, 46, 67–68, 73–74, 83, 85–86, 89–117, 149, 182, 207–212, 215–221
- Intertextuality:* The condition of all texts, including narratives, as comprised of preexisting texts. Intertextuality can be distinguished from “allusion” and “imitation” as an inevitable, rather than a necessarily selective, condition of texts. It assumes that we can only express ourselves through words and forms that are already available to us. In this view, the work of even the most original artists draws throughout from the work of predecessors. The power of such work must lie in the way it recontextualizes the multitude of bits that have been cannibalized in this way. 107–108, 119
- Intradiegetic narration:** See diegesis. 81, 87
- Kernels and satellites:* See constituent and supplementary events. 22
- Leitmotif:* See motif.
- Lexia:** Roland Barthes in *S/Z* called *lexia* the “units of meaning” in a text, “blocks of signification” which amount to anywhere from a few words to several sentences. The term has since been adapted in discourse on electronic narrative to refer to passages of varying length triggered by hypertext linking. See hypertext narrative. 34–36
- Master narrative:* A more encompassing term than masterplot, a master narrative (loosely derived from Lyotard's *grand récit*) is the vision of history that inflects the thought, art, and discourse of a culture – as, for example, the Enlightenment master narrative of a continual progress of knowledge, reason, and liberty. In Lyotard's view, our postmodern era is marked by the absence of any master narrative. See masterplot. 53
- Masterplot:** Recurrent skeletal stories, belonging to cultures and individuals that play a powerful role in questions of identity, values, ideology, and the understanding of life. Masterplots can also exert an influence on the way we take in new information, causing us to overread or

- underread narratives in an often-unconscious effort to bring them into conformity with a masterplot. As masterplots, by their nature, recur in many different narrative versions, it is at least a technical mistake to employ the common term “master narrative” for this concept. See ideology, normalizing, plot, master narrative. 52–59, 64, 95, 101, 133, 144–146, 161, 191–197, 203, 205
- Medium:** The vehicle conveying a narrative – written language, film, oil paint, fabric, lithe bodies moving silently on a stage. Some of these media would be considered unfit for narrative by the first set of scholars referred to in the definition of narrative below. See adaptation, electronic narrative, intermediality. 34, 43, 85, 118–134, 140
- Melodrama:* Sensational narratives deploying flat characters who are either very good or very bad and who often speak in overwrought language. Originally used to describe plays, the term is frequently used in a derogatory way to describe such narratives in other media as well. 61, 139
- Metalepsis:** A violation of narrative levels, usually in which the diegesis, or storyworld, is invaded by an entity or entities from another narrative level or even from outside the narrative altogether, as for example when an extradiegetic narrator enters the action, or a “spectator” leaps on stage and becomes a part of the action, or the “author” appears and starts quarrelling with one of the characters. An extreme example of metalepsis is Christine Brook-Rose’s *Thru* in which narrators and characters invent each other. See forking-path plots. 176–180, 182
- Metanarrative:* Like metafiction (Scholes, Alter), metanarrative is narrative that implicitly or explicitly refers to itself, usually in passages within a longer text. Also termed self-reflexive narrative. See reflexivity. 59
- Mimesis:** The imitation of an action by performance. According to Plato, mimesis is one of the two major ways to convey a narrative, the other being diegesis or the representation of an action by telling. By this distinction, plays are mimetic, epic poems are diegetic. Aristotle (Plato’s student) used the term “mimesis” as simply the imitation of an action and included in it both modes of narrative representation. See diegesis. 127
- Montage:** Literally, in French, “assembly.” The art of editing film by connecting disparate shots one after another. 127–128, 130

256 *Glossary and Topical Index*

- Motif:** A discrete thing, image, or phrase that is repeated in a narrative. Theme, by contrast, is a more generalized or abstract concept that is suggested by, among other things, motifs. A coin can be a motif, greed is a theme. A leitmotif, originally derived from Wagner's device of associating a musical motif with a character or idea, is at times used interchangeably with motif. See repetition, theme. 101, 105, 139–140
- Narratee:** Prince's coinage for a narrator's audience within a narrative. The men on the deck of the *Nellie* are Marlowe's narratees in *Heart of Darkness*. The narratee is not to be confused with the reader, real or implied.
- Narration:** The *telling* of a story or part of a story. Sometimes used indistinguishably from narrative, narration as it is used here is a subset of verbal narrative, referring to the activity of a narrator. Stanzel (1984) introduced the concept of non-verbal narration, which film theorists especially (Branigan, Bordwell, Chatman) have extended and applied to film. See diegesis, first-person narration, third-person narration, omniscient narration, narrator, voice, free indirect discourse. 41, 68–88, 92, 131, 176–178
- Narrative:** In its broadest definition, the representation of an event or series of events. Some scholars have argued that there cannot be a narrative without someone to tell it (a narrator), but this view would exclude most drama and film, which, though they present stories, usually do so without a narrator. Narratives consist of two main components: the story and the narrative discourse.
- Narrative discourse:** The story as narrated – that is, the story as rendered in a narrative. Some narratologists use the term plot for this concept, but this can be confusing because in English we commonly use “plot” and “story” interchangeably. Note that the distinction between “story” and “story as narrated” can be taken to imply that stories exist independently of narrative presentation – in other words, the same story can be narrated in more than one way. See narrative, plot, story. 14–21, 23, 33–35, 41–42, 90–92, 160–161, 222
- Narrativehood:** See narrativity.
- Narrativity:** A disputed term, sometimes used in a formal sense to mean the degree to which a narrative has the set of qualities that distinguish it from nonnarrative. In this book, it is used to mean the degree to which a text generates the impression that it is telling a story. Some would put the emphasis on the quality of the story or how well it is told, but then narrativity would be an

- even more subjective concept, your idea of a good story being different from mine. Narratives that do not induce the feeling that one is being told a story are narratives without narrativity. Prince coined the term “narrativehood” to refer to the bare minimum required for a narrative to be recognized as a narrative. There are no degrees of narrativehood. See [experientiality](#). 24–27, 48, 50, 52, 154
- Narratology:** Coined by Tzvetan Todorov in 1969, narratology is the descriptive field devoted to the systematic study of [narrative](#). Though it was originally conceived as a sub-field of the structuralist study of literature, narratology has grown and continues to grow well beyond its origins in both scope and diversity of method. For this reason, scholars increasingly prefer the more inclusive term “narrative theory.” Many of the terms in this glossary come from the work of narratologists. 209
- Narrator:** One who tells a [story](#). The narrator of a fictional [narrative](#) is not to be confused with the [author](#) or the [implied author](#), though in some cases it is hard to distinguish their views from those of the implied author. The narrator is best seen as a tool, devised by the author, to narrate the story. Thus, there are many [unreliable narrators](#) who can’t possibly be confused with the author. Some hard-line narratologists would argue that the distinction between the narrator and the author should hold for all forms of narrative, including nonfiction forms like history and even [autobiography](#). At the least, this position raises interesting philosophical questions involving the relation of voice, character, and identity (whose voice is this you are reading now? Is it my voice or is it the voice of a character-like [entity](#) I created to present these ideas – a mask that I wear in print, my [persona](#)?). See [narration](#), [author](#), [diegesis](#), [distance](#), [Free indirect discourse](#), [first-person narration](#), [third-person narration](#), [implied author](#), [metalepsis](#), [narrative](#), [unreliable narrator](#). 57, 74–88, 90–91, 97, 99–104, 113, 122, 131, 155, 168–178, 188
- Naturalizing:** Culler’s term for the operation by which readers or viewers impose familiarity on a narrative, usually by [overreading](#) or [underreading](#). Fludernik has adapted the term to mean the process by which new narrative forms that are at first strange (i.e., [interior monologue](#)) acquire an aura of naturalness through repeated use. See [normalizing](#). 50
- Normalizing:** The power of [narrative](#) form, and particularly of [masterplots](#), to convey a sense of reality or truth. See [naturalizing](#). 50–52

258 *Glossary and Topical Index*

*Omniscient  
 narration:*

Narration by a narrator assumed to know everything connected with the story narrated. Though it is widely used, this is a troublesome term that is finally more confusing than helpful. There are, it is true, narrators who can be assumed to know everything and who are thus omniscient (literally “all-knowing”). Sternberg divides these into the “omnicommunicative” (e.g. Trollope), who give readers everything they need to know, and the “suppressive” (e.g., Fielding), who strategically withhold information. (Sternberg, 260ff). But if narrators can be omniscient, narration *itself* is never omniscient. All narration is riddled with blind spots – gaps – which we must fill from our limited knowledge. See gaps, third-person narration, zero focalization. 79, 131

**Overreading and  
 underreading:**

The activities of importing into a text material that is not signified within it (overreading) or of neglecting material that is signified within it (underreading). Both would appear to be inevitable to some degree. Reducing them to a minimum is the object of an intentional reading. See adaptive reading, naturalizing. 95–97, 100–101, 104, 127, 140

**Paratext:**

Genette’s term for material outside the narrative that is in some way connected to it. Paratexts can be physically attached to the narrative vehicle (“peritexts”): prefaces, tables of contents, titles, blurbs on the jacket, illustrations. They can also be separated from the vehicle but nonetheless connected by association (“epitexts”): comments by the author, reviews, other works by the author. Paratexts have the capacity to inflect the way we interpret a narrative, sometimes powerfully. Genette did not include plays and movies in his discussion, but here, too, we can see paratextual material in the form of playbills, previews, marquees, public disclaimers, production scandals, notoriety of the actors. 31–32, 43, 112, 154, 189

**Performative:**

A term widely and diversely used in a variety of fields (linguistics, philosophy, dramatic art, feminist theory). In this book, the term refers not to what a narrative is or is about, but to what it does – how it functions in the world, intentionally or unintentionally. 147–149

*Peripeteia:*

Greek term for the protagonist’s reversal of fortune. 26

*Persona:*

Literally “mask,” persona is used commonly to refer to the personality constructed by an author to narrate a story or even to speak in his or her name. See first-person narration. See narration, narrator. 79



- Perspective:* See [point of view](#). 130, 161
- Plot:** A vexed term. Commonly in English plot is used to mean [story](#), and in narrative theory it can be used to indicate the sequence of events, which is close. Another (generally European) tradition equates plot with the order in which the story-events are (re)arranged in the narrative discourse. Plot has also been used to mean the chain of [causally connected events](#) in a story. But if it is used in this way, then the common phrase “episodic plot” would be a contradiction in terms, since in this context “episodic” usually means “causally *disconnected*” events. Close to this usage is the idea of [emplotment](#), which Ricoeur describes as “the operation that draws a configuration out of a simple succession” (I, 65). Hayden White frequently used this term to describe what a historian inevitably does when she gives form to a succession of events. Finally, plot is often used in the sense of story-type (revenge plot, marriage plot). The term [masterplot](#) draws on this last usage. See [forking-path plots, narrative discourse](#). 15, 17–18, 28, 36–39, 42, 53, 80, 137–138, 162–208, 227n9
- Point:* What makes a [narrative](#) succeed as a narrative worth telling. It answers the question: Why did you tell me this, what’s the point? Points can range from the interesting to the arresting. The punch-line of a joke is an emphatic point. Without it, the joke falls flat. But in longer, more complex narratives there can be a series of subtle or dramatic points that keep us reading. See [tellability](#). 26
- Point of view:* The perspective or vantage point from which the reader observes what happens. In practice, point of view has often proved inadequate to capture the full range of how the reader visually, cognitively, and emotionally takes in the events and characters of literary or oral narrative. I recommend using the term [focalization](#) for that complex of vantage point or perspective (both perceptual and conceptual), and any accompanying feeling, or sensibility that constitutes our *visual* purchase on the narrative, even if it may fluctuate from moment to moment. And I recommend the use of the term [voice](#) for the same complex as it is achieved through the narrative voice that we hear. See [focalization](#), [zero focalization](#), [voice](#). 16, 75, 79, 86, 130
- Prolepsis:* Flashforward (anticipation [Bal, Prince]). The introduction into the [narrative](#) of material that comes later in the [story](#). The opposite of [analepsis](#). See [analepsis](#), [temporal structure](#).

260 *Glossary and Topical Index*

- Protagonist:** In an agon, the hero (though not necessarily a “good guy”). Opposed by an antagonist (who is not necessarily a “bad guy”). See agon, antagonist. 142
- Psycho-narration:** See indirect discourse.
- Récit:** In common French usage, narrative or story. In French narratology, récit is used for narrative discourse or plot, as opposed to “histoire” (story). See narrative discourse, story.
- Reflector:** See focalization.
- Reflexivity/reflexive narrative:** A reflexive or self-reflexive (or self-conscious) narrative, or passage within a narrative. By either formal or thematic means, the text calls attention to itself as constructed art. Reflexivity is a condition that can be found most often in fictional narrative, though it crops up in nonfictional narrative as well. See metanarrative. 180, 189
- Repetition:** The recurrence in narrative of images, ideas, situations, kinds of characters. Repetition is one of the surest signs of the meaningful. If you are stuck trying to interpret a text, one good question to ask yourself is: What is repeated in this narrative? Theme and motif are terms commonly used for kinds of repetition in narrative. See theme, motif, temporal structure. 101–105, 112, 211–212.
- Retardation:** The slowing down of the narrative discourse. Often, but not always, a way of increasing suspense. See temporal structure. 122
- Role-playing game (RPG):** A hybrid of narrative and gaming, RPGs are available in both table-top and computer versions. Players, through their avatars, explore a storyworld with degrees of freedom ranging from the constraint of a pre-determined multi-path narrative (more often found in computer RPGs) to collaborative ergodic improvisation (more often found in table-top RPGs). See ergodic, electronic narrative. 36–39, 109
- Second-person narration:** Narration in the second person (“You were lugging stones on a very hot day. You asked yourself why you were doing this”). A comparatively rare grammatical choice for narration, it has been used increasingly in fiction and even autobiography. Its effects are a source of considerable critical dispute. 76–77, 87–88
- Setting:** All those elements serving as background in a narrative’s storyworld. 19, 58, 226n7
- Shadow story:** See disnarrated. 190–192
- Sjuzet:** See story. 17–18, 27
- Stereotype:** See type. 55–60

- Story:** With narrative discourse, one of the two fundamental components of narrative. Conveyed through the narrative discourse, a story is a chronological sequence of events involving entities. Slightly adapting Chatman, we can identify two kinds of events in a story, acts and happenings. Entities are also of two basic kinds: characters, who can engage in acts, and non-sentient entities, who cannot. Story should not be confused with narrative discourse, which is the *way* a story is told. A story is bound by the laws of time; it goes in one direction, starting at the beginning, moving through the middle, and arriving at the end (though whether a story must have a clear beginning and end is disputable). Narrative discourse does not have to follow this order. The distinction between story and narrative discourse was first anticipated early in the twentieth century by Russian structuralists. The terms they used for this distinction – *fabula* (for story) and *sjuzet* (for the order of events in the narrative discourse) – are still widely employed in the discourse on narrative. See narrative, narrative discourse. 14–27
- Storyworld:** The diegesis or world in which the story takes place. Normally, as a narrative progresses our sense of the storyworld grows richer and more complex. See diegesis, metalepsis. 12, 19, 134, 172–174, 176–177
- Stream of consciousness:* See interior monologue. 84–85
- Supplementary events:** See constituent and supplementary events, event. 22–24, 57–58, 102–103
- Suspense:** Uncertainty (together with the desire to diminish it) about what will happen in the story. Suspense can vary from mild to acute, but it is possible to argue that suspense is always present to some degree in those narratives that keep us from closing the book or walking out of the theater. Much of the art of narrative lies in resolving our suspense with some degree of surprise. See retardation. 25–26, 48, 63–65, 71, 167, 200, 214
- Symptomatic reading:** Decoding a text as symptomatic of the author's unconscious or unacknowledged state of mind or ideology. Generally opposed to intentional reading. See ideology, intentional reading, adaptive reading. 110–117, 149

262 *Glossary and Topical Index*

- Tellability:** Material out of which a successful narrative can be made is *tellable*. A key ingredient of this material is a point or succession of points that would make a narrative worth telling. As the terms arise from William Labov's work on conversational narratives among inner-city youths, "narratable" and "narratability" would be more inclusive, and perhaps less confusing, terms. See point. 38, 147
- Temporal structure:** How the time of the narrative discourse relates to the time of the story. According to Genette, there are three major ways in which the time of the narrative discourse can depart from that of the story: by **order** (rearranging the order in which events of the story are revealed to us, e.g., by prolepsis or analepsis), by **duration** (expanding or contracting the time devoted to individual events, e.g., by retardation), by **repetition** (revisiting, sometimes repeatedly, moments or episodes in the story).
- Text:** Used broadly in much, though not all, narrative theory to mean the physical embodiment of the narrative, as book, short story, performed play or script, film or film script, and so on. Texts, of course, are thought of in common discourse as things composed of words. The broader meaning of the term invoked here rests on the idea that, regardless of the vehicle, narratives are always "read" in the sense that we grasp them through a process of decipherment. Without some understanding of the symbolic code in which the narrative is told, we cannot know what happened.
- Theme:** A subject (issue, question) that recurs in a narrative through implicit or explicit reference. With motif, theme is one of the two commonest forms of narrative repetition. Where motifs are concrete, themes are abstract. See motif, repetition. 101–103
- Third-person narration:** Conventionally, narrative in which the narrator is not a character in the story, and the characters, accordingly, are referred to in the third person ("He did this"; "She says that"). Often, and misleadingly, referred to as omniscient narration. Like first-person narration, the term is not a satisfactory generic classification since third-person narrators can refer to themselves in the first person, and first-person narratives almost invariably abound in stretches of third-person narration. For the grammatical person of the narration, Genette substituted the cleaner distinction between homodiegetic and heterodiegetic narration. See diegesis, narration, first-person narration, focalization, voice, zero focalization. 76–79, 81, 84–85

- Thought report:* See [indirect discourse](#). 76, 155
- Type:** A kind of [character](#) that recurs across a range of [narrative](#) texts. Oedipus, Othello, and Willy Loman all fit within the type of the tragic hero. But characters in narratives are almost invariably compounds of various types. Othello is a compound of the types of the tragic hero, the jealous husband, the outsider, the military hero, the man of eloquence, and the Moor. Willy Loman is a compound of the types of the tragic hero, the optimist, the dreamer, and the salesman. When a character is composed without invention, that is by adhering too closely to type, the character is considered a [stereotype](#). Stereotype can also be used more broadly to refer to any literary cliché. See [character](#). 55, 58
- Underreading:** See [overreading](#). 92–96, 104, 122, 140
- Unnatural narrative:* A controversial term indicating a narrative in which the element of surprise, in form and/or content, goes so far beyond the cultural expectations of narrativity that one is moved to say, not “That’s wonderful!” but rather “That’s unnatural!” At the time of this writing, there seem to be as many definitions of what qualifies as “unnatural” as there are proponents of the concept. Two contenders are the presence of the impossible (Alber) and violations of mimesis (Richardson). 39–40, 43
- Unreliable narrator:** A [narrator](#) whose perceptions and moral sensibilities differ from those of the [implied author](#). There can be degrees of reliability and unreliability among narrators. It is useful to follow Dorrit Cohn in distinguishing between those narrators who are [unreliable](#) in their rendering of the facts and those who are unreliable in their views. The latter she designates as [discordant narrators](#), and theirs is the commonest form of unreliability. 81–83, 122, 188
- Voice:** The sensibility through which we *hear* the [narrative](#), even when we are reading silently. A broader and more useful concept than the grammatical distinction between [first-](#) and [third-person narration](#) (which Genette replaced with [homodiegetic](#) and [heterodiegetic narration](#)), voice is closely associated with [focalization](#), the sensibility through which or vantage from which we *see* the characters and events in the story, and sometimes hard to distinguish from it. See [diegesis](#), [focalization](#), [free direct discourse](#), [free indirect discourse](#), [narrator](#), [point of view](#). 74–86, 88, 100, 163, 177
- Zero focalization:* Genette’s term for when the words of the text proceed from no determinate source. Zero focalization applies to the [narration](#) of the [story](#) itself, usually in the [thirdperson](#).

## Index of Authors and Narratives

- Aarseth, Espen, 39, 43  
 Aeschylus, Agamemnon, 138  
 AI (Stanley Kubrick and Stephen Spielberg), 109  
 Alber, Jan, 40, 43  
 Alger, Horatio, 53, 59, 60  
 Allen, Graham, 116  
 Allen, Woody, 135  
     *Mighty Aphrodite*, 61  
 Amis, Martin, *Time's Arrow*, 40, 41, 44  
 Andrew, Dudley, 119  
*Apocalypse Now* (Francis Ford Coppola), 128, 180  
 Aristotle, *Poetics*, 17, 26, 63, 137, 138, 160, 167, 212, 214  
     On the Oedipus story, 208–209  
 Armstrong, Paul, 116  
*Asheron's Call*, 38  
 Atkins, G. Douglas, 116  
 Atwood, Margaret, *Alias Grace*, 166  
 Augustine, Saint, 106–107, 107, 109, 150  
     *Confessions*, 145, 146, 147  
 Austen, Jane, *Emma*, 72, 138  
     Film adaptation (Amy Heckerling's *Clueless*), 133  
     Film adaptation (Duirmid Lawrence), 135  
 Auster, Paul, 3, 108  
  
 Bacon, Francis, *Three Studies for a Crucifixion*, 10–11  
 Bakhtin, M. M., 168, 172–173, 174, 254  
 Bal, Mieke, 12, 19, 87, 130  
  
 Balázs, Béla, 118  
 Ballard, J. G.  
     *The Atrocity Exhibition*, 28  
     “Time of Passage”, 41  
 Balzac, Honoré de, 179  
     *Cousin Bette*, 138  
     *Human Comedy, The*, 148  
     *Old Goriot*, 77, 138  
 Bandello, Matteo, 119  
*Bandersnatch*, 45  
 Barbellion, W. N. P. [Bruce Cummings], *The Journal of a Disappointed Man*, 32, 145, 148–149, 151, 153  
 Barth, John  
     *End of the Road, The*, 213  
     *Floating Opera, The*, 213  
 Barthes, Roland, 1, 12, 22, 27, 34, 46, 49, 58, 66, 71, 74, 75, 104, 161, 220  
     S/Z, 64, 71  
*Batman* (Telltale), 44  
 Bazin, André, 119  
 Beauvoir, Simone de, *The Blood of Others*, 213  
 Beckett, Samuel, 224  
     *Eleuthéria*, 178  
     “Fizzles 1”, 169  
     *Molloy*, 60, 72, 105  
     *Not I*, 181  
     *Ping*, 143  
     *Quad*, 28  
     *That Time*, 181  
     *Unnamable, The*, 13, 42

*Index of Authors and Narratives*      265

- Waiting for Godot*, 32, 115, 120  
 First staging (Roger Blin), 132
- Behn, Aphra, *Oroonoko, or the Loyal Slave*, 138
- Being John Malkovich* (Spike Jonze), 181
- Belknap, Robert, 18
- Bellow, Saul  
*Adventures of Augie March, The*, 13  
*Herzog*, 213
- Beowulf*, 105
- Bergman, Ingmar, 118
- Bergson, Henri, 139
- Bernanos, Georges, *Diary of a Country Priest*, 213  
 Film adaptation  
 (Robert Bresson), 119
- Bible, 107  
*Book of Daniel*, 7  
 David and Goliath, the  
 story of, 57  
*Genesis*, 47  
*Isaiah*, prophecy of Christ, 193  
 Old Testament, 89  
 Solomon, the wisdom of (1 Kings),  
 202–203, 213
- Black Elk, *Black Elk Speaks*, 150
- Black Mirror*, 45
- Blair Witch Project* (Eduardo Sánchez  
 and Daniel Myrick), 44, 130
- Blake, William, 116
- Bloom, Harold, 116
- Bluestone, George, 118, 134
- Boal, Augusto, 39
- Boccaccio, Giovanni, *Decameron*, 30
- Booker, Christopher, 59
- Booth, Alison, 71
- Booth, Wayne, 82, 86, 91, 103
- Bordon, Lizzie, story of, 183–185
- Bordwell, David, 12, 27, 85, 87, 92,  
 104, 181
- Borges, Jorge Luiz, “The Garden Of  
 Forking Paths”, 181
- Branigan, Edward, 87, 131
- Braudy, Leo, 124
- Brazil* (Terry Gilliam), 133
- Brecht, Bertold, 178
- Brian, William Jennings, 200
- Bridgeman, Teresa, 181
- Brönte, Charlotte, 99  
*Jane Eyre*, 138
- Brontë, Emily, *Wuthering Heights*, 72,  
 80–81, 87, 95, 98–99, 101, 105,  
 122–123  
 Film adaptation (William Wyler),  
 86, 121–122, 123, 133
- Brooke-Rose, Christine, 116
- Brooks, Peter, 3, 59, 199
- Brown, Arnold R., 199
- Brown, Dan, *da Vinci Code, The*,  
 156–157
- Bruner, Jerome, 53, 58, 59, 149, 207,  
 213, 246
- Bruss, Elizabeth, 149
- Bulwer-Lytton, Edward, 72
- Bunyan, John, *Grace Abounding*, 13
- Butor, Michel, *La modification*, 76
- Cabinet of Dr. Caligari, The* (Robert  
 Wiene), 133
- Calvino, Italo, *If on a Winter's Night a  
 Traveler*, 44, 76, 77
- Campbell, Joseph, 59
- Capote, Truman, *In Cold Blood*, 166
- Capote* (Bennett Miller), 166
- Carpentier, Alejo, “Journey to the  
 Source”, 44
- Carr, John Dickson, *The Black Minute*,  
 168–169
- Carringer, Robert L., 223
- Carroll, Lewis  
*Alice in Wonderland*, 175  
 “Jabberwocky”, 164
- Carson, Anne, *Autobiography of Red*, 36
- Cassavetes, John, 17
- Chandler, Raymond, *Farewell, My  
 Lovely*, 88  
 Film adaptation, *Murder, My Sweet*  
 (Edward Dmytryk), 88
- Chatman, Seymour, 15, 22, 27, 41, 43,  
 48, 87, 261

266 *Index of Authors and Narratives*

- Chaucer, 24, 144  
     *Canterbury Tales*, 29  
     *Troilus and Criseyde*, 119
- Chekhov, Anton, 66, 216, 223
- Christie, Agatha, 230  
     *Witness for the Prosecution*  
         Film adaptation (Billy Wilder), 200
- Churchill, Caryl, *Cloud Nine*, 181
- Cinderella* (the story), 21, 52, 53, 55, 64
- Clarke, Arthur C.  
     “Sentinal, The”  
         Film adaptation (Stanley Kubrick’s  
             *2001 A Space Odyssey*), 135  
     2001, 135  
     2010  
         *Odyssey Two*  
         Film adaptation (Peter Hyam’s  
             2010 *The Year We Made*  
             *Contact*), 135  
     2061  
         *Odyssey Three*, 135
- Clockwork Orange, A* (Stanley  
     Kubrick), 85, 120
- Coetzee, J. M., 6, 90  
     *In the Heart of the Country*, 181  
     *Narrative of Jacobus Coetzee, The*, 176
- Cohn, Dorrit, 75, 83, 87, 90, 152,  
     154–155, 156, 165, 178,  
     253, 263
- Coleridge, Samuel Taylor, 205
- Collins, Wilkie, *The Moonstone*, 72
- Conrad, Joseph, *Heart of Darkness*, 44,  
     135, 177
- Contact* (Robert Zemeckis), 130
- Coover, Robert, “The Babysitter”, 181
- Corneille, Pierre, 17
- Corrigan, Timothy, 134
- Cortázar, Julio  
     *Cronopios and Famas*, 44  
     *Hopscotch*, 34
- Council, The*, (Big Bad Wolf), 44
- Coverly, M. D., *Califia*, 44
- Culler, Jonathan, 20, 28, 37, 50, 59,  
     116, 161, 257
- Currie, Gregory, 59
- Dannenberg, Hilary P., 28
- Darrow, Clarence, 200
- Davis, Leonard J., 165
- Davis, Nick, 1, 41
- Dawkins, Richard, 26
- de Man, Paul, 116
- De Palma, Brian, 6
- Defoe Daniel, 215–216, 234n3  
     *Journal of the Plague Year*, 166  
     *Robinson Crusoe*, 138
- DeLillo, Don, *Underworld*, 44, 104
- Derrida, Jacques, 111, 116
- Diamond, Neil, 223, 256
- Dick, Philip K., *Counter Clock*  
     *World*, 41
- Dickens, Charles, 92, 119  
     *Christmas Carol, A*, 25  
     *David Copperfield*, 101–102, 139  
     *Great Expectations*, 72, 80  
         Film adaptation (Alfonso  
             Cuarón), 120  
     *Nicholas Nickleby*  
         Stage adaptation (Royal  
             Shakespeare Company), 120
- Diderot, Denis, *Rameau’s Nephew*, 138
- Diodorus Siculus, 206
- Doherty, Thomas, 149
- Doležel, Lubomír, 19, 158, 163, 165,  
     172, 253
- Dos Passos, John, *USA Trilogy*, 88
- Dostoevsky, Fyodor, 213  
     *Brothers Karamasov, The*, 68, 73–74,  
     104, 224  
     *Idiot, The*, 224  
     *Notes from Underground*, 72, 87, 224
- Douglass, Frederick, *Narrative of the*  
     *Life of Frederick Douglass*, 150
- Duck Amuck* (Chuck Jonze), 178, 181
- Dudley, Andrew, 134
- Duffy, Bruce, *The World as I Found*  
     *It*, 166
- Dujardin, Eduard, *Les lauriers sont*  
     *coupés*, 84
- Dundes, Alan, 213
- Dungeons and Dragons*, 36



*Index of Authors and Narratives* 267

- DuPlessis, Rachel Blau, 71  
 Dworkin, Ronald M., 199
- Eakin, John Paul, 149  
 Eco, Umberto, 91, 116, 233n4  
 Edmunds, Lowell, 213  
 Eisenstein, Sergei, 119, 127  
 Eliot, George, 144, 179  
     *Adam Bede*, 138  
     *Daniel Deronda*, 138  
 Eliot, T. S., *The Waste Land*, 13  
 Ellison, Ralph, *Invisible Man*, 54, 60, 140  
 Escher, M. C., 179  
 Euripides, *Medea*, 138
- Fahey, William A., 59  
 Faulkner, William, 76, 84, 141  
     *Absalom! Absalom!*, 33, 35  
     *Faustbuch*, 24  
 Fielding, Henry, *Tom Jones*, 78, 79  
     Film adaptation (Tony Richardson), 120  
 Fish, Stanley, 18, 199, 213  
 Fitzgerald, F. Scott, 96  
     *Great Gatsby, The*, 60, 81, 87  
 Flaubert, Gustave, *Madame Bovary*, 79–80, 83–84, 85, 93, 96, 110, 111, 138, 140, 141, 153, 243  
     *Floating Admiral, The*, 109  
 Fludernik, Monica, 12, 25, 27, 39, 43, 87, 249, 257  
 Foley, Barbara, 165  
 Forster, E. M., 48, 104, 105, 139, 140, 141, 149, 245  
     *Passage to India, A*, 105  
     *Four Hundred Blows, The* (Francois Truffault), 124  
 Fowles, John, *The French Lieutenant's Woman*, 178  
 Frayn, Michael, *Copenhagen*, 158  
 Freud, Sigmund, 158, 209  
     *Interpretation of Dreams, The*, 208–209
- Frey, James, 165  
     *Million Little Pieces, A*, 151–152, 153, 154, 159  
     *My Friend Leonard*, 153  
 Friedlander, Saul, 165  
 Frost, Robert, 108  
 Frow, John, 149  
 Frye, Northrop, 59
- Gaiman, Neil, 128  
 Gallagher, Catherine, 165  
     *Game of Thrones*, 138  
 García Landa, José Angel, 12  
 García Márquez, Gabriel, “A Very Old Man with Enormous Wings”, 94  
 Garnier, Michel, *La douce résistance*, 9  
 Genette, Gérard, 12, 32, 43, 81, 87, 104, 134, 243, 247, 250, 253, 258, 262, 263  
 Gerrig, Richard, 68, 71  
 Gewirtz, Paul, 199  
 Gide, André, *The Counterfeiters*, 72, 104  
 Gittes, Katherine S., 43  
 Goddard, Jean-Luc, 17  
 Goethe, Johann Wolfgang von  
     *Faust*, 24, 213  
     *Sorrows of Young Werther*, 87  
 Goffman, Erving, 30  
 Gombrowicz, Witold, *Ferdydurke*, 224  
 Goodman, Nelson, 35  
 Gorman, David, 165  
 Gosse, Edmund, *Father and Son*, 150  
*Grand Illusion* (Jean Renoir), 23  
 Greed (Eric von Stroheim), 120  
 Griffith, D. W., 119  
*Groundhog Day* (Harold Ramis), 175  
 Guare, John, *Six Degrees of Separation*, 72, 127  
     Film adaptation (Fred Schepisi), 88  
 Guyer, Carolyn, *Quibbling*, 44
- Hardy, Thomas  
     *Far from the Madding Crowd*, 28  
     *Tess of the D'Urbervilles*, 138

268 *Index of Authors and Narratives*

- Hartman, Geoffrey, 116  
 Harvey, W. J., 149  
 Hayman, David, 91  
 Hecht, Ben, 121  
 Hemingway, Ernest, 116  
   “Doctor and the Doctor’s Wife,  
   The”, 81, 177  
   *Farewell to arms*, A, 112  
   *For Whom the Bell Tolls*, 112, 120  
   “Now I Lay Me”, 96–97, 99–101,  
   102–103, 106–107, 114, 118  
   “Short Happy Life of Francis  
   Macomber”, 112  
   *Sun also Rises*, The, 112, 247  
 Herman, David, 12, 27, 39, 87, 172,  
 181, 233, 249  
 Herman, Luc, 27  
 Hernadi, Paul, 78  
 Highsmith, Patricia, *The Talented  
 Mr. Ripley*, 119  
 Hildesheimer, Wolfgang, *Marbot*, 166  
 Hitchcock, Alfred, 92  
   *North by Northwest*, 180  
   *Rear Window*, 28  
   *Shadow of a Doubt*, 26  
   *Vertigo*, 65, 67, 68  
 Hitler Diaries, *The*, 166  
 Hochman, Baruch, 149  
 Hogan, Patrick Colm, 59, 60,  
 103, 116  
 Hogg, James, *The Private Memoirs  
 and Confessions of a Justified  
 Sinner*, 82–83, 90  
 Homer, 144  
   *Odyssey*, *The*, 104, 138  
 Howard, Elizabeth, *The Long  
 View*, 44  
 Howells, William Dean, 148  
 Hutcheon, Linda, 134  
 Imbert, Enrique Anderson,  
   “Taboo”, 62  
 Infamous (Douglas McGrath), 166  
 Iser, Wolfgang, 97, 98, 100, 104,  
 107, 116  
 Ishiguro, Kazuo, *The Remains of the  
 Day*, 87, 90  
*Ivan the Terrible* (Sergei  
 Eisenstein), 166  
 Jackson, Shelley, *Patchwork Girl*, 44  
 Jacobson, Roman, 14  
 James, Henry, 84, 121, 137–138, 250  
   *Ambassadors*, *The*, 131, 250  
   *Beast in the Jungle*, *The*, 155  
   “*Turn of the Screw*, *The*”, 29–30, 105,  
   111–112, 124–125, 224  
 James, William, 84  
 Jameson, Fredric, 1  
*Jazz Singer*, *The* (Alan Crossland),  
 216–221, 223, 235n7  
 Jennicam.org, 147  
 Johnson, B. S., *The Unfortunates*, 44  
 Johnston, Ruth D., 223  
 Jonson, Ben, “*Song to Celia*”, 2, 35  
 Joyce, James, 76, 84, 92  
   *Finnegans Wake*, 28  
   *Portrait of the Artist as a Young  
 Man*, A, 105, 244  
   *Ulysses*, 85, 91, 105  
 Joyce, Michael  
   *afternoon, a story*, 35, 44, 72, 105  
   *Reach*, 35  
 Jung, Karl, 59  
 Kafalenos, Emma, 59, 251  
 Kafka, Franz  
   “*Burrow*, *The*”, 181  
   “*Common Confusion*, A”, 68–70,  
   110–111  
   “*Metamorphosis*, *The*”, 60  
 Karr, Mary, *Cherry*, 88  
 Kawin, Bruce F., 104  
 Kazantzakis, Nikos,  
   *The Fratricides*, 213  
 Keen, Suzanne, 27  
 Kendall, Robert, *A Life Set for Two*, 35  
 Kenner, Hugh, 87  
 Kermode, Frank, 51, 52, 54, 71, 92,  
 93–94, 104, 106

*Index of Authors and Narratives*      269

- Kindt, Tom, 104  
 King, Stephen, *The Colorado Kid*, 72  
 Kingston, Maxine Hong, *The Woman Warrior*, 150  
 Kitto, H. D., 223  
 Koestler, Arthur, *Darkness at Noon*, 213  
 Kristeva, Julia, 107
- Labov, William, 39  
 LaBute, Neil, *Wrecks*, 213  
 Laffay, Albert, 91  
 Lamarque, Peter, 12  
 Landow, George, 34, 36, 43  
 Lanser, Susan Snaider, 150  
*Last Year at Marienbad* (Alain Robbe-Grillet & Alain Resnais), 28  
 Lawrence, D. H., 216  
 Lawrence, Jerome, and Robert E. Lee, *Inherit the Wind*, 200  
     Film adaptation (Stanley Kramer), 200  
 Lazarillo de Tormes, 13  
 Le Guin, Ursula, *The Lathe of Heaven*, 175  
     Film adaptation (Philip Haas), 181  
 Lee, Harper, *To Kill a Mockingbird*  
     Film adaptation (Robert Mulligan), 200  
 Lejeune, Phillipe, 165  
 Lem, Stanislaw, *The Cyberiad*, 88  
 Lermontov, Mikhail, *A Hero of our Time*, 44  
 Levinson, Sanford, 199  
 Lewis, C. S., *The Lion, the Witch, and the Wardrobe*, 175  
 Lewis, Jerry, 223  
*Little Loca*, 153  
*London Consequences*, 109  
*LonelyGirl15*, 153  
 Long, Elizabeth, 59  
 Lorde, Andre, 115  
     *The Cancer Journals*, 150  
 Lothe, Jakob, 27  
 Lyotard, Jean-François, 1, 59, 254
- Lytton, Strachey, *Eminent Victorians*, 156
- Ma Jingxian, *Story of Mulian*, 138  
 MacArthur, Charles, 121  
 Madsen, Aage, *Days with Diam or Life at Night*, 44  
 Magritte, René, 179  
 Mailer, Norman, 135  
     *Armies of the Night, The*, 158, 159  
 Mailloux, Steven, 199  
 Mäkalä, Maria, 40  
 Malcolm X, *The Autobiography of Malcolm X*, 60  
 Malreaux, André, *Man's Fate*, 213  
 Mamet, David, *Glengarry Glen Ross*, 135  
 Mann, Thomas  
     *Doctor Faustus*, 24  
     *Magic Mountain, The*, 104, 213  
 Margolin, Uri, 149  
 Marlowe, Christopher, *Doctor Faustus*, 24, 138  
 Mauriac, François, *God and Mammon*, 216  
 McCarthy, Mary, *Memories of a Catholic Girlhood*, 145, 146  
 McCloud, Scott, 128, 134  
 McHale, Brian, 14, 36, 77, 87, 181  
 McHarg, Tom, *The Late-Nite Maneuvers of the Ultramundane*, 13, 105  
 McNerney, Jay, *Bright Lights, Big City*, 76, 77  
 Melville, Herman  
     “Bartleby, the Scrivener”, 224  
     *Billy Budd*, 224  
     *Moby Dick*, 224  
*Memento* (Christopher Nolan), 44  
 Meyer, Michael, 150  
 Miller, D. A., 71  
 Miller, Frank, 128  
 Miller, J. Hillis, 104, 116  
 Milton, John, *Paradise Lost*, 47, 98, 116  
 Minghella, Anthony, 119

270 *Index of Authors and Narratives*

- Minow, Martha, 197  
 Mitchell, David, *Cloud Atlas*, 44  
 Mitchell, Margaret, *Gone with the Wind*  
 Film adaptation (Victor Flemming),  
 120  
 Mitchell, W. J. T., 165  
 Molière, *Le bourgeois gentilhomme*,  
 xviii  
 Momaday, N. Scott, *The Way to Rainy*  
*Mountain*, 47  
 Monmouth, Geoffrey of, *King Leir*, 65  
 Monster (Patty Jenkins), 166  
 Moore, Lorrie  
 “How to Talk to Your Mother  
 (Notes),” 16  
*Self-Help*, 87  
 Moretti, Franco, 170  
 Morris, Edmund, *Dutch:*  
*A Memoir of Ronald Reagan*, 159  
 Moulthrop, Stuart,  
*Victory Garden*, 44  
 Müller, Hans-Harald, 104  
 Munro, Alice, “Miles City, Montana”,  
 167–175  
 Murasaki, *The Tale of Genji*,  
 104, 138  
*Murder My Sweet*  
 (Edward Dmytryk), 85  
 Murray, Les, *Freddy Neptune*, 36  
 Musil, Robert, *The Man without*  
*Qualities*, 51, 94, 143  
 Musser, Charles, 223  
  
 Nabokov, Vladimir  
*Ada or Ardor*, 104  
*Lolita*, 87  
*Pale Fire*, 44, 72, 181  
*Naked Came the Stranger*, 109  
 Nelles, William, 43  
 Newman, John Henry, *Apologia pro*  
*Vita sua*, 60  
 Nielsen, Henrik Skov, 40, 43, 164  
 Nietzsche, Friedrich, 50, 160  
 Norris, Frank, *McTeague*, 120  
 Nortwick, Thomas van, 223  
  
 Oates, Joyce Carol, *Blonde*, 158  
 O’Brien, Edna, *In the Forest*, 166  
 O’Brien, Flan, *At*  
*Swim-Two-Birds*, 181  
 O’Brien, Tim, *In the Lake of the*  
*Woods*, 224  
 O’Connor, Flannery, 116  
 “A View of the Woods”, 117  
 “Good Man Is Hard to Find”, 116  
 “The Lame shall Enter First”, 117  
 Oedipus, the story of, 203–212  
 Olney, James, 149  
 Ondaatje, Michael, *The English*  
*Patient*  
 Film adaptation (Anthony  
 Minghella), 135  
 Onega, Susana, 12  
 O’Neill, Eugene, *Long Day’s Journey*  
*into Night*, 134  
 Ophüls, Max, *La ronde*, 88  
 Oz, Amos, “The Hill of Evil  
 Counsel,” 28  
  
 Palmer, Alan, 19, 31, 76, 87, 171, 181,  
 248, 257  
 Pavel, Thomas, 165, 254  
 Pearson, Edmund, 199  
 Penniston, Penny, *now then again*, 175  
 Phelan, James, xiii, 18, 28, 43, 59, 71,  
 87, 104, 149, 227n6  
 Piercy, Marge, *He, She, and It*, 88  
 Pinter, Harold, *Betrayal*, 16, 44  
 Pirandello, Luigi  
*Each in his own Way*, 182  
*Six Characters in Search of an*  
*Author*, 28, 182  
*Tonight We Improvise*, 182  
 Plato, 81, 160  
 Polanyi, Livia, 26, 39  
 Posner, Richard A., 199  
 Pound, Ezra, 132  
 Pratt, Mary Louis, 39  
 Prince, Gerald, 14, 27, 28, 101, 104,  
 226n4, 247, 249, 256, 257  
 Propp, Vladimir, 209–210

*Index of Authors and Narratives* 271

- Proust, Marcel, *In Search of Lost Time*, 105
- Pushkin, Alexander, *Eugene Onegin*, 36, 216
- Pynchon, Thomas, 224  
*Crying of Lot 49*, *The*, 28  
*Gravity's Rainbow*, 72
- Queneau, Raymond, *Flight of Icarus*, 181
- Rabinowitz, Peter, 43, 104
- Rabkin, Eric, 71
- Racine, Jean, 179
- Rashomon* (Akira Kurosawa), 82, 83, 185, 200  
 Film adaptation (US), *The Outrage* (Martin Ritt), 200
- Rembrandt, *Balshazzar's Feast*, 7–8
- Richards, I. A., 70, 216
- Richardson, Brian, 12, 27, 40, 43, 59, 87, 181
- Richardson, Dorothy, 84
- Richardson, Samuel, *Pamela*, 117, 138
- Richter, David H., 71
- Ricoeur, Paul, 4, 116, 213
- Riefenstahl, Leni, *The Triumph of the Will*, 201
- Riffatere, Michael, 165
- Rimmon-Kenan, Shlomith, 2, 12, 87
- Robbe-Grillet, Alain  
*In the Labyrinth*, 28, 82, 176  
*La jalousie*, 88
- Robinson, Sally, 150
- Roma* (Alfonso Cuarón), 28
- Rorty, Richard, 116
- Rousseau, Jean-Jacques, *Confessions*, 117, 146, 147–148, 150
- Rowling, J. K., *Harry Potter and the Goblet of Fire*, 53
- Run, Lola, Run* (Tom Tykwer), 175
- Ryan, Marie-Laure, 13, 27, 30, 31, 33, 43, 104, 134, 154, 157, 158, 170, 181, 226n1, 232n10, 233n4, 233n10, 234n2, 248
- Saporta, Marc, *Composition no. 1*, 34
- Sartre, Jean-Paul, 22, 38, 142, 213  
*Nausea*, 22, 142, 143, 145, 165  
*What Is Literature?*, 165  
*Words, The*, 145, 165
- Saving Private Ryan* (Stephen Spielberg), 44, 144
- Schank, Roger, 53
- Schmid, Wolf, 27
- Scholes, Robert, 86
- Scodel, Ruth, 223
- Scopes, John T., 200
- Scott, Sir Walter, *Waverley*, 166
- Searle, John R., 154, 155
- Seinfeld, 44
- Sellers, Peter, 135
- Shakespeare, William, 24, 118, 144  
*Antony and Cleopatra*, 125–126  
*Hamlet*, 61, 213  
*Henry V* (Film adaptations by Laurence Olivier and Kenneth Branagh), 135, 243  
*King Lear*, 21, 70, 138  
 Film adaptations by Akira Kurosawa, Peter Brooks, and Jean-Luc Godard, 135  
 Stage adaptation by Nahum Tate, 65  
*Macbeth*, 28, 113–114, 138, 162, 194  
 Film adaptations by Akira Kurosawa and Orson Wells, 135  
*Much Ado about Nothing*, 119  
*Richard III*, 144, 153, 157  
*Romeo and Juliet*, 119, 126  
*Troilus and Cressida*, 119  
*Twelfth Night*, 31, 119
- Shaw, George Bernard, 213
- Shelley Mary, *Frankenstein*, 30, 44  
 Film adaptation (James Whale), 23
- Shen, Dan, 18
- Shepard, Sam, 63
- Shields, Reverend Robert, 147
- Shklovsky, Viktor, 41–42, 247
- Sliding Doors* (Peter Howitt), 181
- Small, David, *Stitches*, 134

272 *Index of Authors and Narratives*

- Smith, Barbara Herrnstein, 12, 59  
 Smollett Tobias, *Humphrey Clinker*, 138  
 Sondheim, Stephen, *Into the Woods*, 182  
 Sophocles, 210  
   *Antigone*, 223  
   *Oedipus at Colonus*, 205, 206, 210, 213, 215, 220, 223  
   *Oedipus the King*, 17, 138, 205, 206, 213, 214–215, 223  
 Soyinka, Wole, *Death and the King's Horseman*, 28  
 Stanzel, Franz, 86  
*Star Wars* (George Lucas, et al), 85  
 Steinbeck, John, *Of Mice and Men*  
   Film adaptation, (Lewis Millstone, Gary Sinise), 120  
 Stendhal, Marie-Henri *Red and the Black, The*, 104  
 Stephen, Leslie, 137  
 Sternberg, Meir, 25, 26, 104, 230n7, 258  
 Sterne, Laurence, *Life and Opinions of Tristram Shandy*, 28, 42, 121, 138, 146–147, 177  
 Stewart, Garrett, 18  
*Stranger than Fiction* (Marc Forster), 182  
 Sukenick, Ronald, 207  
 Sutherland, John, 104  
 Syngé, J. M., *Playboy of the Western World*, 213  
  
 Teresa, Saint, *The Life of Saint Teresa of Avila by Herself*, 150  
 Thomas, D. M., *Eating Pavlova*, 158  
 Thomas, Danny, 223  
 Thompson, Kristin, 181  
 Thon, Jan-Noel, 134  
*Thousand and One Nights*, A, 29, 30  
*Titanic* (James Cameron), 44  
 Tolstoy, Leo, 141, 144  
   *Anna Karenina*, 20, 216  
   *War and Peace*, 53, 158, 166  
 Torgovnick, Mariana, 71  
 Traver, Robert, *Anatomy of a Murder*  
   Film adaptation (Otto Preminger), 199  
 Trollope, Anthony, 72, 216, 234n3, 258  
   *Eustace Diamonds, The*, 72  
 Truffaut, François, 92  
   *Jules et Jim*, 88  
 Twain, Mark, 148  
*Twelve Angry Men*  
   (Sidney Lumet), 199  
  
*Ultima Online*, 37  
  
*Vanishing, The* (George Sluizer), 65, 67, 68  
   Remake (US), *The Vanishing* (George Sluizer), 65, 68  
 Vervaeck, Bart, 27  
 Virgil, *Aeneid*, 47  
  
 Wagner, Richard, *Die Walküre*, 128, 256  
 Walsh, Richard, 59, 74, 164  
*War of the Gods*, 47  
 Warhol, Andy, 17  
 Warhol, Robyn, 150  
 Waugh, Evelyn, *The Loved One*  
   Film adaptation (Tony Richardson), 133, 135  
 Webster, John, *The Duchess of Malfi*, 138  
 Weeks, Robert P., 199  
 Welty, Eudora, “Why I Live at the P.O.”, 60  
 Wertsch, James V., 59  
 Wharton, Edith  
   *Ethan Frome*, 44  
   *House of Mirth, The*, 213  
 White, Hayden, 10, 50, 59, 141, 161–162, 165, 245, 259  
 Whitehead, Colson, *The Intuitionist*, 224  
 Whitmore, Jeffrey, *Bedtime Story*, 62  
 Wilde, Oscar, *The Picture of Dorian Gray*, 32  
 Wilder, Thornton, *Our Town*, 85  
 Williams, Nigel, *Star Power*, 87

*Index of Authors and Narratives* 273

- |  |  |
|--|--|
| Williams, Tennessee, <i>Streetcar<br/>Named Desire</i> , A, 134  | Wright, Richard<br><i>Black Boy</i> , 46–47<br><i>Native Son</i> , 60  |
| Williams, William Carlos,<br>“This is Just to Say”, 89   | Wyeth, Andrew, <i>Dr. Syn</i> , 8–9  |
| Woolf, Virginia, 76, 84, 115, 152<br><i>Jacob’s Room</i> , 28<br><i>Mrs. Dalloway</i> , 85<br><i>To the Lighthouse</i> , 85, 105 | Zetterberg Gjerlevsen, Simona, 164<br>Zimmermann, Bernhard, 223<br>Zola, Émile, <i>Thérèse Raquin</i> , 138<br>Zunshine, Lisa, 87, 181 |
| Wordsworth, William, <i>The Prelude</i> , 36<br><i>World of Warcraft</i> , 37, 248   |  |