

Contents

<i>Preface</i>	xi
<i>Acknowledgements</i>	xv
Prologue in the wilderness	1
1 Towards a 'natural' narratology	12
1.1 <i>Linguistic concepts of the natural</i>	13
1.1.1 <i>Natural narrative</i>	13
1.1.2 <i>The linguistic theory of naturalness: from frames to prototypes</i>	17
1.2 <i>A redefinition of narrativity</i>	20
1.2.1 <i>History vs. experientiality</i>	20
1.2.2 <i>Narrativity</i>	26
1.2.3 <i>Narrativization</i>	31
1.2.4 <i>Realism and mimesis</i>	35
1.2.5 <i>Fictionality</i>	38
1.3 <i>Towards a 'natural' narratology</i>	43
2 Natural narrative and other oral modes	53
2.1 <i>Oral types of storytelling: a generic overview</i>	57
2.2 <i>Natural narrative: the creation of story meaning</i>	60
2.2.1 <i>The features of conversational storytelling: the experiential mode</i>	63
2.2.2 <i>Report, observational narrative and the vicarious mode</i>	71
2.2.3 <i>Institutionalized storytelling and the link with written narrative</i>	77
2.3 <i>Humorous and didactic short forms</i>	81
2.3.1 <i>The joke</i>	81
2.3.2 <i>Exemplum and/or anecdote</i>	85

3 From the oral to the written: narrative structure before the novel	92
3.1 <i>Middle English prose</i>	94
3.2 <i>Middle English verse narrative</i>	107
3.2.1 <i>Saints' legends</i>	107
3.2.2 <i>Romance</i>	115
3.3 <i>Renaissance prose and popular writing before Behn</i>	120
4 The realist paradigm: consciousness, mimesis and the reading of the 'real'	129
4.1 <i>Aphra Behn, or: from drama to fiction</i>	131
4.1.1 <i>The orientation: development of report structure</i>	131
4.1.2 <i>The narrative episode and the dramatic scene</i>	142
4.1.3 <i>The consciousness scene</i>	153
4.2 <i>The natural parameters of realism</i>	159
4.2.1 <i>Verisimilitude and effet de réel</i>	159
4.2.2 <i>Natural parameters</i>	163
4.2.3 <i>Authorial narrative, omniscience and reliability</i>	165
4.3 <i>The consciousness novel: the English novel from Behn to Woolf</i>	168
4.4 <i>The unimpassioned observer: neutral narrative</i>	172
5 Reflectorization and figuralization: the malleability of language	178
5.1 <i>Reflectorization</i>	179
5.1.1 <i>Original proposals</i>	179
5.1.2 <i>Lawrence and Weldon: a case study</i>	184
5.2 <i>The 'empty centre' or figuralization</i>	192
5.2.1 <i>Original proposals</i>	192
5.2.2 <i>Mansfield's 'At the Bay': another case study</i>	198
5.2.3 <i>Reflectorization and figuralization contrasted</i>	201
5.3 <i>Observers, narrators and reflectors</i>	207
5.3.1 <i>The anonymous witness position</i>	207
5.3.2 <i>Embodiment, skaz, unreliability: cognitive parameters reintroduced</i>	211
5.3.3 <i>Consonant reflectorization</i>	213
5.4 <i>Summary</i>	217
6 Virgin territories: the strategic expansion of deictic options	222
6.1 <i>The deictic centre extended: 'odd' personal pronouns and the presentation of consciousness</i>	223
6.1.1 <i>'Odd' pronouns: multiple subjects, impossible protagonists and invented pronominal morphology</i>	224
6.1.2 <i>Alternation</i>	236

6.2	<i>Person as a narratological category reconsidered</i>	244
6.3	<i>Tense and narration: undermining deixis as usual</i>	249
6.3.1	<i>The narrative present</i>	249
6.3.2	<i>'Odd' narrative tenses</i>	256
6.3.3	<i>Non-finite verb forms</i>	260
6.3.4	<i>Tense alternation</i>	262
6.4	<i>Deixis in action</i>	266
7	Games with tellers, telling and told	269
7.1	<i>Narratological postmodernisms</i>	271
7.2	<i>The narrativization of the teller: narration as reflective consciousness</i>	274
7.3	<i>The usurpation of telling by competing discourses</i>	278
7.4	<i>Reading a story where there is none: against the grain of the text</i>	288
7.5	<i>Hermetic writing: the deconstruction of the referential function of language. Where even the most intrepid reader fears to tread</i>	294
7.5.1	<i>Plenitude and multiplicity</i>	294
7.5.2	<i>Language disassembled into words</i>	299
7.6	<i>Narrative and poetry: the condition of writing as écriture</i>	304
8	Natural Narratology	311
8.1	<i>What is Natural Narratology? A theoretical outline</i>	312
8.1.1	<i>The historical side of things: narrativization and its limits</i>	315
8.1.2	<i>What is narrative? (Part one)</i>	318
8.1.3	<i>Degrees of narrativity, non-narrative texts and the question of historicity</i>	323
8.2	<i>Standard models reviewed: how to square the circle</i>	330
8.3	<i>Narratological categories and cognitive parameters</i>	333
8.3.1	<i>Story vs. discourse reconsidered</i>	333
8.3.2	<i>Tellers vs. reflectors, agents and readers: the dramatis personae of narratology</i>	337
8.3.3	<i>Throwing out the baby and preserving the bath water: typological categories reconceptualized</i>	341
8.4	<i>The medium of narrative: genre revisited (What is narrative? Part two)</i>	347
8.5	<i>The politics of narrative: feminism, postcolonialism and the discourse of authorial power</i>	358
8.5.1	<i>Écriture féminine and the place of narratology in feminist studies</i>	359
8.5.2	<i>Ideology and power</i>	366
8.6	<i>Pulling the threads together: finishing touches to the design of Natural Narratology</i>	371

In lieu of an epilogue	376
<i>Notes</i>	379
<i>References</i>	407
<i>Texts</i>	407
<i>Criticism</i>	418
<i>Author index</i>	443
<i>Subject index</i>	448