

Contents

<i>Notes on Contributors</i>	x
<i>Acknowledgments</i>	xvii
Introduction: Tradition and Innovation in Contemporary Narrative Theory <i>James Phelan and Peter J. Rabinowitz</i>	1
Prologue	
1 Histories of Narrative Theory (I): A Genealogy of Early Developments <i>David Herman</i>	19
2 Histories of Narrative Theory (II): From Structuralism to the Present <i>Monika Fludernik</i>	36
3 Ghosts and Monsters: On the (Im)Possibility of Narrating the History of Narrative Theory <i>Brian McHale</i>	60
PART I <i>New Light on Stubborn Problems</i>	73
4 Resurrection of the Implied Author: Why Bother? <i>Wayne C. Booth</i>	75
5 Reconceptualizing Unreliable Narration: Synthesizing Cognitive and Rhetorical Approaches <i>Ansgar F. Nünning</i>	89

6	Authorial Rhetoric, Narratorial (Un)Reliability, Divergent Readings: Tolstoy's <i>Kreutzer Sonata</i> <i>Tamar Yacobi</i>	108
7	Henry James and "Focalization," or Why James Loves Gyp <i>J. Hillis Miller</i>	124
8	What Narratology and Stylistics Can Do for Each Other <i>Dan Shen</i>	136
9	The Pragmatics of Narrative Fictionality <i>Richard Walsh</i>	150
PART II <i>Revisions and Innovations</i>		165
10	Beyond the Poetics of Plot: Alternative Forms of Narrative Progression and the Multiple Trajectories of <i>Ulysses</i> <i>Brian Richardson</i>	167
11	They Shoot Tigers, Don't They?: Path and Counterpoint in <i>The Long Goodbye</i> <i>Peter J. Rabinowitz</i>	181
12	Spatial Poetics and Arundhati Roy's <i>The God of Small Things</i> <i>Susan Stanford Friedman</i>	192
13	The "I" of the Beholder: Equivocal Attachments and the Limits of Structuralist Narratology <i>Susan S. Lanser</i>	206
14	Neonarrative; or, How to Render the Unnarratable in Realist Fiction and Contemporary Film <i>Robyn R. Warhol</i>	220
15	Self-consciousness as a Narrative Feature and Force: Tellers vs. Informants in Generic Design <i>Meir Sternberg</i>	232
16	Effects of Sequence, Embedding, and Ekphrasis in Poe's "The Oval Portrait" <i>Emma Kafalenos</i>	253

17	<i>Mrs. Dalloway's Progeny: The Hours as Second-degree Narrative</i> <i>Seymour Chatman</i>	269
PART III <i>Narrative Form and its Relationship to History, Politics, and Ethics</i>		283
18	Genre, Repetition, Temporal Order: Some Aspects of Biblical Narratology <i>David H. Richter</i>	285
19	Why Won't Our Terms Stay Put? The Narrative Communication Diagram Scrutinized and Historicized <i>Harry E. Shaw</i>	299
20	Gender and History in Narrative Theory: The Problem of Retrospective Distance in <i>David Copperfield</i> and <i>Bleak House</i> <i>Alison Case</i>	312
21	Narrative Judgments and the Rhetorical Theory of Narrative: Ian McEwan's <i>Atonement</i> <i>James Phelan</i>	322
22	The Changing Faces of Mount Rushmore: Collective Portraiture and Participatory National Heritage <i>Alison Booth</i>	337
23	The Trouble with Autobiography: Cautionary Notes for Narrative Theorists <i>Sidonie Smith and Julia Watson</i>	356
24	On a Postcolonial Narratology <i>Gerald Prince</i>	372
25	Modernist Soundscapes and the Intelligent Ear: An Approach to Narrative Through Auditory Perception <i>Melba Cuddy-Keane</i>	382
26	In Two Voices, or: Whose Life/Death/Story Is It, Anyway? <i>Shlomith Rimmon-Kenan</i>	399
PART IV <i>Beyond Literary Narrative</i>		413
27	Narrative in and of the Law <i>Peter Brooks</i>	415

28	Second Nature, Cinematic Narrative, the Historical Subject, and <i>Russian Ark</i> <i>Alan Nadel</i>	427
29	Narrativizing the End: Death and Opera <i>Linda Hutcheon and Michael Hutcheon</i>	441
30	Music and/as Cine-Narrative or: <i>Ceci n'est pas un leitmotif</i> <i>Royal S. Brown</i>	451
31	Classical Instrumental Music and Narrative <i>Fred Everett Maus</i>	466
32	"I'm Spartacus!" <i>Catherine Gunther Kodat</i>	484
33	Shards of a History of Performance Art: Pollock and Namuth Through a Glass, Darkly <i>Peggy Phelan</i>	499
Epilogue		
34	Narrative and Digitality: Learning to Think With the Medium <i>Marie-Laure Ryan</i>	515
35	The Future of All Narrative Futures <i>H. Porter Abbott</i>	529
	<i>Glossary</i>	542
	<i>Index</i>	552