

CONTENTS

Preface	XI—XII
-------------------	--------

PART ONE

I. THEORIES OF THE FIRST-PERSON NOVEL AND OF NARRATIVE TECHNIQUE	3—32
--	------

1. *What Is A First-Person Novel?*

Definitions (3—4) — The “I” of the omniscient author in *Vanity Fair* (5—7) — The “I” of the narrator in *Doktor Faustus* (7) — The fictitious and the non-fictitious “I” ’s: borderline cases (8—9) — The distinguishing characteristic of the first-person novel: the author hidden behind the narrator (9) — The narrator and the reader’s willing suspension of disbelief (9—11)

2. *The Question Of The Point Of View*

What is the point of view? Anglo-Saxon definitions (11—14) — External and internal point of view (14—15) — Outside observation and internal analysis (15—16) — German definitions (16—19) — French definitions (19—22) — Novelists and scholars (22)

Where is the point of view? The point of view scale and the gradually withdrawing of the author (21—24) — Norman Friedman’s scale and study (24—27) — My own scale (27) — Points of view, epic and drama (28—29) — Summary of the place and rôle of the author (29—30)

3. *The First-Person Novel And Its Tenses: Fiction Or Non-Fiction*

Käte Hamburger’s theories (30—32)

II. THE AUTHOR AND HIS NOVEL	33—81
--	-------

How Is The First-Person Novel Narrated? (33—57)

1. *The Epic Situation*

The epic situation (33—34) — Oral epic situation, the frame-story and the Chinese box device (34—35) — Written epic situation: place in time and space (35—38)

2. *The Memoir Novel*

The “complete” biography (38—42) — Sections and episodes (42—43)

3. *The Diary Novel*

Diary novel and epistolary novel (43—44) — The common type (44—45) — The diary novel and the epic situation (45—46)

4. *The Epistolary Novel*

Epistolary novel and *Briefwechselroman* (46—48) — Survey of the epistolary novel (48—49) — Repetition and double point of view (49—51) — The pattern of of the correspondents (51—53) — Epistolary novels with late epic situation (53—54) — Letters and diary as sources (54—55)

5. *Mixed Forms*

Mixed forms (55—57)

Who Narrates The First-Person Novel? (58—81)

1. *The Narrator — The Main Character*

The narrator as the main character (58—59) — The limited first-person point of view (59—60) — Problems of self-characterization (60—61)

2. *The Narrator — A Secondary Character*

The narrator as a secondary character (61—62) — Affinities with both first-person and third-person form (62—63) — Double characterization (63)

3. *Primary And Secondary Narrators. Chinese Box And Frame-Narrative*

Primary and secondary narrators (63—64) — The Chinese box device: two extreme examples (64—66) — Frame-narrative: types and narrators (66—68)

4. *The Editor*

The author as the editor (68—69) — The fictitious editor (69—72) — Rousseau as editor: authenticity and mystification (72—76) — The function of the editor (76—77) — The editor fiction and its affinity with anonymity and pseudonyms (77—81)

III. THE NARRATOR AND HIS NARRATIVE 83—143

1. *Who Is The Narrator?*

The narrator's act of introduction: a pronoun is made flesh. Information from the title-page (83) — The narrator's presentation in the memoir novel (84—85) — Special problems of introduction in the diary novel and the epistolary novel (85—88) — Non-human narrators (89)

2. *Why Does The Narrator Narrate?*

The narrator's intention. Motivation in the frame-story (90) — The edifying intention in the picaresque novel (91—92) — The motivation as a part of the illusion of authenticity (92—94) — The narrator's narrative qualifications (94—95)

3. *When Does The Narrator Narrate?*

The narrating and the experiencing "I": the narrative distance (95—97) — The convention of the perfect memory (97—98) — Short narrative distance and interior monologue (98—100) — Stream of consciousness and the modern first-person novel (100—101) — The two poles of the narrative distance (101—102) — Narrating and experiencing "I" in *Simplicissimus* (103—104) — The epic situation and the narrative distance divided into parts. The writing of the novel "drawn into" the novel (104—106) — The preterite form in third-person novels and first-person novels exemplified by *Der grüne Heinrich* (107—110) — The time-obsessed narrators: Tristram Shandy (110—113) and Marcel (113—117)

4. *What Does The Narrator Narrate?*

Direct and indirect information: ways of characterization (117—119) — A narrator characterized by his way

of giving information that he is not aware of (119—123) — “Das Nichtwissen des Erzählers”: part of the plot and means of characterization (123—124) — The narrator’s information and the reader’s interpretation (124—126) — The author’s intention: the narrator part of a satire or a satirizing observer (126—128) — Leutnant Gustl: the narrator’s reflections and the author’s satire (129—131)

5. *How Does The Narrator Narrate?*

The narrator’s observations on his narrative technique: his apostrophizing of the reader and declarations of thrustworthiness (132—135) — The narrator’s intrusion (135) — Author and reader in the medieval epic (135—136) — Narrator and reader in *Fiammetta* (136—138) — The reader employed as a partner in dialectic (138—142) — The uncovering of the narrative mechanism (142—143) — The constancy of the verifying devices (143)

PART TWO

IV. DER ABENTEUERLICHE SIMPLICISSIMUS . . . 147—176

Introduction

Publishing history — The question of the *Continuatio* — Contents (147—149)

1. *The Editorial Frame*

The question of the “Beschluss”: authenticity and mystification (149—151) — Jean Cornelissen’s report (152—153)

2. *The Narrator*

The epic situation (153—154) — The narrator’s intention (154—155) — The narrator’s technical observations and verifying technique (155—159) — Secondary narrators (159—161) — The narrator on the art of narrating (161—163)

3. *The Satire*

Direct and indirect satire (163—165)

4. *The Main Character*

The experiencing and the narrating "I" (165—166) —
The double point of view (167—168) — Simplicissimus'
development — intellectual and moral (168—172)
— *Simplicissimus* and the *Entwicklungsroman* (172—
175) — The narrator and the author (175—176)

V. CLARISSA 177—235

Introduction

The epistolary novel. *Pamela* and *Clarissa*. Contents
(177—178)

1. *The Author And His Narrators*

Distribution of letters and points of view in *Pamela*
and *Clarissa* (178—181)

2. *The Editor*

The editor's function in *Pamela* (181—188) — The
editor's function in *Clarissa* (188—197)

3. *The Narrators*

Why do the narrators write? (197—200) — The ex-
change of letters part of the action (200—202) — The
epic situation and instantaneous description (202—
207) — The copying and summarizing technique in
Pamela (207—210) — Quotation and commentary in
Clarissa (210—212) — Double exposure in *Clarissa*:
the same scene presented from different points of
view (212—220) — *Clarissa* characterized by herself
and others (220—224) — Lovelace — character and
narrator (224—229)

4. *The Author On His Novel*

Comments in the Postscript (229—233)

5. *Conclusion*

Richardson's narrative technique — a summary (233 —
235)

VI. DER GRÜNE HEINRICH 237—275

Introduction

The two versions (237)

1. *The First-Person Version And Its Narrator*

Contents (237—239) — The epic situation and the narrator's intention (239—241) — Time and the narrative distance (241—243) — The narrator about himself (243—246) — The narrator's indirect and unconscious characterization (246—248) — Secondary narrators and narratives, documents, sources and verifications (248—252) — The narrator's aesthetic and literary ambitions (252—254)

2. *The Narrator And The Author*

Parallels, dreams and symbols — the narrator's experience and the author's construction (254—258)

3. *The Third-Person Version And Its Author*

The omniscient author and the shifts of point of view (259—262) — Composition and differences from the first-person version (262—263)

4. *Comparison Of The Two Versions*

Keller on the problem of re-writing (264) — Exemplification: the scene at the vicarage (265—266), the scene in the vault (266—271), the farewell scene (270—271) — Other observations on the re-writing (271—274) — Conclusion (274—275)

VII. THE ALEXANDRIA QUARTET 277—308

Introduction

The modern first-person novel (277) — Durrell's tetralogy (277—278)

1. *Contents And The Main Story*

Justine (279) — *Balthazar* (279—280) — *Mountolive* (280—281) — *Clea* (281—282)

2. *The Narrator, His Work And His Information*

The epic situation in *Justine* (282—284) — The epic situation in *Balthazar* (284—287) — Information from the author in *Mountolive* (287—288) — The epic situation in *Clea* (288—289) — The narrator as author (289—290)

3. *The Narrator And Character*

The narrator characterized by himself and Pursewarden (291—293) — Time and the narrator (293—295) — Revelations and explanations (295—298) — The narrator and his narrative (298—299)

4. *The Author And His Novels*

The author and his novelists (299) — Durrell's notes on time and theory of the novel (299—303) — Pursewarden's theories (303—304) — Pursewarden, Proust and Durrell (304—306)

5. *Conclusion*

Conclusion and summary (306—308)

Appendix

The First-Person Novel: A Historical Survey . . .	311—319
Notes	320—359
Bibliography	360—369
Index	370—379