

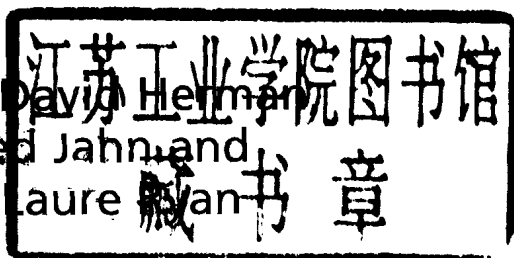
Routledge
Encyclopedia of
Narrative Theory

Edited by
David Herman,
Manfred Jahn and
Marie-Laure Ryan



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How to use this book

The following system for cross-referencing was used: in the body of each entry, asterisks (*) mark words or phrases constituting titles of other entries to be found in the volume; when needed, additional entry titles are indicated by means of parenthetical 'see X' pointers. The 'see also' cross-references listed at the end of entries are meant to direct the reader to further relevant items in the Encyclopedia.

There are also a number of short-definition entries that, while providing a brief sketch of terms and concepts (e.g., 'homodiegetic narration', 'secondary orality', 'sjuzhet'), are mainly intended to supplement the volume's index by pointing readers to more substantial treatments of these items elsewhere in the Encyclopedia. Thus, whereas the thumbnail definitions contain cross-references to longer entries, they are not themselves cross-referenced.

Introduction

The past several decades have seen an explosion of interest in narrative, with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts. The ‘narrative turn’ gained impetus from the development of structuralist theories of narrative in France in the mid to late 1960s. Tzvetan Todorov coined the term ‘la narratologie’ in 1969 to designate what he and other Francophone structuralists (e.g., Roland Barthes, Claude Bremond, Gérard Genette, and A. J. Greimas) conceived of as a science of narrative modelled after the ‘pilot-science’ of Saussure’s structural linguistics. Noting that narratives can be presented in a wide variety of formats, media, and genres, structuralists such as Barthes argued explicitly for a cross-disciplinary approach to the analysis of stories – an approach in which stories can be viewed as supporting a variety of cognitive and communicative activities, from spontaneous conversations and courtroom testimony to visual art, dance, and virtually hundreds of mythic and literary traditions.

Only after the heyday of structuralism, however, did Barthes’s call for an interdisciplinary approach to narrative begin to be answered. As accounts of what happened to particular people in particular circumstances and with specific consequences, stories have come to be viewed as a basic human strategy for coming to terms with time, process, and change – a strategy that contrasts with, but is in no way inferior to, ‘scientific’ modes of explanation that characterise phenomena as instances of general covering laws. A cognitive schema and discourse type manifested in both literary and non-literary forms of expression, narrative now falls within the purview of many social-scientific, humanistic, and other disciplines, ranging from sociolinguistics, discourse analysis, communication studies, literary theory, and philosophy, to cognitive and social psychology, ethnography, sociology, media studies, Artificial Intelligence, and the study of organisations, medicine, jurisprudence, and history.

The result has been an exponential growth of research and teaching activity centring around narrative. International in scope, this activity has also spawned interdisciplinary book series (e.g., *Studies in Narrative*, published by John Benjamins, *Theory and Interpretation of Narrative*, published by the Ohio State University Press, *Narratologia*, published by Walter de Gruyter, and *Frontiers of Narrative*, published by the University of Nebraska Press). Scholarship in the field has given rise, as well, to a number of internationally recognised journals in which articles about narrative figure importantly (e.g., *Image (&) Narrative*, *Journal of Narrative Theory*, *Language and Literature*, *Narrative*, *Narrative Inquiry*, *New Literary History*, *Poetics*, *Poetics Today*, and *Style*). Another manifestation of cross-disciplinary interest in narrative is Columbia University’s Program in Narrative Medicine (<http://www.narrativemedicine.org/>), inaugurated in 1996. Participants in this program, which aims ‘to fortify medicine with ways of

knowing about singular persons available through a study of humanities, especially literary studies and creative writing', have published their work in the journal *Literature and Medicine*, among other venues.

Equally symptomatic is a spate of recent conferences exploring the potential of narrative to bridge disciplines by fostering dialogue about concerns shared by diverse fields of inquiry. For example, the symposium on 'Narrative Intelligence' sponsored in November, 1999, by the American Association of Artificial Intelligence assembled computer scientists, designers of computer games, philosophers, linguists, and theorists of literary narrative. Likewise, a U.S. conference on 'Contemporary Narrative Theory: The State of the Field', held at Ohio State University in October, 2003, brought together a wide range of perspectives on (the study of) stories. So did the two interdisciplinary conferences on 'Narrative Matters' sponsored by St. Thomas University and the University of New Brunswick in Canada in 2002 and 2004; these conferences were explicitly designed to bridge humanistic and social-scientific approaches to narrative inquiry. Other venues testifying to the emergence of interdisciplinary narrative theory as an international focus of interest include the annual conferences organised by the Society for the Study of Narrative Literature (<http://www.narrativesociety.org>); the colloquia sponsored by the Narratology Research Group at the University of Hamburg in 2002 and 2003, dedicated to 'What is Narratology?' and 'Narratology beyond Literary Criticism', respectively (<http://www.narratology.net>); recent symposia associated with the Center for Narratological Studies based at the University of Southern Denmark (<http://www.humaniora.sdu.dk/narratologi/index.html>), along with similar initiatives sponsored by the Centre for Narrative Research at the University of East London (<http://www.uel.ac.uk/cnr/forthcom.htm>); a colloquium on 'The Revival of Narrative' held in 2004 at the University of Århus in Denmark and designed for scholars and students in the field of business and management; and the 2004 interdisciplinary symposium on 'The Travelling Concept of Narrative' held at the University of Helsinki. And this list is by no means exhaustive.

However, the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars, teachers, and students to have access to a comprehensive reference resource – one that cuts across disciplinary specialisations to provide information about the core concepts, categories, distinctions, and technical nomenclatures that have grown up around the study of narrative in all of its guises. The present volume aims to be just this kind of universal reference tool, providing a comprehensive resource for students and researchers in the many disciplines drawing on concepts of storytelling and using methods of narrative analysis. Thus, while providing ample coverage of structuralist models and of the frameworks developed for the study of literary narratives, beyond this the Encyclopedia seeks to give a broad overview of paradigms for analysing stories across a variety of media and genres – from film, television, opera, and digital environments, to gossip, sports broadcasts, comics and graphic novels, and obituaries, to mention only a few.

Structure and organisation of the volume

The entries contained in the volume cover the history of the field, key terms and concepts developed by theorists of narrative, various schools and approaches, important debates, and a wide range of disciplinary contexts in which narrative figures prominently. The emphasis of the encyclopedia is on ideas, and there are consequently no entries devoted to individual theorists, but the volume's detailed index will enable readers to trace important contributions by ancient as well as recent and contemporary scholars of narrative.

The main body of the Encyclopedia is made up of five types of entries, arranged in a standard A–Z format: 3000 word mini-essays devoted to major topics, concepts, and approaches; 1000 word entries devoted to important concepts and forms of narrative; 500 and 200 word entries devoted to particular genres, technical terms, and key ideas; and thumbnail definitions providing a quick sketch of such notions as 'autodiegetic narration' and 'narrating-I' and supplying cross-references to entries where more substantial discussions of those ideas may be found. Entries include cross-references to other items in the volume and a list of suggestions for further reading, enhancing the pedagogical value of the Encyclopedia for students and making it possible for advanced researchers to turn directly to state-of-the-art scholarship on a given topic.

The Encyclopedia also features three navigational aids included as front matter. One is an A–Z listing of all the entries in the volume; the list is coded to indicate the length of each entry (**bold type** for 3,000 and 1,000 word entries, normal type for 500 and 200 word entries, *italics* for thumbnail definitions). Placed after the A–Z list is a thematically organised reader's guide. Grouping the entries into three broad categories – 'key terms and concepts', 'approaches and disciplinary orientations', and 'genres, media, and regional forms' – the guide is meant to chart several paths that readers might take through the Encyclopedia. (Newcomers to the field, in particular, may wish to consult the guide before using the volume.) Note that many of the entries could be assigned to more than one of the categories included in the guide. However, though they may be provisional and partly overlapping, the guide's categories do afford at least a rough-and-ready heuristic that readers can use to orient themselves as they make their way through the volume. Finally, a list of contributors follows the reader's guide. This list provides an inventory of all the entries contributed by each author.

List of entries

In the following list, **bolded titles** denote long entries (1,000 to 3,000 words), while normal titles denote short entries (200 to 500 words). *Italicised titles* denote thumbnail definitions.

actant	authentication
action theory	author
adaptation	<i>authorial narrative situation</i>
address	autobiography
<i>addresser and addressee</i>	<i>autodiegetic narration</i>
adolescent narrative	autofiction
advertisements	<i>backstory</i>
African narrative	ballad
agency	Biblical narrative
allegory	Bildungsroman
alteration	biography
alterity	biological foundations of narrative
<i>anachrony</i>	blog (weblog)
<i>analepsis</i>	catachresis
ancient theories of narrative (non-Western)	catharsis
ancient theories of narrative (Western)	causality
anecdote	character
animated film	Chicago School, the
annals	children's stories (narratives written for children)
anti-narrative	children's storytelling
apology	Chinese narrative
archetypal patterns	chronicle
architext	chronotope
Artificial Intelligence and narrative	cinéroman
atomic and molecular narratives	closure
<i>attributive discourse</i>	codes for reading
audience	cognitive narratology
Australian Aboriginal narrative	<i>coincidence</i>

comics and graphic novel
 coming-out story
 commentary
communication in narrative
communication studies and narrative
 composite novel
computational approaches to narrative
computer games and narrative
concretisation
 confessional narrative
 conflict
Constance School
 contextualism (in historiography)
conversational storytelling
 counterfactual history
courtroom narrative
cultural studies approaches to narrative
 cyberpunk fiction
dance and narrative
deconstructive approaches to narrative
 defamiliarisation
deixis
 denarration
 description
 desire
detective fiction
 dialogism
 dialogue in the novel
 diary
 didactic narrative
 diegesis
digital narrative
discourse analysis (Foucault)
discourse analysis (linguistics)
 disnarrated, the
 distance
drama and narrative
dramatic irony
 dramatic monologue
 dramatic situations
 dream narrative
 dual-voice hypothesis
 dystopian fiction
eco-narratives
écriture féminine
education and narrative
 ekphrasis
embedding
 emic and etic
emotion and narrative
 emplotment
 encyclopedic novel

epic
 epiphany
episode
 epistolary novel
 ergodic literature
ethical turn
ethnographic approaches to narrative
events and event-types
evolution of narrative forms
 existent
experiencing-I
 experientiality
 exposition
extradiegetic narrator
 fable
fabula
 fairy tale
 family chronicle
 fantastic, the
fantasy
feminist narratology
fiction, theories of
 Figura (Auerbach)
figural narration
film narrative
first-person narration
focalization
folklore
 folktale
 foregrounding
formalism
frame theory
framed narrative
 free indirect discourse
frequency
 Freytag's triangle
 function (Jakobson)
 function (Propp)
 gapping
 gaze
gender studies
 genealogy
 genre fiction
genre theory in film studies
genre theory in narrative studies
 gesture
 gossip
 Gothic novel
grand récit
 graphic presentation as expressive device
hagiography
 hermeneutics

- hero
heterodiegetic narration
 heteroglossia
historical novel
historical present
 historicism
 historiographic metafiction
 historiographic narratology
historiography
Holocaust narrative
homodiegetic narration
 horizon of expectations
 horror narrative
humour studies and narrative
 hybrid genres
 hybridity
hypertext
hypertext and hypotext (Genette)
hypodiegetic narrative
identity and narrative
 ideology and narrative
image and narrative
immersion
 implied author
implied reader
indeterminacy
 in medias res
institutional narrative
intentionality
 interactive fiction
interactivity
interdisciplinary approaches to narrative
interior monologue
intermediality
intertextuality
intradiegetic narrator
irony
 isotopy
Japanese narrative
 joke
journalism
law and narrative
 legal fiction
 legend
 leitmotif
 letters as narrative
 life story
 linguistic approaches to narrative
 logic of narrative
magical realism
Marxist approaches to narrative
 master narrative
media and narrative
 mediacy
medicine and narrative
medieval narrative
memory
 mental mapping of narrative
metafiction
 metahistory
metalepsis
 metanarrative comment
metaphor
metonymy
 micro-stories
mimesis
 mindscreen
 mind-style
 minimal narrative
 mise en abyme
modality
mode
modernist narrative
molecular narratives
 montage
 mood (Genette)
 motif
 multi-path narrative
multi-plot narrative
music and narrative
myth: thematic approaches
myth: theoretical approaches
 mytheme
 naming in narrative
 narratee
 narrating (Genette)
narrating-I
narration
narrative
 narrative as argument
narrative as cognitive instrument
narrative comprehension
 narrative disorders
 narrative dynamics
 narrative explanation
narrative, games, and play
narrative in poetry
 narrative intelligence
narrative levels
 narrative progression
narrative psychology
narrative semantics
narrative situations
narrative speed

- narrative structure**
narrative techniques
narrative therapy
narrative transformation
narrative transmission
narrative turn in the humanities
narrative units
narrative universals
narrative versions
narrativisation
narrativity
narrator
Native American narratives
natural narratology
naturalisation
Neo-Aristotelianism
no-narrator theory
non-fiction novel
nouveau roman
novel, the
novella
nursery rhyme
obituary
opera
oral cultures and narrative
oral-formulaic theory
oral history
orality
organisations and narrative
Oulipo
palimpsest
panfictionality
parable
paralepsis and paralipsis
paratext
parody
participatory narrative
pastiche
performance
performativity
person
perspective
phenomenology of narrative
philosophical novel
philosophy and narrative
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picaresque novel
pictorial narrativity
plot
plot types
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point of attack
point of view (cinematic)
point of view (literary)
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pornographic narrative
positioning
possible-worlds theory
postclassical narratology
post-colonialism and narrative
postmodern narrative
postmodern rewrites
poststructuralist approaches to narrative
pragmatics
prison narrative
prolepsis
prospective narration
psychoanalysis and narrative
psychological approaches to narrative
psychological novel
psychonarration
queer theory
Quixotic novel
quotation theory
radio narrative
reader address
reader constructs
readerly text, writerly text (Barthes)
reader-response theory
realeme
realism, theories of
realist novel
reality effect
reception theory
reference
reflector
reflexivity
reliability
remediation
repurposing
retardatory devices
retrospective narration
rhetorical approaches to narrative
riddle
ring-composition
roman à clef
roman à thèse
romance
romance novel
Russian Formalism
Sanskrit narrative
satiric narrative
scene (cinematic)
schemata

science and narrative

science fiction

screenplay

scripts and schemata

secondary orality

second-person narration

semiotics

serial form

sermon

short story

shot

showing vs. telling

simple forms

simulation and narrative

simultaneous narration

situation model

sjuzhet

skaz

slash fiction

slave narrative

soap opera

sociolinguistic approaches to narrative

sociological approaches to literary narrative

sociology and narrative

soundtrack

space in narrative

spatial form

spectacle

speech act theory

speech representation

sports broadcast

story arc

story grammars

story schemata and causal structure

story-discourse distinction

storyworld

stream of consciousness and interior monologue

structuralist narratology

summary and scene

surfiction

surrealist narrative

suspense and surprise

syllipsis

tabloid narrative

tall tale

Tel Aviv School of narrative poetics

Tel Quel

television

tellability

temporal ordering

tense and narrative

testimonio

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text-world approach to narrative

thematic approaches to narrative

thematisation

theology and narrative

third-person narration

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thought and consciousness representation (literature)

thriller

time in narrative

transfictionality

transfocalization and transvocalisation

transgressive fictions

trauma theory

travel narrative

trebling/triplication

truth

unnarratable, the

unreliable narration

urban legend

utopian and dystopian fiction

verisimilitude

virtuality

visual narrativity

visualisation

voice

voice-over narration

writerly text

Reader's guide

In the following lists, **bolded titles** denote long entries (1,000 to 3,000 words), while normal titles denote short entries (200 to 500 words). *Italicised titles* denote thumbnail definitions.

Key terms and concepts

actant	commentary
address	<i>concretisation</i>
<i>addresser and addressee</i>	conflict
agency	defamiliarisation
allegory	deixis
alteration	denarration
alterity	description
<i>anachrony</i>	desire
<i>analepsis</i>	dialogism
archetypal patterns	dialogue in the novel
architext	diegesis
atomic and molecular narratives	disnarrated, the
<i>attributive discourse</i>	distance
audience	<i>dramatic irony</i>
authentication	dramatic situations
author	dual-voice hypothesis
<i>authorial narrative situation</i>	ekphrasis
<i>autodiegetic narration</i>	embedding
<i>backstory</i>	emic and etic
catachresis	emplotment
catharsis	epiphany
causality	<i>episode</i>
character	events and event-types
chronotope	existent
closure	<i>experiencing-I</i>
codes for reading	experientiality
<i>coincidence</i>	exposition

extradiegetic narrator

fabula

Figura (Auerbach)

figural narration

first-person narration

focalization

foregrounding

framed narrative

free indirect discourse

frequency

Freytag's triangle

function (Jakobson)

function (Propp)

gapping

gaze

gesture

grand récit

graphic presentation as expressive device

hero

heterodiegetic narration

heteroglossia

historical present

homodiegetic narration

horizon of expectations

hybridity

hypertext and hypotext (Genette)

hypodiegetic narrative

immersion

implied author

implied reader

indeterminacy

in medias res

intentionality

interactivity

interior monologue

intermediality

intertextuality

intradiegetic narrator

irony

isotopy

legal fiction

leitmotif

logic of narrative

master narrative

mediacy

mental mapping of narrative

metalepsis

metanarrative comment

metaphor

metonymy

micro-storie

mimesis

mindscreen

mind-style

minimal narrative

mise en abyme

modality

mode

molecular narratives

montage

mood (Genette)

motif

mytheme

naming in narrative

narratee

narrating (Genette)

narrating-I

narration

narrative

narrative dynamics

narrative explanation

narrative levels

narrative progression

narrative situations

narrative speed

narrative structure

narrative techniques

narrative transformation

narrative transmission

narrative units

narrative universals

narrative versions

narrativisation

narrativity

narrator

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orality

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panfictionality

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performativity

person

perspective

plot

plot types

point

point of attack

point of view (cinematic)

point of view (literary)

polyphony

positioning

prolepsis

prospective narration
psychonarration
reader address
reader constructs
 readerly text, writerly text (Barthes)
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 reality effect
 reference
reflector
reflexivity
reliability
remediation
 retardatory devices
retrospective narration
 ring-composition
 scene (cinematic)
schemata
 scripts and schemata
secondary orality
second-person narration
 shot
 showing vs. telling
 simple forms
simultaneous narration
situation model
sjuzhet
 soundtrack
 spatial form

story arc
story schemata and causal structure
story-discourse distinction
 storyworld
 stream of consciousness and interior monologue
 summary and scene
suspense and surprise
sylllepsis
tellability
temporal ordering
tense and narrative
 thematisation
third-person narration
thought and consciousness representation (film)
thought and consciousness
 representation (literature)
time in narrative
 transfictionality
transfocalization and transvocalisation
truth
 unnarratable, the
unreliable narration
 verisimilitude
virtuality
visualisation
voice
 voice-over narration
writerly text

Approaches and disciplinary orientations

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ancient theories of narrative (non-Western)
Artificial Intelligence and narrative
 biological foundations of narrative
Chicago School, the
cognitive narratology
communication in narrative
communication studies and narrative
computational approaches to narrative
Constance School
 contextualism (in historiography)
cultural studies approaches to narrative
deconstructive approaches to narrative
discourse analysis (Foucault)
discourse analysis (linguistics)
education and narrative
emotion and narrative
ethical turn
ethnographic approaches
 to narrative

evolution of narrative forms
feminist narratology
fiction, theories of
formalism
frame theory
gender studies
 genealogy
genre theory in film studies
genre theory in narrative studies
 hermeneutics
 historicism
 historiographic narratology
humour studies and narrative
identity and narrative
 ideology and narrative
image and narrative
interdisciplinary approaches to narrative
law and narrative
 linguistic approaches to narrative
Marxist approaches to narrative
media and narrative

medicine and narrative
memory
metahistory
narrative as argument
narrative as cognitive instrument
narrative comprehension
narrative disorders
narrative, games, and play
narrative intelligence
narrative psychology
narrative semantics
narrative therapy
narrative turn in the humanities
natural narratology
Neo-Aristotelianism
no-narrator theory
oral-formulaic theory
organisations and narrative
phenomenology of narrative
philosophy and narrative
pictorial narrativity
possible-worlds theory
postclassical narratology
post-colonialism and narrative
poststructuralist approaches to narrative
pragmatics
psychoanalysis and narrative

psychological approaches to narrative
queer theory
quotation theory
reader-response theory
realism, theories of
reception theory
rhetorical approaches to narrative
Russian Formalism
science and narrative
semiotics
simulation and narrative
sociolinguistic approaches to narrative
sociological approaches to literary narrative
sociology and narrative
space in narrative
speech act theory
speech representation
story grammars
structuralist narratology
Tel Aviv School of narrative poetics
Tel Quel
text-type approach to narrative
text-world approach to narrative
thematic approaches to narrative
theology and narrative
trauma theory
visual narrativity

Genres, media, and regional forms

adaptation
adolescent narrative
advertisements
African narrative
anecdote
animated film
annals
anti-narrative
apology
Australian Aboriginal narrative
autobiography
autofiction
ballad
Biblical narrative
Bildungsroman
biography
blog (weblog)
children's stories (narratives
 written for children)
children's story-telling
Chinese narrative

chronicle
cinéroman
comics and graphic novel
coming-out story
composite novel
computer games and narrative
confessional narrative
conversational story-telling
counterfactual history
courtroom narrative
cyberpunk fiction
dance and narrative
detective fiction
diary
didactic narrative
digital narrative
drama and narrative
dramatic monologue
dream narrative
dystopian fiction
eco-narratives

écriture féminine
 encyclopedic novel
epic
 epistolary novel
 ergodic literature
 fable
 fairy tale
 family chronicle
 fantastic, the
fantasy
film narrative
folklore
 folktale
 genre fiction
 gossip
 Gothic novel
hagiography
historical novel
 historiographic metafiction
historiography
Holocaust narrative
 horror narrative
 hybrid genres
hypertext
institutional narrative
 interactive fiction
Japanese narrative
 joke
journalism
 legend
 letters as narrative
 life story
magical realism
medieval narrative
metafiction
modernist narrative
 multi-path narrative
multi-plot narrative
music and narrative
myth: thematic approaches
myth: theoretical approaches
narrative in poetry
 Native American narrative
 non-fiction novel
 nouveau roman
novel, the
 novella
 nursery rhyme

obituary
opera
oral history
 Oulipo
 parable
parody
participatory narrative
pastiche
 philosophical novel
photographs
 picaresque novel
 pornographic narrative
postmodern narrative
 postmodern rewrites
prison narratives
 psychological novel
 Quixotic novel
 radio narrative
 realist novel
riddle
 roman à clef
 roman à thèse
romance
 romance novel
Sanskrit narrative
 satiric narrative
science fiction
 screenplay
 serial form
 sermon
short story
 skaz
 slash fiction
slave narrative
soap opera
 spectacle
 sports broadcast
 surfiction
 surrealist narrative
 tabloid narrative
 tall tale
television
 testimonio
 thriller
transgressive fictions
travel narrative
 urban legend
 utopian and dystopian fiction