


Stephanie Frink

Emotion, Empathy, and Self-Narration
in British Novels since the 1990s

 Wissenschaftlicher Verlag Trier

Contents

PART I: CONCEPTUALIZING THE NEXUS BETWEEN NARRATIVE AND EMOTION

1.	Introduction: Where Stories and Emotions Meet.....	1
1.1	The Emotional Turn in Literary Studies.....	3
1.2	Subject Matter and Objectives: The Affective Potential of Stories.....	8
1.3	State of Research: Current Trends in Affective Narratology.....	13
1.4	Method, Text Corpus, and Outline of Chapters.....	18
2.	Narrative as an Affective Instrument: Establishing a Theoretical Framework for the Analysis of Emotions in Relation to Stories and Storytelling.....	23
2.1	‘This Thing Called Emotion’: Paving the Way for a Narrative Approach to Emotions and Empathy.....	23
2.1.1	Features of Emotion: What Emotions Are and Why They Matter.....	24
2.1.2	‘Feeling With’: Empathy in Contemporary Psychology and Neuroscience.....	29
2.1.3	Emotion Schemes, Scripts, and Plots.....	34
2.2	The Narrative Structure or Narrativity of Emotions.....	39
2.2.1	Storying Emotions: Reconceptualizing Emotion from a Narratological Perspective.....	41
2.2.2	Identity Formation as a Symphony of Memory, Emotion, and Narration.....	49
2.2.3	Narration as Emotional Performance and Interaction.....	57
2.2.4	Empathically Understanding Others through Narration, or Narrative as a Route to Empathy.....	60
2.3	The Emotionality of Narratives: Forms and Functions of Affective Storytelling.....	64
2.3.1	Emotions as Basic Story Constituents.....	65
2.3.2	Towards a Typology of Literary Emotion Portrayals: Ways of Representing and Analyzing Affective Dynamics in Fictional Self-Narratives.....	69
2.3.3	A Brief Look beyond Fictional Feelings: Readers’ Emotions as a Key to Story Comprehension.....	83

PART II: REPRESENTING AND EVOKING EMOTIONS IN FICTION –
AN AFFECTIVE-NARRATOLOGICAL READING OF BRITISH FIRST-PERSON NOVELS
AT THE TURN OF THE 21ST CENTURY

3.	Self-Narrators between the Immersion in and Suppression of Feelings: Enacting Emotions in the Dialogue between Past and Present Selves	91
3.1	Remembering as an Affective Practice: Emotionalized Space and Spatialized Emotions in Guy Burt’s <i>The Dandelion Clock</i> (1999)	93
3.1.1	At the Intersection of Emotion, Memory, and Space	94
3.1.2	A Place for Feeling: Embodying Emotions in and through Space	102
3.1.3	Ambiguous Feelings, Shared Story Space, and Empathic Narration ...	105
3.1.4	The Embodiment of Emotions – Affective Spaces and a Restored Past	109
3.2	The Complex Interaction between Past and Present (Emotions) in John Banville’s <i>The Sea</i> (2005): Feelings as Stabilizers of and Threats to Memory	112
3.2.1	A Conglomerate of Feelings: Narrating Tides of Grief and Crisis	113
3.2.2	The Representation of Time and Focalization as Means of Performing Feelings in Narrative	116
3.2.3	“You’re not the only one who is suffering”: Narrative Solipsism and the Failure of Empathy	124
3.2.4	The Performativity of Emotions – Enacted Feelings and the Limits of Narrative as an Affective Tool	129
3.3	Comparative Conclusion: Relived Emotions and Readers’ Empathic Simulation of Feelings	132
4.	The Troubled Relationship between Reason and Feeling: Negotiating Approaches to Emotions	137
4.1	Challenging the Rationalization of Feelings in Ian McEwan’s <i>Enduring Love</i> (1997): “The rationalist cracks at last!”	139
4.1.1	Untold Emotions: The Difficulty of “hammering the unspeakable into forms of words”	140
4.1.2	A Reliable Assessment of Emotions? Oscillating between Logical Argument and Emotional Involvement	147
4.1.3	Different Ways of Feeling and Problems in Empathic Understanding ...	152
4.1.4	The Constructivity of Emotions and the Dialectical Synthesis of Feeling and Cognition	160

4.2	Disciplinary and Gendered Perspectives on Emotion in David Lodge's <i>Thinks...</i> (2001): Rational Men and Emotional Women	163
4.2.1	Performing Gender, Enacting Feelings: The Male Cognitive Scientist versus the Female Novelist	165
4.2.2	(Seemingly) Opposing Views on and Strategies for Narrating Emotions	172
4.2.3	The Theorization of an Elusive Concept – Emotion “is a puzzler”	180
4.3	Comparative Conclusion: Represented Feelings and Readers' Knowledge about the Interplay between Reason and Emotion	183
5.	Feelings, Selves, and Narratives in Interaction: Disentangling Interpersonal Emotion Dynamics in Multi-Narrator Novels	186
5.1	Affiliative Emotions: Establishing a Community of Feeling in Nick Hornby's <i>A Long Way Down</i> (2005)	189
5.1.1	Emotional Crises and Their Narratives	191
5.1.2	Empathy and Ingroup Dynamics: Achieving ‘Moments of Shared Understanding’ through Storytelling	200
5.1.3	The Relationality of Emotions – Common Experience and Its Unifying Power	207
5.2	Conflicting Emotions: Shifting Emotional Relationships within the Love Triangle of Julian Barnes's <i>Talking It Over</i> (1991) and <i>Love, etc</i> (2000)	210
5.2.1	“Put yourself in my <i>pantoufles</i> ”: Narrative as an Interactional Activity and Emotional Practice	212
5.2.2	Feeling Conflicts and Problematic Love: Managing Emotions	220
5.2.3	The Fragility of Emotions – Connection and Separation through Feelings	231
5.3	Comparative Conclusion: Relating (through) Emotions and Readers' Empathic Perspective-Taking	234
6.	Conclusion and Directions for Future Emotion-Focused Research	239
7.	References	247
7.1	Primary Literature	247
7.2	Secondary Literature	247