Contents

	Acknowledgments	ix
	Note	xi
ONE	What Is Narrative?	1
	The Traditional Understanding of Narrative	2
	The Nature of Narrative Revisited	9
	A New Approach to Narrative Analysis	21
TWO	The Song . . . of Roland?	28
	The Following-Pattern	29
	Symmetry	38
	Integration	42
	Polarity Adjustment	48
THREE	Dual-Focus Narrative	55
	Beginnings	57
	Principles of Opposition	67
	Replacement Operations and Polarity Adjustment	78
	Endings	84
	The Dual-Focus System	90
FOUR	Hester's Speculation	99
	The Centrality of the Margins	100
	Speculation	106
	The Triumph of Individual Conscience	110
FIVE	Single-Focus Narrative	119
	The Birth of Desire	120
	Models and Motives	134

Twice-Told Tales 154
Modes of Identification 170
The Single-Focus System 188

SIX Pieter Bruegel, or the Space of Multiplicity 191
The Hole in the Center 199
Thematic Resolution 221
The Tilted Plane 230

SEVEN Multiple-Focus Narrative 241
Illegitimate Narration 243
Carnivalization 247
Multiplicity as Critique 254
How Did We Get Here from There? 262
Hem-Naming 266
Intentional Accidents 276
The Reader as Alchemist 284
The Multiple-Focus System 288

EIGHT Theoretical Conclusion 291
Mapping 291
Narrative Transformations 297
The Transformational Matrix 305
The Typological Matrix 311

NINE Practical Conclusion 315
Textual Analysis 315
Literary and Film History 320
Social Organization 327
Religion 334
Political Life 337
Imaging the World 338

References 341
Index 357