

Contents

Preface — VII

- 1 Introduction: Narrator and Figure — 1**
 - 1.1 Figurally Colored Narration: Initial Definition — 1
 - 1.2 An Example: Anton Čexov, “Rothschild’s Violin” — 2
 - 1.3 Demarcation from Related Devices — 5
 - 1.4 The Naturalness of FCN — 9
 - 1.5 FCN in the Torah and in Homer — 13

- 2 Figurally Colored Narration: Terms and Definitions — 16**
 - 2.1 Terminological Clarification — 16
 - 2.1.1 Patterns of the Explicit Representation of Consciousness — 16
 - 2.1.2 Brian McHale’s Scale of Speech Reproduction — 17
 - 2.1.3 Dorrit Cohn’s Triad of Modes for Rendering Consciousness — 19
 - 2.1.4 Alan Palmer’s Triad of Rendering Mind — 19
 - 2.2 Leo Spitzer: “Contagion” — 20
 - 2.3 Mixail Baxtin: “Anticipated and Disseminated Reported Speech” — 22
 - 2.4 Natal’ja Koževnikova: “Improper Authorial Narration” — 24
 - 2.5 Elena Padučeva: “Quotation” — 28
 - 2.6 German Slavic Studies: “Improper Narration” and “Free Indirect Narration” — 29
 - 2.7 Hugh Kenner, Susan Swartzlander, and Lucy Ferriss: “Uncle Charles Principle” — 31
 - 2.8 Franz Stanzel: “Reflectorization of the Teller-Character” — 35
 - 2.9 Monika Fludernik: “Reflectorization” and “Figuralization” — 38
 - 2.10 Mieke Bal and Irene de Jong: “Embedded Focalization” — 40

- 3 Figurally Colored Narration as Text Interference — 42**
 - 3.1 The Structure of Text Interference — 42
 - 3.2 Types of FCN: Contagion and Reproduction — 47
 - 3.3 How Many Voices? — 49
 - 3.4 FCN within FID — 53
 - 3.5 Misunderstood Text Interference (Jenninger’s Allegedly Scandalous Speech) — 54

4	Functions and Areas of Application — 58
4.1	Introducing a Story — 58
4.1.1	Anton Čexov, “The Bride” — 58
4.1.2	Saul Bellow, “Looking for Mr Green” — 63
4.2	Concluding a Story: Anton Čexov, “The Student” — 64
4.3	Flashbacks — 66
4.3.1	Jurij Trifonov, <i>The Long Goodbye</i> — 66
4.3.2	Katherine Mansfield, “The Daughters of the Late Colonel” — 68
4.3.3	Dieter Wellershoff, “The Normal Life” — 69
4.4	Characterizing Figures: Ernest Hemingway, “Up in Michigan” — 71
4.5	Characterizing a Collective — 73
4.5.1	Charles Dickens, <i>Little Dorrit</i> — 73
4.5.2	Jane Austen, <i>Emma</i> — 74
4.5.3	Thomas Mann, “Tristan” — 76
4.5.4	Fëdor Dostoevskij, “A Nasty Anecdote” — 78
4.5.5	Ernest Hemingway, “Up in Michigan” — 80
4.6	Characterizing a Milieu through Colloquialisms — 81
4.6.1	Boris Pil’njak, <i>The Naked Year</i> — 82
4.6.2	Lev Tolstoj, “The Forged Coupon” — 83
4.7	Satirical Description — 83
4.7.1	Fëdor Dostoevskij, “A Nasty Anecdote” — 83
4.7.2	Fëdor Dostoevskij, <i>Crime and Punishment</i> — 87
4.8	Empathetic Description — 89
4.8.1	Fay Weldon, “Weekend” — 89
4.8.2	No FCN in Children’s Literature — 91
4.9	Feigning a Motivation: Fëdor Dostoevskij, <i>The Eternal Husband</i> — 92
4.10	Parodying a Character — 96
4.10.1	Fëdor Dostoevskij, <i>The Double</i> — 96
4.10.2	Thomas Mann, “Tristan” — 101
4.11	Creating an Illusory Reality — 103
4.11.1	Fëdor Dostoevskij, <i>The Double</i> — 104
4.11.2	Katherine Mansfield, “The Daughters of the Late Colonel” — 108
4.12	Presenting Dreams as Reality — 108
4.12.1	Aleksandr Puškin, “The Coffinmaker” — 108
4.12.2	Fëdor Dostoevskij, <i>Crime and Punishment</i> — 113

4.13	Triggering a Mood: Shirley Jackson, “The Lottery” —	119
4.14	Foreshadowing: William Faulkner, “Elly” —	120
5	Limiting and Uncertain Cases —	124
5.1	Figural Coloring without a Figure —	124
5.1.1	Katherine Mansfield, “At the Bay” —	124
5.1.2	Virginia Woolf, <i>The Waves</i> —	125
5.1.3	Guzel’ Jaxina, <i>My Children</i> —	128
5.2	Character or Narrator? —	129
5.2.1	Johann Wolfgang Goethe, <i>Novella</i> —	130
5.2.2	Otto Ludwig, <i>Between Sky and Earth</i> —	131
5.3	FCN Subsumed by FID: Thomas Mann, “A Weary Hour” —	133
5.4	Diegetic Narrators: Fëdor Dostoevskij, <i>The Adolescent</i> —	134
6	Summary and Conclusions —	143
6.1	Definition —	143
6.2	Approaches —	144
6.3	FCN as Text Interference —	147
6.4	Functions and Areas of Application —	148
6.5	Limiting Cases —	149
7	Works Cited —	153
	Literary Sources —	153
	Criticism —	155
8	Index of Authors and Works —	161