Glossary of narratological terms

* Asterisked words cross-reference to other entries of this glossary.

Anachrony According to Genette, this is the temporal reordering of elements of the plot on the *discourse level in relation to their chronological order on the *story level. *Analepses (flashbacks) and *prolepses (flashforwards) are categorized as anachronies. See Chapter 4.

Analepsis According to Genette, the insertion of an account of previous events in the reporting of subsequent ones: in other words, a flashback to earlier stages of the story. Analepses are often found in connection with remembered events or with the introduction of new characters, whose history and experiences before this point have to be told. Modernist and postmodernist novels make use of analepsis in order to disrupt the chronological and teleological structure of the narrative.

Authorial narrative situation In Stanzel's model, one of his three prototypical narrative situations. Example: Henry Fielding's *Tom Jones*. In this narrative situation, there is an external perspective – a narrator reports on a fictional world which s/he is not part of. This narrator has an overview of the entire fictional world, tells the story from on high, as it were, in full knowledge of the outcome of the complications that exist on the plot level, and has access to the thoughts and minds of the characters whenever s/he wishes. This is why the authorial narrator is often referred to as 'omniscient' or godlike. In Genette's model, the equivalent term is that of an *extradiegetic *heterodiegetic narrator making use of zero *focalization.

Autodiegetic *Homodiegetic narrative in which the first-person narrator is the main protagonist. An autobiography is an autodiegetic narrative.

Consciousness, representation of The consciousness of characters may be rendered linguistically in a wide variety of ways. A formal distinction is made between *psycho-narration, *free indirect thought, *interior monologue and *stream of consciousness (which usually consists of a mixture of these forms). The standard work on the representation of consciousness is Dorrit Cohn's *Transparent Minds* (1978).

Consciousness, stream of The simulation of associative mental processes in the representation of consciousness using *interior monologue, *free indirect thought and *psycho-narration. Stream of consciousness is *not* a *formal* category but characterizes a type of consciousness and/or a manner of depicting the mind of a character. The focus is on the evocation of associative leaps and on providing the illusion that what is being represented is consciousness in flux. Outstanding

examples are to be found in the works of Dorothy Richardson, Virginia Woolf and James Joyce (*Ulysses*).

Deictic centre According to Bühler (1934), the *origo* or reference point from which the speaker positions his discourse in time, space, social role or personal identity. Speaker A on the ground floor refers to himself as *I*, to the spot on the ceiling as *up* or *above*, to the book he holds as *this book* and to his telephone interlocutor (B) on the third floor as *you up there*. Speaker B in response will herself be *I* and address Speaker A as *you*, the spot on the ceiling will now be *down below*, and Speaker B will be holding *that book*. The deictic centre is the I-here-and-now of the speaker. In fiction it may be transferred to the I-here-and-now of a protagonist, a case of Bühler's *Deixis am Phantasma* or 'imaginary deixis'.

Deixis A linguistic category that consists of referring words, for example *now*, *this*, *that*, *here*, *up*, *there*, *behind* and many others. According to Bühler (1934), these words posit the existence of a centre of reference, an *origo*, that is located in the here and now of the speaker. *The house up there* is *up there* from the speaker's point of view. Verbs may also have deictic force, especially in English (*come*, *bring*) and in Japanese: in these languages a different word or prefix often has to be selected depending on the location of the speaker or on his/her social status. In narrative texts, deictics like *now* or *here* play an important role as markers of narrative perspective and voice. The deictic centre may be shifted from the speaker (narrator) to one of the characters. In *free indirect discourse and in *figural narrative, we read a character's thoughts and perceptions through his/her eyes, as it were, an effect which is achieved by the use of deictics relating to the character's deictic centre.

Diegesis vs. mimesis (1) Traditionally, this oppositional pair is used to characterize the difference between *telling and *showing, particularly in the discussion of the representation of speech and thought. Thus, for instance, speech report is more diegetic than *free indirect discourse (or the latter is more mimetic than speech report or indirect speech). *Interior monologue and direct speech are the most mimetic. The terms *mimesis* and *diegesis* are used in this way by Plato in Book III of the *Republic* (392D–394D) when he says the narrator of the Homeric epics speaks 'in his own voice' (diegesis), or lets the characters speak (mimesis). Narrative therefore mixes diegesis and mimesis. Lyric poetry has only the poet's voice and is exclusively diegetic; drama has the characters speak and is exclusively mimetic. Plato sees pure diegesis as the only legitimate mode and condemns dramatists and epic poets for their theatrical bent (the imitation of the speech of characters as mimesis). Aristotle, on the other hand, in his *Poetics*, sees all literature as mimesis or representation – his chosen example is actually drama. Poetic mimesis includes diegesis as a subcategory as in the diegesis (narrative discourse) of the poet in Homer's *Iliad*. (2) In Genette's terminology, *diégèse* ('diegesis') refers to the plot or story level of the narrative. This term is also used in film studies in reference to the story level (*histoire*).

Diegetic According to Genette, referring to the story level. The term can also, by analogy with the meaning of *diegesis (1), mean 'belonging to the narrator' as in the expression 'diegetic comment' (i.e. comment made by the narrator).

Discourse See narrative discourse.

Duration A subcategory of the category of *tense (Fr. *temps*) in Genette's model. It covers the relationship of *narrating time to *story time (G. Müller 1948). Genette,

Lämmert and others make a distinction between ellipsis (events are not related at all), summary (events are covered only briefly), simultaneous narration (iso-chrony, e.g. in dialogue), stretch (slow motion as in film) and pause (no events on the plot level, comment or discussion on the part of the narrator – the *narrative discourse continues but there is no corresponding action on the story level).

Embodied self A notion introduced by Stanzel in order to describe a *narrator on the level of communication (*extradiegetic level), who is described as more than a speaker: the narrator sits, writes, eats, speaks to his housekeeper, and so on. The term is used for authorial narrators who are personalized. A first-person narrator by implication is always an embodied self. As there is no narrator in *figural narrative, there cannot be a narrator's embodied self either.

Emic/etic openings After Harweg (1968), who borrows the terms from Kenneth Pike (*emic* vs. *etic* as in *phonemic* vs. *phonetic*), a distinction made between texts that start by introducing and explaining everything the reader needs to know (emic opening) and texts that do not provide such explanations but rather pretend that the reader is already familiar with what is referred to. Consequently, emic text beginnings make use of indefinite articles when they introduce people and places ('*a* tall man', '*a* small town'), whereas texts with etic beginnings feature definite articles ('*the* man', '*the* little town'). Stanzel identifies an etic opening as being typical of the *figural narrative situation.

Experiencing self In first-person narrative we distinguish between the function of the self as protagonist (experiencing self) and that of the (usually) retrospective narrator as the *narrating self. In many modern and postmodern texts, the experiencing self predominates. When the narrating self is suppressed or missing altogether, such first-person narratives are figural, according to Stanzel: the reflector mode predominates; the experiencing self is the *reflector figure.

Extradiegetic See narrative levels.

Fable, fabula See story.

Figural narrative situation According to Stanzel, a prototypical form of the novel in which the action is filtered through the consciousness of one (or more) characters. Figural narrative only came to the fore at the end of the nineteenth century and evolved into one of the main forms of the modernist novel (Dorothy Richardson, Virginia Woolf, James Joyce, Katherine Mansfield). Stanzel's term 'figural narra-tive situation' represents the fictional world as quasi im-mediate (see *mediacy), with the reader not being told things (*teller mode) but being shown them (*telling vs. showing), seeing them – as it were – unfold before his/her very eyes. The *reflector figure, through whose consciousness the fictional world is portrayed, offers a limited view on the fictional world (figural narrative is often discussed under the heading of *limited perspective*). Figural narrative corresponds to heterodiegetic narrative with internal focalization in Genette.

First-person narrative A form of narrative in which the hero/ine (or one of the protagonists) is the narrator. Equivalent to Genette's *homodiegesis. In cases where the narrator and the hero/heroine are identical, the first-person narrative is *autodiegetic, according to Genette: the main protagonist tells his/her own story. If the narrator is only a minor character, watching the hero's/heroine's deeds from afar and trying to interpret them, we are dealing with a *peripheral first-person narrator* (Stanzel 1979/84). We generally distinguish between the *I* as narrator (or narrating self) and the *I* as protagonist (or experiencing self). It can be assumed

that first-person narrators are both inherently limited in their *perspective and potentially untrustworthy: they have an agenda when telling their stories, which could come into conflict with a true representation of what happened. For example, such a narrator will seek to justify his/her own behaviour or attitudes. In contrast, the *heterodiegetic narrator (third-person narrator) is trustworthy almost by definition – his/her account of the fictional world is a given, a seemingly objective depiction of the story world. Some first-person narrators are not only subjective, naive or at the mercy of their own feelings (fallible), they also expose themselves as *unreliable; their portrayal of events is obviously prejudiced, exaggerated or ideologically and morally suspect, biased or 'deviant'. Such *fallibility* (Chatman 1990) is located at one end of a scale ranging from the potential and unacknowledged bias of the first-person narrator to his/her extreme unreliability at the other end of this scale.

Focalization A central constitutive element of the *discourse level in narrative. Introduced by Genette in order to draw a more precise distinction between the terms *perspective* and *point of view*. In Genette's model, focalization is concerned with 'Who sees?' However, issues of visual representation (for example, the description of various scenarios) are often mixed up with the question of access to characters' minds. Genette's *external focalization* describes a view on the characters and the fictional world from the outside, whereas protagonists' inner lives remain a mystery to us. His *internal focalization* represents a view of the fictional world through the eyes of a character, in other words, a view from within. *Zero focalization* is equivalent to the perspective of an authorial narrator. For Genette, this is an unlimited (non-focalized) view, which combines external and internal perspectives, since an authorial narrator may also see things through the eyes of a protagonist. Mieke Bal (1985/1997) supplemented Genette's account by adding a second distinction between *focalizer* and *focalized*. In the case of Genette's external focalization, Bal contends, the focalizer is located on the extradiegetic level and focuses only on visible focalized objects. With internal focalization, on the other hand, the focalizer is on the diegetic level (in one of the protagonists) and can 'see' his/her own thoughts (i.e. perceive invisible focalized objects), but cannot perceive the mind content of other characters (i.e. perceives only visible focalized objects outside him/herself). Only in the case of authorial narrative do we find both visible and invisible (thoughts, feelings) focalized objects; here the focalizer is located on the extradiegetic level. Further important models are mentioned under *perspective below. More recently, Jahn (1999) and Nieragden (2002) have put forward significant new proposals for models of focalization. See also Herman/Vervaeck (2004).

Focalizer According to Mieke Bal, the person from whose perspective focalization is carried out. In the figural narrative situation, for example, the reflector focalizes his/her surroundings and him/herself. In authorial narrative, the narrator-focalizer focalizes visible and invisible focalized objects (persons and the consciousness of these people).

Frame (1) A term borrowed from the cognitive sciences and referring to a prototypical scenario (*frame, schema*). For example, the word *house* conjures up a frame and makes it possible to use the definite article to refer to further elements of this frame such as the window or the door. Within a particular frame, certain sequences of action can be activated as *scripts*: for instance, the restaurant script, with

constituent parts such as the waiter or the menu, which are stored in the brain as standard components of 'eating out'. (2) Secondly, the term frame also refers more specifically to the framing of a narrative text. (For an account of framing in connection with works of art in general, see Wolf 1999, 2000, 2006.) In verbal literature the major representative examples are frame stories, that is to say narrative texts such as Joseph Conrad's *Heart of Darkness*, in which the main story (Kurtz in the jungle) is embedded in a frame narrative (Marlow tells his friends Kurtz's story while they are on a boat on the Thames). See Chapter 4 on different types of frame stories (introductory, terminal, interpolated).

Free indirect discourse (free indirect speech, free indirect thought) German: *erlebte Rede*. A form of speech and thought representation which is characterized by the freedom of its syntax and the presence of deictic and expressive elements reflecting the perspective of the original speaker or of the consciousness being portrayed. In contrast to regular indirect speech, free indirect discourse is syntactically 'free' in that it does not occupy the position of the complement of a verb of speaking or perceiving (*He said that . . ., She wondered whether . . .*) but as a main clause in its own right (*Had she observed him at all?* or *Tomorrow was Christmas*). Free indirect discourse also incorporates politeness markers (*Sir*), deictics (*now*), and evaluative or expressive phrases and sentences that are rarely found in indirect discourse but are typical of direct speech: *bother!*; *that sneak*; *mama*; *God rest his soul*. On the other hand, free indirect discourse is a non-direct, transposed or oblique form of speech representation since the tenses and pronouns shift to fit in with the surrounding narrative discourse. Thus, we find that, in the prototypical case of a third-person narrative in the past tense, the sequence of tenses is observed as prescribed for indirect speech: 'Henry strode along the road. *What, it was five o'clock already? He had to hurry. Sonja was due to arrive at seven.*'

Free indirect perception Description of the perceptions of a character in a novel, the dominant syntax being that of *free indirect discourse, detailing what the protagonist is seeing. Example: 'Henry looked out of the window. *The meadows stretched down to the river, where a few swans were undulating, their elegant necks held aloft in the breeze.*' The word 'elegant' expresses Henry's feelings; the whole sentence may be seen as a rendering of his visual impressions.

Frequency A subcategory introduced by Genette, of the utmost importance in connection with Proust's *À la recherche du temps perdu*. What happens once on the story level can be told once in the narrative discourse (*singulative narration*); what happens once can be told several times (*repetitive narration*); or what happens several times can be told once (*iterative narration*).

Heterodiegetic According to Genette, a narrative is heterodiegetic if the narrator is not a protagonist or, as Stanzel puts it, the spheres of existence of narrator and characters are non-identical. Traditionally, heterodiegesis is equated with third-person narrative, but this form is only the most common example of it. Some *you*-narratives as well as *they*-narratives and *one*-narratives are also hetero-diegetic.

Homodiegetic Equivalent to first-person narrative. According to Genette, a narrative is homodiegetic if the narrator is the same person as (*homo*) a protagonist on the story level (*diegesis*). If the first-person narrator is the main protagonist, Genette calls this *autodiegesis. *We*-narratives in which the self is a member of a group but features on his/her own as narrator are partially autodiegetic. In conversational

narrative there can also be plural homo- or autodiegesis, for example when a couple tell of their joint adventures.

Implied author Introduced by Booth (1961) as that instance which guarantees the correct reading of a text when an *unreliable narrator proposes a world view different from the intended meaning of the text; hence the repository of the text's moral stance. The implied author is balanced in models of narrative communication by the figure of the *implied reader (Iser 1972, Chatman 1978). Nünning (1989) replaces the implied author by the 'meaning of the work as a whole' at the communicative level N3. Nünning (1997a) puts forward a heavy critique of Booth's term, but somewhat tones down this criticism in Nünning (2005).

Implied reader Term originally coined by Wolfgang Iser (*impliziter Leser*, 1972) to denote the (ideal) reader role projected by a text. Iser introduced the term in the context of his reader response criticism and focused on the 'social and historical norms' and the 'literary effects and responses' of fiction from Bunyan to Beckett (1974: xi). In narratology the implied reader remains a fairly shadowy counterpart to the *implied author. See also Rabinowitz (1977) on authorial audiences (*reader) and the distinction between real and implied readers and *narratees (Chapter 4).

Indirect discourse (indirect speech) Way of representing speech or utterances by using syntactically dependent clauses. The pronouns and tenses may have to be aligned with the referential and temporal frame of the narrative, depending on the introductory verb phrase: 'Frederick *told* us he *had* already *been* to see the exhibition.' In German there is a shift into the subjunctive. The use of the subjunctive also allows for indirect speech in German with no introductory verb phrase, where indirectness is already signalled by the subjunctive mode. Some languages do not have temporal shifts in indirect discourse, or only employ shifting irregularly. This is true of many medieval instances of indirect speech as well as of present-day Russian and Japanese. (See Fludernik 1993a.)

Interior monologue A form of representation of *consciousness: the representation of the mental processes of a character in direct speech (sentences with finite verbs in the present tense and referring to the person whose monologue it is in the first person. 'Frank reached the house. *For heaven's sake, where's <u>my</u> key?*') First used by Leo Tolstoy and Arthur Schnitzler and then by Dorothy Richardson, Virginia Woolf and James Joyce. Interior monologue can be found in single sentences (James Joyce's *Ulysses*, in the Bloom chapters) or as longer stretches of text (Penelope chapter in *Ulysses*). If the interior monologue makes extensive use of association, it is classified as *stream of consciousness. In such cases, it simulates the way the character's mind works.

Intradiegetic See narrative levels.

Isochrony See duration.

Mediacy (Ger. *Mittelbarkeit*) Central defining characteristic of narrative, proposed by Stanzel (1955, 1979/1984). In contrast to the representation of the fictional world in drama, in which the actions of the protagonists are shown in an unmediated fashion (in other words, the spectators see the actors before them, without any mediating instance), in narrative there is mediation by the narrator or the narrative discourse. This can be mimetic as the result of there being a teller or chronicler (*teller mode) or it can be focused through the consciousness of one of the

characters in the novel (*reflector mode). The latter means that an impression of immediacy is created, but the representation is not really unmediated. Fludernik (1996) extends mediacy to the prototypical scenarios of consciousness-related cognitive perception – *telling* schema; *viewing* or *witness* schema; *experiencing* schema; *reflecting* schema (1996: 43–52).

Metafiction(al) A narrative strategy or a comment on the part of the narrator is metafictional if it explicitly or implicitly draws attention to the fictionality (fictitiousness or arbitrariness) of the story and the narrative discourse. *Frames and embedded stories (**mise-en-abyme*) are implicit metafictional strategies; comments by the narrator to the effect that s/he could have written the story differently are explicitly metafictional. The term 'metafiction' is sometimes used to refer to particularly metafictional postmodern texts, for example those known as *surfiction*, where the main protagonist is an author and reports on the difficulties he has with composing the story we are reading.

Metalepsis Genette's term for the transgression of boundaries between narrative levels. We can distinguish between ontological and discursive metalepsis (Ryan 2005). In the case of ontological metalepsis, the narrator is physically present on the story level (for example, the heterodiegetic narrator enters the fictional world and marries the heroine), or else a protagonist intrudes on the level of the narrator and performs actions there (for example, the characters visit their 'maker' and try to assassinate him). In the case of discursive or rhetorical metelepsis, the narrator imagines him/herself, or the reader, to be present in the world of the protagonists or, conversely, the narrator imagines the characters existing, as it were, in his/her world, without this having any impact on the plot. For instance, the narrator invites the reader to enter the house of the heroine, or says he wants to shake hands with the hero. This was a very common technique in the Victorian novel, in which the reader is frequently called upon to accompany the narrator into the drawing room and to observe the protagonists directly. See recent work in Fludernik (2003), Pier/Schaeffer (2005) and Wolf (2005).

Metanarrative Used to describe comments made by the narrator about the story, whether about making it up, formulating it in words or the ways of telling it. Metanarrative comments by the narrator can both foster and destroy the illusion of narrative mimesis. They are often metafictional. See Nünning (2001, 2004) and Fludernik (2003b).

Mimesis See diegesis.

Mise-en-abyme/mise en abîme A concept taken from art theory, referring to the inset–frame structure. A *frame and its inset can be called a mise-en-abyme structure if the framed element shows points of similarity to the frame. In narrative, one can speak of mise-en-abyme if an embedded story shares plot elements, structural features or themes with the main story and thus makes it possible to correlate plot and subplot. In Charles Maturin's *Melmoth the Wanderer* (1820), an evil monk tells the fugitive Alonzo de Monçada that he allowed two lovers, who sinned against his order, to starve to death in a dungeon. This embedded story leads the reader to suspect that the monk will also betray Monçada – a suspicion which proves to be justified. The standard work on mise-en-abyme is by Dällenbach (1977).

Mode (1) According to Genette, the way in which *focalization is treated, defined in the category of voice as 'Who sees?' (mode) vs. 'Who speaks?' (voice). (2) In

Stanzel's model, mode (Ger. *Modus*) refers to the distinction between **teller mode* and **reflector mode*, that is to say between the presentation of the story through the narrative act of a narrator and the presentation through the consciousness of a *reflector or Jamesian centre of consciousness.

Narratee (Fr. *narrataire*, Ger. *Leserfigur*) In contrast to the *reader (real or implied), a persona traceable in the narrative text through the use of address pronouns, imperatives and other markers of addresseehood. A diegetic or intradiegetic narratee is a character in the fictional world to whom another character tells a story; an extradiegetic narratee is a reader persona exhorted, harangued or hailed by the narrator as, for example, the 'madam' asked to shut the door in Sterne's *Tristram Shandy*.

Narrating time vs. story time (Germ. *Erzählzeit* vs. *erzählte Zeit*) A distinction introduced by Günther Müller (1948) between the time spent in the act of narrating (in minutes or pages) and the time represented on the story level (in days, months and years). Relates to the speed or *duration of narrative.

Narration, narrative act The telling of a story by a narrator, who may address a narratee. The narrative act, which corresponds to Genette's level of *narration*, forms the communicative framework of the narrative. According to Nünning (2001), this narrative act is often portrayed in such a lively manner that it constitutes a 'secondary mimesis' of the act of narration: the narrational process itself and the figure of the narrator seem to be part of a second fictional world, that of the narrator as s/he tells the story.

Narrative See narrativity.

Narrative discourse In contrast to the narrational level, the narrative discourse is to be found at the level of the printed text or the spoken words of a narrative. These are the end product or signified of the narrator's discourse, that is to say of the narrational process or act of narration. In the filmic or dramatic media, the corresponding narrative discourse refers to the sequence of sounds and images making up the film, or to the performance of a play. The narrative discourse has a double role as the *product* of the act of narration and as the *result* of temporal and focalizational rearrangements of the *story and *plot. In the first instance, the narrative discourse functions as the signified of the narrative act, the utterance; in the second, it operates as the surface level accommodating the transformations from the narrative deep structure. The story is in turn the signified of the narrative discourse (Genette).

Narrative levels Distinction between various levels of narrative which is of ontological relevance. A basic distinction is made between *story and *discourse. The story is what the narrative discourse refers to. Genette calls the story level **diegetic* and the narrational level *extradiegetic*. The authorial narrator is located on the extradiegetic level whereas his/her protagonists live in the fictional world, on the diegetic level. If storytelling occurs within the narrative, as is the case when, for example, one character recounts something to another, this happens on what is called the *intradiegetic* level. The interpolated story is located one level below this, on the so-called *hypodiegetic* level. (See Chapter 4.)

Narrative report The discourse uttered by a narrator, or the narrative text, in so far as it refers to states or events in the story world.

Narrativity That which makes a text (in the widest sense) a narrative. Definitions of narrativity provide criteria for distinguishing between narrative and non-narrative

texts (Fludernik 1996, Pier/Landa 2008). Gerald Prince (1982) and Hayden White (1978) use the term in different meanings. Prince distinguishes between *narrativehood* (i.e. criteria for defining what is, or is not, a narrative) and *narrativity* (degree of narrativity on a scale from the least to the most). White equates narrativity with the constructednesss of narrative, arguing that historical narratives share narrativity with fictional texts. Traditionally, narrativity is defined in terms of plot, the minimal definition being: the presence of at least two actions or events in chronological order which stand in some kind of relation to one another. Consistency of protagonists (the characters cannot change from one sentence to the next), the anthropomorphic quality of protagonists (speaking animals may be characters in a narrative but mute, immovable objects may not) and the foregrounding of the motives and intentions, goals and desires of the characters are other criteria that are often mentioned. Furthermore, protagonists must be locatable at a specific point on the space-time continuum (Prince 1982: 148–61). Fludernik (1996) includes plot in the schema of knowledge of the world that humans have. Plot is therefore treated as a subcategory of experientiality, which she posits to be the defining criterion of narrativity. The most recent contributions are in Pier/Landa (2008).

Narratology   Term coined by Todorov (1969). The academic study of narrative. Classic models of narratology adopt a structuralist approach and take up and develop further the ideas of Barthes, Bremond, Greimas or Genette. Since approximately 1980, the term narratology has also been used interchangeably with the more general terms narrative research, narrative theory and even narrative studies.

Narrator   In spoken narrative, the narrator is the person who utters the words of the story. In stories that are written down, in other words in written texts, we use the term narrator to refer to both *first-person (*homodiegetic) narrators and third-person (*heterodiegetic) narrators. Homodiegetic narrators are located on the extradiegetic level but are also characters in the story. Intradiegetic narrators are part of the fictional world: the text reproduces the situation of the conversational narrator at the story level. Heterodiegetic narrators that foreground their role as narrator function as the producer of the narrative text. They may even simulate the behaviour of a conversational narrator by using colloquial linguistic formulae. Signals for a heterodiegetic narrator are the use of the first-person singular pronoun (*I*), direct addresses to a narratee, the use of evaluative expressions (*the poor fisherman*, *the odious fellow*) and of expressive words and phrases such as *To be sure* or *By God!* as well as of metanarrative comments (*Now, let us see what has been happening to poor Henry*). Several narratologists assume that all narratives have a narrator; there is a covert narrator even in texts where no such person is explicitly mentioned, since they take it as given that a narrative text has a communicative framework. Narrators can be found in film and drama in the shape of frame narrators (voice-over, stage manager or a character or characters as in Thornton Wilder's *Our Town*); some theorists (Chatman) assume that film has a cinematic narrator.

Order   Genette's term. Concerned with the temporal ordering of the events depicted in the narrative discourse as compared with their chronology on the story level. A discrepancy between chronology and temporal order in the discourse is known as *anachrony. Genette posits *analepsis (flashback) and *prolepsis (flashforward) as subcategories.

Person Category traditionally distinguishing first and third-person narrative. This category of Stanzel's (1984) corresponds to Genette's category of *voice. The notion of 'person' derives from the fact that the main focus is on the person of the narrator in relation to the story, and this in turn determines the choice of personal pronouns used. In first-person narrative, the narrator uses the personal pronoun *I* to refer to the main protagonist in the story, who happens to be himself; in third-person narrative the hero or heroine is/are referred to using third-person pronouns i.e. *he*, *she* or *they* if there are multiple heroes. Stanzel (1979/1984) reformulates the category of person by making a distinction between the identity and non-identity of the realms of existence of narrator and protagonist (i.e. between the world of the narrator and the fictional world). Genette, by developing the terms *homodiegesis and *heterodiegesis, avoids the confusing reference to personal pronouns. Fludernik (1993b) suggests replacing Genette's homo/heterodiegesis (first- vs third-person narrative) with a distinction between *homo-communicative* and *hetero-communicative* narration, which would make it possible to incorporate *we*-narrative and *you*-narrative into the overall framework.

Perspective A synonym of the English term *point of view* (Lubbock). Originally used to describe the different kinds of access readers have to the consciousness of a novel's protagonists. (See *focalization.) In addition to the traditional visual (point of view) and psychological perspective (representation of consciousness), Uspensky (1973) and Lanser (1981) devised further subcategories, which take ideological and stylistic aspects into account. In Genette's model, these would be dealt with under the category of the narrator. In Stanzel's model, the oppositional pair *external* vs. *internal perspective* in fact characterizes a perspective continuum. Stanzel's external and internal perspective can be perceived of as locating point of view either on the intradiegetic level or on the extradiegetic level ('view from outside', 'view from within') as in Jean Pouillon's terms *vision sur* and *vision avec* (Pouillon 1946).

Perspective structure In connection with drama, Manfred Pfister (1977) suggested that, when all the ideological perspectives in a play are taken together, either a clear 'message' can be discerned (closed perspective structure) or else the various points of view are irreconcilable and simply exist alongside one another (open perspective structure). This idea has been appropriated for narratology by Nünning/Nünning (2000) and been developed into a model of narrative multi-perspectivism in which the narrator's and characters' perspectives (here ideological perspectives) are arbitrated and aligned with one another.

Plot See story. Cf. also Chapter 4.

Point of view Another term for *perspective, mainly used in the English-speaking world. See also *focalization.

Prolepsis Genette's term for an account of events that have not yet taken place. In this way the chronological order of the story is disrupted, the later event being recounted before the earlier. See *order and *anachrony.

Psycho-narration Dorrit Cohn's term for thought report. Extensively discussed in Cohn (1978) and Palmer (2004).

Reader/Narratee Alongside the real (empirical) reader, narratology also distinguishes external and internal readers and implied readers. The external *narratee* is located at the level of the extradiegetic narrator: s/he is the person explicitly addressed by the narrator. The internal narratee is a character who is addressed as reader by

another character (e.g. in a letter). The *implied reader, correlating with the *implied author, is the ideal addressee invoked by a particular text: in the case of George Eliot or Goethe, for example, an educated person with a highly developed sense of moral values; or, with some feminist novels, a critical female; or with war stories, a cynical male; and so on. Rabinowitz (1977) calls implied readers the *authorial audience*, and the narrator's addressees narrative audience. Implied readers can also be specified, for example as regards gender (Lanser 1992).

Reflector (figure)   A character in the fiction through whose consciousness *focalization takes place on the discourse level. Henry James calls such a protagonist a *centre of consciousness*. Stephen Dedalus in James Joyce's *Portrait of the Artist as a Young Man* is a reflector. In Stanzel's model, reflectors are found in texts in which the reflector mode predominates. See also *figural narrative situation.

Reflector mode   In Stanzel's model the end of the mode axis which constitutes the *figural narrative situation. In reflector mode, mediacy is not generated by a narrator but through the consciousness of a reflector character, creating the illusion of immediacy.

Second-person narrative   In second-person narrative, by analogy with third-person narrative, the character who is referred to as *you* is the protagonist or hero/heroine of the story. The reader focuses on the story of 'you' just as, in third-person narrative, for example *Tom Jones*, we are concerned with a person who is referred to by the third-person pronoun *he* or *she* (for instance Tom Jones or Mrs Dalloway). *You*-narratives utilize address forms and pronouns for protagonist reference. Texts from a variety of languages encompass all possible forms of address. The hero may, for instance, be referred to by polite forms like *vous* in French or *Lei* in Italian. A special feature of second-person narrative is that it may combine with first-person narrative: the story may include a narrator-protagonist as well as a narratee-protagonist; the speaker-narrator addressing the 'you' and hero is then also a character of the fiction like the narratee; *I* and *you* are located both on the intra- and the extradiegetic level of the story. In this case, both *I* and *you* have an existence determined by the continuity between their present narrating/listening selves and their past experiencing selves – *I* and *you* lived in the fictional world when the action took place (experiencing self, experiencing you), and at the same time, they either narrate or are addressed on the communicative level (narrating self, *you* as narratee). The narrator can also be an authorial narrator, located only on the level of communication. In this case the you-protagonist shares two spheres of existence (as narratee and protagonist), but the narrator is not part of the story world. An example of this is Joyce Carol Oates's 'You'. Finally, there are texts without any communicative level (figural narrative) in which the you-protagonist functions as a reflector character. Examples of these are Joyce Carol Oates's 'In a Public Place' and Edna O'Brien's *A Pagan Place*.

Speech report   In fiction, the representation of the utterances of the protagonists in the narrative discourse, usually in a condensed and summary form, which may also be evaluative. In contrast to *free indirect discourse and indirect speech, which both preserve the propositional content (the message) of an utterance, speech report reduces a prior utterance to the fact of its articulation or gives the overall gist of the remarks. Example: *Mr March greeted the guests and bade them all welcome*. In Semino/Short (2004) called narrator's report of speech (NRS) or narrator's representation of speech acts (NRSA). In Genette: *discours narrativisé*.

Story Used with a number of different meanings. (1) Loosely, story is used in the sense of history: 'The real story behind this is . . .'. Story also refers to the events in the past. (2) In both narratology and in everyday usage, it can refer to what is told ('He told me a story'); in this sense it usually refers to the tale or the utterance. We have to distinguish between (3) story as motif and (4) story as plot, on the one hand, and between (1) story as what is told (motif and plot) and the narrative discourse as (2a) text or as (2b) narrative act, on the other. Genette calls the level of the story diegetic; the level of narration extradiegetic (see *narrative levels). The *plot is an elaborated version of the level of the motif (*fable*, *fabula*): it contains information concerning the reasons for and effects of the actions depicted (cf. E. M. Forster's example: 'The king died and then the queen died of *grief*'). When we move from the story level to the level of narrative discourse, we find temporal reordering is common (*anachrony), and decisions are also made with regard to focalization and selection of details. There is no consensus among narratologists as to whether decisions regarding chronology are already manifest on the plot level or only on the level of narrative discourse. Wolf Schmid (2005) additionally introduces the term *Geschehen* (unordered events as they happen, story material) in a four-part distinction between *Geschehen*, *Geschichte* ('plot'), *Erzählung* ('narrative discourse') and *Präsentation der Erzählung* (medial and evaluative presentation of the story by the narrator or in a medium). The term *plot* is frequently used simply to refer to the sequence of events in a narrative without providing more information about whether the reference is to the fable or includes causal links or temporal reordering. In Chatman (1978) the distinction story vs. discourse becomes the essential defining characteristic of *narrativity.

Stream of consciousness See consciousness, stream of.

Teller mode Narratives that have a prominent narrator persona belong to the teller mode. Opposed to *reflector mode in Stanzel's typology.

Telling vs. showing Distinction introduced by Percy Lubbock. Contrasts narrative texts in which everything is presented by the narrator (*telling*) and those in which the use of dialogue (as in drama) provides the reader with something akin to immediate access to the events represented (*showing*). Stanzel's *teller vs. *reflector mode relies on Lubbock's distinction and extends it.

Tense This is one of Genette's main categories, which is subdivided into three further areas: *duration, *frequency and *order.

Third-person narrative See heterodiegetic.

Thought report The most common way of reporting thought, in which feelings, hopes, motives and other mental states and processes (especially non-verbal aspects of consciousness) are represented in the narrative discourse. Example: 'Mary was choking with fear. She could hardly breathe.' In Semino/Short (2004) narrator's report of thought (NRT) or narrator's representation of thought acts (NRTA).

Unreliability A first-person (*homodiegetic) narrator who shows him/herself to be untrustworthy in his/her narration is referred to as unreliable. The reason for the narrator's untrustworthiness is not usually to be found in deliberate falsification on his/her part (the first-person narrator lies) but rather in a distorted view of things. It may be the case that the narrator is too naive to be able to describe what happens in a satisfactory way; s/he may also have a world view or moral attitudes which the reader cannot condone. The term was coined by Booth (1961) and has been significantly modified by Nünning (1998, 2005) and Cohn (2000). There is

disagreement among researchers as to whether there is such a thing as an unreliable (or 'discordant' – Cohn) third-person (*heterodiegetic) narrator.

Voice   (Fr. *voix*; Ger. *Stimme*) One of Genette's three basic categories, the others being *tense and *mode. Defined as 'Who speaks?' ('*Qui parle?*'). Covers largely the same ground as Stanzel's category of person, that is to say the distinction between first- and third-person narrators, which Genette calls *homodiegetic (*autodiegetic) and *heterodiegetic narrators. This categorization has been complicated by the discovery of second-person narratives (singular and plural), *we*-narratives, *one*-narratives, texts with invented pronouns, and texts with undefined narrators. In his category of voice, Genette also includes what he calls the *distance* between the narrative discourse and the story. Distance characterizes the degrees of narratorial mediation in speech and thought representation (minimal distance in interior monologue, maximal distance in speech report).