

CONTENTS

SERIES EDITOR'S PREFACE	IX
ACKNOWLEDGEMENTS	X
1 In the beginning: the end	1
Story, plot and narrative	4
Sequence	7
Space	12
Time	16
Phylogeny and ontogeny	21
2 Early narrative	29
Narrative and history	30
Orality, literacy and narrative	32
Universality and narrative	33
Narrative and identity	37
Hellenic and Hebraic foundations	41
Hybridity and the Western tradition	51
A voyage to the self	53
3 The rise and rise of the novel	56
Mimesis	57
Aristotelian mimesis	61
Imitation, quotation and identity	63
Epic, identity and the mixed mode	67
Questioning the voice in the Middle Ages	70
The low form of the romance and the rise of the novel	74
The triple rise thesis and beyond	77
Instruction, telling and narrative mode	81
4 Realist representation	88
Secretaries to the nineteenth century	89
Battles over realism	91

<i>Middlemarch</i> and 'classic realism'	94
Omniscient narration	100
Realism and the voices of narrative	104
Narrative with dirt under its fingernails	107
5 Beyond realism	117
Identity and the analysis of <i>Heart of Darkness</i>	119
Imperialism and repression	123
Imperialism and sexuality	127
Narrative, imperialism and the conflict of Western identity	132
The reader and the narrative	134
Narrative levels	138
6 Modernism and the cinema	146
Writing in light	153
The cinema and modernism	163
Just another 'realism'?	167
7 Postmodernism	171
'Meta' levels	174
History	179
The decline of the 'grand narrative'	183
New technologies	189
8 In the end: the beginning	201
Narrative in cyberspace	202
Reading narrative	205
Diversity and genres	209
Closure, verisimilitude and the narrative sign	215
The future of the narrative sign	223
GLOSSARY	229
BIBLIOGRAPHY	246
INDEX	261