

CONTENTS

Preface	7
Introduction.	9
PART I: NARRATIVE TEXTS AS COMMUNICATION	
Chapter 1: Approaches to Literary Criticism	
1.1 Introductory	17
1.2 "Literary science": an illusion?	17
1.3 The intersubjective approach: the critic and his intuition	18
1.4 The work of literature as a cultural artifact.	19
1.5 Poetics and stylistics	21
1.6 Text linguistics	25
Chapter 2: The Written Text as Verbal Communication	
2.1 Introductory	28
2.2 Communication as a game.	29
2.3 Communicative acts and speech acts	31
2.4 Complex preconditions.	37
2.5 Complex preconditions in a literary text: a practical digression	43
2.6 Textuality and text	46
Chapter 3: Towards a Definition of the Literary Narrative Text	
3.1 Introductory	49
3.2 The situation of apparent non-participation	49
3.3 The literary text as a display text	57
3.4 The structural categories of narrative texts	60
Chapter 4: Communicative Levels in the Narrative Text	
4.1 Introductory	66
4.2 Evaluation as narrative freedom	66
4.3 Filtering and omniscience	69
4.4 Levels of communication in the narrative text.	73
Chapter 5: Narrative Texts and the Co-operative Principle	
5.1 Introductory	79
5.2 Grice's theory of meaning.	79
5.3 The infinite regress problem	83
5.4 The Co-operative Principle	84
5.5 Conversational implicature	86
5.6 Adapting the CP to narrative situations	89
5.7 Summary.	94
Chapter 6: Irony and the Narrative Text	
6.1 Introductory	96
6.2 A linguistic description of irony.	97
6.3 Irony as an aspect of speaker's meaning.	99
6.4 Irony in written fictional narratives.	101

6.5 Irony and sarcasm	103
6.6 Concluding remarks	106

PART II: COMMUNICATIVE CO-OPERATION IN A NARRATIVE TEXT

Chapter 1: *Hard Times* as a Written Fictional Display Text

1.1 Introductory	111
1.2 The serialized publication of <i>Hard Times</i> and its first readers	112
1.3 One novel, two narrative turns: the author's province and the narrator's province.	116
1.4 Narrative freedom in <i>Hard Times</i>	119

Chapter 2: The Narrator and his Fictive Reader

2.1 Introductory	123
2.2 The fictive reader as Gradgrind's opponent.	123
2.3 The fictive reader as Bounderby's opponent	125
2.4 The fictive reader as the anti-snob.	129
2.5 The fictive reader versus the naive reader	131
2.6 The fictive reader as a member of the middle classes.	132
2.7 The narrator's foil: the fictive reader.	134

Chapter 3: Binary Oppositions in the Thematic Structure of *Hard Times*

3.1 Introductory	137
3.2 Major binary systems in <i>Hard Times</i>	137
3.3 Disruptive elements	144
3.4 The philosophy of amusement	147
3.5 An alternative interpretation of the concept of "fancy"	151

Chapter 4: Narrative Unreliability in *Hard Times*

4.1 Introductory: the concept of "unreliability"	155
4.2 Harthouse's whelp or the narrator's whelp?	157
4.3 The narrator's treatment of Gradgrind.	160
4.4 The narrator's treatment of Stephen Blackpool's wife.	165
4.5 Stephen's dream: the author vs the narrator	169
4.6 The narrator and James Harthouse	175
4.7 Concluding remarks	180

Chapter 5: The Narrator and the Trade Union Problem

5.1 Introductory	183
5.2 The narrator and Slackbridge.	186
5.3 Meaningful unreliability in the Slackbridge scenes	189
5.4 Stephen Blackpool: the representative worker or the workers' representative?	193

Chapter 6: Final

6.1 Introductory	197
6.2 A communicative theory of narratology.	197
6.3 Labov's analysis of narrative structure	203
6.4 Narrative text types	209
6.5 <i>Hard Times</i> reinterpreted?.	211
6.6 Concluding remarks	215

Appendix: A Summary of <i>Hard Times</i>	217
--	-----

Bibliography	225
------------------------	-----

Index	233
-----------------	-----