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Annotated Bibliography of Narrative Theory and Renaissance Drama

I. AN OPENING REMARK

"Il ne faut pas mêler les genres." In his essay "La loi du genre," Jacques Derrida will already have warned us in a narrative story intended only for a dramatic oral delivery, but ultimately written down, and moreover translated, that texts have a way of jumping genre boundaries. He argues that the strong imperative to generic purity is typical of a certain modern wish to control through taxonomy the modes of reading and writing literature. There are periods, however, which antedate even Derrida's examples, in which invalidly and unhelpfully rigid and limiting lines of quarantine are made to operate. And yet, such periods might, for example, still recognize Aristotle's insistence upon the primacy of narrative plot, or *muthos*, in the construction of a successful tragedy or occupy themselves with the extent to which narrative and syntagmatic structures constrain and provoke the reactions of a dramatic audience. An attempt to categorize too strictly in such periods what is included in, or excluded from, a particular genre seems especially problematic. It is thus not a surprising realization, although certainly one of great importance to contemporary literary theory, that the possibilities of a narratological methodology as an entrance into Renaissance dramatic texts are very great. Current deployments of narrative theory in the field of Renaissance studies are thus both appropriate and striking, particularly in the last ten years as the work of continental European narratologists joins that of the more accessible texts by scholars writing in English and French.

Properly and etymologically speaking, narratology or narrative theory, must necessarily suggest a theoretical analytic for tracing and describing particular narratives and narrative strategies quite generally. From the first appearance of *Communications* 8 in 1966, and at least throughout much of the 1960s and 1970s, these terms and their exemplifying critical texts largely limited themselves to the novelistic genre, particularly to the more provocative novels of the nineteenth and twentieth centuries. It is thus in treatments of Flaubert, Joyce, and Dostoevskij, for example, that the initial groundworks are laid. To imply, however, that there has been an organic and

unitary development of narrative theory until, in a finished state, its suggestions could be taken up with regard to Renaissance drama, would be misleading. To return to the roots, "narration" carries with it the connotations of exchange, of a back and forth trade of verbal material, a "reportage," the variousness of which exchange is nearly matched by the diversity of possible accounts offered for the functioning of those systems of transmission. From the Marxist approaches of Baxtin and Vološinov, to the deconstructionist efforts of Derrida and de Man, to the semiotic approaches of Genette, Bal, and Barthes, diversity has marked narratology's methodology. Even critics with similar approaches have engaged in an intense dialogue of difference. Beyond even these three broad groups there are a great variety of critics, Iser, Mulvey, Ricoeur, and Riffaterre being only four examples, who take on a particular aspect of narrative theory or who begin with other assumptions.

From this already pluralist collection of theorists derives an equally multiple application of narratological concerns to theater and the drama of the Renaissance. French accounts of the theory of theater began early to realize the richness of narratological models in accounting for many of structural elements and effects of drama. Renaissance scholars, usually presented with heterogeneous texts that refuse easy generic classification and insist, irrespective of apparent genre, upon their affective and narrative powers, have realized the heuristic value of adaptations of such notions as "intertextuality" and narrative voice in a dramatic context.

It is in a realization both of the theoretical diversity of such a field and of its currently mobile and developing form, that I have sought to assemble what must be a very initial and ideally non-restrictive list of some of the approaches available to critics concerned with the intersection of narrative theory and Renaissance drama. To the end of conjuring some image of the complexity and multiplicity of possible entrances into this question, I have selected critical and theoretical texts according to several criteria: those theoretical texts which I take to be the central and fundatory of narratology; several metatheoretical texts that elucidate some of the more controversial and less accessible concepts of narratology that are relevant to drama criticism; texts that offer significant contributions to the adaption of narratology to the genre of drama; texts that adapt the nineteenth and twentieth-century biases of narratology to the Renaissance; texts that directly address questions of narrative and narrative theory in the theater of the Renaissance. I have been most grateful to the generous advice and direction of Professors David Kastan, Jonathan Hart, and R.R. Wilson during the compilation of this bibliography. Such a selection is necessarily arbitrary and yet must serve not so much as a boundary closing the field of narratology to other texts, but as an open gate inviting further suggestion and further inclusion. Like Derrida's "bande à faire sauter," the end of this bibliography

is not a barrier but only a limit to be crossed to a textual outside which could already have been included. Certainly, it is not bounded, or bound, by this inscription or by my signature.

II. ANNOTATED BIBLIOGRAPHY

1. *L'Analyse structurale du récit*. *Communications* 8 (1966).

This issue is perhaps the fundatory publication of narrative theory. Many of these essays have initiated a line of narratological inquiry. The essays of Barthes, Genette, and Todorov receive their own entries. A.J. Greimas' essay "Éléments pour une théorie de l'interprétation du récit mythique," sets up a possible structuralist paradigm based upon myth for narrative analysis. Claude Bremond, in "La Logique des possibles narratifs," takes a semiological approach to the question of narrative technique based on Propp which aligns certain narrative perspectives with patterns of human behavior. Umberto Eco's "James Bond: une combinatoire narrative" explains the success of Fleming's novels as being a function of their tapping a reservoir of elemental associations through clever narrative strategies. Jules Gritti, Violette Morin, and Christian Metz respectively explore narrative structures in journalism, comic stories, and film.

2. Baker, Mary J. "The récit itératif in the *Nouvelles créations et joyeux dévis*," *Symposium: A Quarterly Journal in Modern Foreign Literatures* 41.1 (Winter 1987-1988): 243-56.

This article is an application of Genette's notion of the "récit itératif" from *Figures III* to the Renaissance tales of Bonaventure de Périers. She argues for his singularity as a writer of fiction and for his anticipation of the nineteenth-century French novel's interest in the iterative through his manipulation of the "fréquence itérative" and his "libération of the traditional subordination of the iterative to the singulative." She is also interested in his sophisticated psychologism.

3. Bal, Mieke. "Dramatekstten," *Inleiding in de Literatuurwetenschap*. J. van Luxemburg, M. Bal, and W. Weststeijn, eds. Muiden: Coutinho, 1981.

Bal presents an adaptation of her notions of intertextuality to the drama in which she attempts to account for the effects of performance and the lack of narrative description in dramatic productions and texts.

4. Bal, Mieke. "The Narrative and the Focalizing: A Theory of Agents in Narrative," Jane E. Lewin, trans. *Style* 17.2 (Spring 1983): 234-69.

English translation of a chapter from *Narratologie* which clarifies her reevaluations of Genette's theory of focalization.

5. Bal, Mieke. *Narratologie: essais sur la signification dans quatre romans modernes*. Paris: Klincksieck, 1977.

The chapter entitled "Narration et focalisation" discusses Genette's distinction between narration and focalization and presents a modification of his concepts. She adds the notion of hierarchy within narrative structure and includes within the concept of focalization not only "point of view" but also other aspects of narrative layering such as objects, setting, events, and character.

6. Bal, Mieke. *De theorie van vertellen en verhalen; inleidende de narratologie*. Muidenberg: Coutinho, 1978. Appears in English as *Narratology: Introduction to the Theory of Narrative*. Christine van Boheemen, trans. and revised. Toronto-Buffalo-London: U of Toronto P, 1985.

Bal presents a comprehensive theory of narration and of narrative. In addition to distinguishing, as does Genette, between narration and point of view, or focalization, Bal postulates a three-way partitioning of the narrative text, namely into: text, words spoken by the narrator; narrative, the content of these words presented by the focalizer; and story, actions performed by the characters. She also introduces the notion of hierarchy among the parts of a narrative text, implying that a text may contain subordinated narrative levels and subordinated narrative focalization levels. She concentrates seriously only upon the narrative addressers of messages, rather than the addressees.

7. Banfield, Ann. *Unspeakable Sentences: Narration and Representation in the Language of Fiction*. Boston and London: Routledge, 1982.

Banfield proposes an analysis of narrative discourse based upon the assumption that, at a linguistic level, narration and presentation of point of view are reflected in narrative discourse: the presence of a narrator is indicated by the appearance of an "I." She assumes that when there is a narrator, as distinguished from a "subject of consciousness" or "self," present this speaker will only present his or her own point of view and never that of another self or of a convergence of points of view.

8. Barbour A. Reid. "Deciphering Renaissance Prose Narrative: Plenism and Fictions of Control," *Dissertation Abstracts International* 49.7 (January 1989), 1806A.

A. Reid Barbour takes as his topic the modes used by Renaissance Prose authors to constrain their narrative strategies and their representations. He makes a thorough use of primary and critical texts of the Renaissance and considers the works of Greene and Nashe in particular. He argues that Greene attempts to control meaning narratively in two ways, through "deciphering" and "discovery." Nashe, on the other hand, offers a critique of the duplicity of narrative and develops his own narrative style, "stuffing," which seeks to separate narrative mode from its political contexts. Barbour also talks about Lyly's narratives.

9. Barthes, Roland. "Barthes in Theatre," *Theatre Quarterly* 9.33 (1979): 25-30.

The article presents a translation with comments by Peter W. Mathers of the essays "Tasks of Brechtian Criticism" and "Theatre and Signification" which appear in Richard Howard's volume of Barthes' *Critical Essays*. Mathers in his remarks stresses the importance of Barthes conflation of societal and theatrical forms and his hatred of the typical theoretical confusion of history and nature, and of the 'doxa' that proceed from this confusion. Barthes, like Brecht, insists upon the historical consciousness present in any text whether narrative or dramatic.

10. Barthes, Roland. *Essais critiques*. Paris: Seuil, 1964. Appears in English as *Critical Essays*. Richard Howard, trans. Evanston: Northwestern UP, 1972.

This volume contains a variety of early essays by Barthes on an enormous range of topics. Several essays treat drama and narrative theory directly. "Baudelaire's Theater" treats theatricality, defined as something more than textuality in Baudelaire's practice, and audience response. The essay "Mother Courage Blind" is an extended discussion of the stage as narrative space and its relationship to the audience's understanding. In "The Tasks of Brechtian Criticism," Barthes addresses the relationship between dramatic narrative and ideological or political intertexts. See the previous entry.

11. Barthes, Roland. *Image-Music-Text*. Stephen Heath, trans. New York: Hill and Wang, 1977.

This collection of essays includes the seminal essays "Rhetoric of Image," "Introduction to the Structural Analysis of Narratives," and "From the Work to Text." He treats with particular care the matter of the point of view taken by the text and suggests an experimental exercise of substituting the first person pronoun for the third to reveal the existence of covert narrative strategies, of 'personal systems.'

12. Barthes, Roland. "An Introduction to the Structural Analysis of Narrative," *New Literary History* 6.2 (Winter 1975): 237-72. Originally appeared as "Introduction à l'analyse structurale des récits," *Communications* 8 (1966): 1-27.

This is a central essay on narrative theory. Barthes offers a structuralist account of narrative functioning from the level of the minimal unit of meaning, which is the sentence, to a discussion of rhetoric and narrative. His central example is James Bond and thus, in a sense, theatrical or at least cinematic as well as novelistic. He signals Martinet, Lévi-Strauss, the Prague School, Todorov, Genette, and Chomsky. In the second section of the essay, he discriminates between narrative elements based upon their functional roles as bearers of content rather than their traditional structural roles as elements in the narrative. He moves on to discuss the stringing together of these elements accomplished through grammar and logic. The third section on "character," which he begins with Aristotle, is perhaps the most relevant to any account of drama. Here citing Propp, Barthes develops, in regard to *Les Liaisons Dangereuses*, a theory of character based upon actions enacted. Continuing his reliance on James Bond and film, Barthes in section four distinguishes the narrator from different narrative embeddings of the traces of the narrator. He includes variants from reported speech to omniscient narrative voices. This embedded material he strictly distinguishes from the author. He concludes by considering the distortions and representations of this narrative process within a given narrative.

13. Barthes, Roland. *Le Plaisir du texte*. Paris: Seuil, 1973. Appears in English as *The Pleasure of the Text*. Richard Miller, trans. New York: Hill and Wang, 1975.

This flamboyant text presents Barthes notion of "jouissance," the pleasure that results from the act of reading. This pleasure in the reading / performance of a text has been widely appropriated, especially in film and

contemporary theatre criticism, as a way of speaking about the nature of audience response to the staged or cinematographic event.

14. Barthes, Roland. *Sur Racine*. Paris: Seuil, 1963. Appears in English as *On Racine*. Richard Howard, trans. New York: Hill and Wang, 1979.

Barthes study of Racine presents an extended application of many of Barthes concerns with the relationship between what can be said about the narrative that is performed as opposed to that which is read. Barthes is especially concerned with the ways in which the plays of Racine operate upon their audiences and the extent to which the plays can be performed and/or understood against the grain through an awareness of multiple and complex narrative embeddings.

15. Barthes, Roland. *S/Z*. Paris: Seuil, 1970. Appears in English as *S/Z*. Richard Miller, trans. New York: Hill and Wang, 1974.

This is perhaps the fullest example of the application of semiotic methods to the reading of an individual narrative text, Balzac's *Sarrasine*. Barthes reveals through a structuralist reading of the text a narrative divided into different lexical registers which strive collectively to generate a liberative theory of the signifier. Like Freud, Barthes emphasizes the function of the telling of a story, be it seductive, aggressive, or defensive. He invokes psychoanalytic categories of repetition and transference to delineate a given speech situation. He views reading as the production of text.

16. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Michael Holquist, ed. Michael Holquist and Caryl Emerson, trans. Austin: U of Texas P, 1985.

Mikhail Bakhtin's concept of dialogism provides an account of the intentional structures of the various discourse modes; he focuses upon their transformational characteristics. His theoretic gives a powerful analytic tool for examining the inner semantic structures of narrative. The different types of discourse in Bakhtin's typology range from the mode of an almost fully objectified narrator to a mode of multiple narrative voicings, where several voices collectively and oppositely narrate and comment upon the narrative. Bakhtin's principle of dialogism makes it possible to construct a reading model which accounts for radically heterogeneous texts.

17. Bakhtine, Mikhail. *L'Oeuvre de François Rabelais et la culture populaire au Moyen Âge et sous la Renaissance*. Andr  e Robel, trans. Paris: Gallimard, 1970. Appears in English as *Rabelais and His World*. Helene Isowolsky, trans. Cambridge: M.I.T. Press, 1965.

Mikhail Bakhtin, based upon Marxist principles, undertakes a study of Rabelais using popular sources. In order to break apart many interpretive and evaluative preconceptions about the nature of the work of art, Bakhtin analyzes not only in Rabelais' texts but also in his historical moment several topics: the use of popular vocabulary, the forms and images of popular festival, the socio-cultural institution of the banquet, the image of the grotesque body, and "le bas mat  riel et corporel." In his influential introduction on the "carnival" as the epitome of the cultural inversion that orders comic literature, Bakhtin sketches an analytic appropriate for the description of such heterogeneous and unorthodox narratives as those of Rabelais. Bakhtin's method of locating cultural, social, and historical narrative structures in Renaissance narratives is a rich way of opening these complex and "indecorous" texts to modern interpretation. He is not concerned specifically with drama although he does explicitly speak of the carnival in performance terms.

18. Bakhtine, Mikhail. *Probl  mes de la po  tique de Dostoievski*. Guy Verret, trans. Lausanne:   ditions l'  ge d'Homme, 1970. Appears in English as *Problems of Dostoevsky's Poetics*. Caryl Emerson, ed. and trans. Minneapolis: U of Minnesota P, 1984.

This text has been especially important from the standpoint of narrative theory and has been introduced into French, and then English, by such critics as Julia Kristeva. Narrative theorists, as well as New Historicist critics, have found many of Bakhtin's positions helpful and provocative, and they have especially been concerned with this text. Bakhtin argues that the interior voice is not a monologue in Dostoevskij's fiction and that individual voice is constituted through a constant dialogue with the outer world. He suggests the term "polyphony" to designate this narrative feature as mastered in Dostoevskij's "polyphonic novels." For Bakhtin, psychology is the signifier of the ways in which social life sets boundaries upon the will of the individual. Bakhtin carefully reveals all these limiting narrative voices that are excluded from history and strives, through a revelation of the everyday social codes, to allow for a decoding rather than an aestheticizing of the social world of the novels. He makes further suggestions as to the effect of the Dostoevskij's new type of novel on previous genre definitions, particularly upon the aesthetic valorization of "monologism." Bakhtin presents his study neither

primarily as formalist criticism, which would concentrate upon the problems of language, nor primarily as that sort of criticism which would concentrate only upon the position of the reader within the text. Instead he adopts the task of describing the functioning of *social* relations within and upon the text. The notion of the dialogical nature of narratives is crucial to further developments in narrative theory. Although not applied to drama, Bakhtin's concentration upon the social contexts of/in texts and upon the question of dialogue have proved highly suggestive for narratological readings of the drama.

19. Benstock, Shari. "Shakespearean Narratives in *Ulysses*," *Gen  se et m  tamorphose du texte joycien*. Claude Jacquet,   d. Paris: Publications de la Sorbonne, 1985.

Benstock examines Stephen Dedalus's *Hamlet* theory in the terms of narrative performance; particular attention is given to its relationship to notions of narration and self-reflexivity in *Ulysses* as a whole and to Joyce's representation of the creative process of authorship. Benstock argues that Shakespeare serves as both a spiritual guide and as a "paterfamilias" for Stephen's narrative fields.

20. Berendsen, Marjet. "The Teller and the Observer: Narration and Focalization in Narrative Texts," *Style* 18.2 (Spring 1984): 140-58.

Berendsen compares the work of Genette and his modifier Bal. Having outlined their respective theories, Berendsen shows that the flexibility in dealing with texts not recounted by the main character provided by Bal's notion of hierarchy makes it a more useful model.

21. Bolet Rodriguez, Teresa. "Resonancias de Shakespeare y Kafka en una *libra de carne* de August  n Cuzzani," *Discurso Literario: Revista de Temas Hisp  nicos* 5.1 (October-November 1987): 89-99.

In considering contemporary Argentine theater, Bolet Rodriguez compares Cuzzani's play to *The Merchant of Venice* as functioning in narratively similar ways structured through the invocation of the legal system in an economic dispute.

22. Bourneuf, Roland and Réal Ouellet. *L'Univers du roman*. Paris: PU de France, 1972.

Beginning with the distinction between "roman" and "théâtre" and the genres that the two terms represent, Bourneuf and Ouellet trace a study of the genre of the "roman" from *Pérouce* in the twelfth century to Malraux in the twentieth. The book presents a structuralist analysis, with broadly selected examples, of the functioning of narrative within the novel, beginning with "la narration" and moving to questions of point of view, space, and time. The text looks to Michel Mathieu-Colas, Umberto Eco, and Roland Barthes. Of particular interest in relation to theatre are the sections on "forces ou fonctions dramatiques" and on "la courbe dramatique" in the first chapter and on agency in the action of the novel, which uses a theatrical model, in the fifth chapter.

23. Braden, Gordon. *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege*. New Haven and London: Yale UP, 1985.

Braden's study ranges widely in Renaissance drama, both continental and English, with particular attention to Marlowe's *Tamburlaine* and the French neo-Senecan plays which will culminate in Corneille. He does not detail a particular modern theoretical model but is in a general way very concerned with the question of intertextuality, both as regards narrative and linguistic structure, in a large number of plays that are informed by the Renaissance interest in Seneca's plays and philosophy.

24. Brooks, Peter. *Reading for the Plot: Design and Imitation in Narrative*. New York: Alfred A. Knopf, 1984.

Especially useful for the writer on drama because of its location of the problems of narratology in the question of plot, Brooks' study concentrates on the "dynamic aspect of narrative" through time led on by an intention or design within the narrative. He takes as his starting place for this account of the nineteenth and twentieth-century novel an attempt to address Freudian psychoanalytic methods of understanding narrative structure. He is particularly concerned with the Oedipus myth.

25. Brown, Jr., Robert L. and Martin Steinmann, Jr. "Native Readers of Fiction: A Speech-Act Theory and Genre-Rule Approach to Defining Literature," *What Is Literature?* Paul Hernadi, ed. Bloomington, Indiana: Indiana UP, 1978.

Brown and Steinmann make suggestions for talking about certain theoretical concepts about literature which are not "perennially flexible and debatable." Their approach draws upon the definitions of different sorts of utterances in speech-act theory, especially that of John Searle, and adopts a grammatical approach to defining literature. They also refer to Mukarovsky and distinguish between "situated" (non-fictional) and "non-situated" (fictional) discourse. Their examples are largely drawn from poetry, especially William Carlos Williams and Elizabeth Barrett Browning, and the novel, especially Trollope. The essay concludes with some remarks on how to apply the narrative notion of a "fictional hearer" to *Hamlet*.

26. Burke, Kenneth. *The Philosophy of Literary Form*. Berkeley: U of California P, 1973.

Burke offers a theory of language as symbolic action with temporal dimensions that yield temporal concepts and constructs through narrative which, in turn, form the basis for a dramatic understanding of the methods by which linguistic agents rhetorically and narratively create shared understandings of time. In this dramatic perspective, Burke offers a view of narrative as created and sustained by the essential processes of language, i.e. substantiating, formulating, and stylizing.

27. Caro, Paola Lila. "Narrator and Narrative: The Transformation of the Narrative Poem in the Italian Renaissance," *Dissertation Abstracts International* 43.8 (February 1983). 2690A.

Paola Lila Caro offers a survey and analysis of the development of *Quattrocento* narrative poems. She begins with an account of the traditions they inherited and describes the appearance of a new awareness in these poems of the subjective nature of language. This awareness gave rise to both changes in language and a new interest in metalinguistics. In particular, she argues, the authors of the poems began to focus upon the effects of irony and parody. A process of semantic stratification was initiated that culminated in Ariosto's "bivocal, mediated narrative" and in the mock epics of Berni and Tasso. She concludes by tracing the influence of these developments in Renaissance narrative strategy and concern up to Cervantes, Byron, and Pushkin.

28. Carroll, David. *The Subject in Question: The Language of Theory and the Strategies of Fiction*. Chicago: Chicago UP, 1982.

Carroll's is an attempt at a pluralist reading of the novels of Claude Simon that offers a theory of narrative that ultimately denies the attempts of metalanguage to escape the confines and problems of language, and of metafiction to rise above fictionality. He relies upon the works of Lacan and Derrida and upon Gödel's law of reading, with its tripartite division into interpretation, composition and description.

29. Cave, Terence. *The Cornucopian Text: Problems of Writing in the French Renaissance*. Oxford-New York: Clarendon and Oxford UP, 1979.

In his consideration of the writings of Rabelais, Ronsard, and Montaigne, Cave concentrates upon how these texts present the act of writing itself. Cave's study traces the implications of the figures and topoi that are used to describe writing and their reflection in the literary texts of the period. He adopts, in the first chapter, Erasmus' term "copia" and develops it to his own theoretical advantage in the context of such textual effects as imitation, interpretation, and assimilation. He then applies this general theoretic idea to the specific French texts. He considers the texts at issue to be "cornucopian," that is to say characterized not only by the richness that the term usually evokes but also by "a centrifugal movement, a constantly renewed erasure of origins." Cave relies largely upon his own adaptation of traditional rhetorical theory. In several places other theoretical approaches are used, however. In the context of Montaigne's self-portraiture and the problem of point of view and in his discussion of the relationship of inspired spontaneous discourse to an essential self, his remarks proceed from, and are interesting from, a narratological point of view.

30. Cave, Terrence. "The Mimesis of Reading the Renaissance," *Mimesis: From Mirror to Method, Augustine to Descartes*. John D. Lyons, ed. Hanover: UP of New England for Dartmouth College, 1982. 149-65.

Cave's contribution to this important volume of essays on theories of literary interpretation in and of the Renaissance focuses on how "reading is a mimetic act that seeks to restore the totality and integrity of the original discursive performance" in sixteenth-century Northern European literature, especially in the work of Montaigne. He establishes an opposition between the writing and the reading subject and details a provocative and persuasive account of point of view in narrative and relates it to the various performances of the text in its writing and in subsequent multiple readings.

31. Chambers, Ross. *Story and Situation: Narrative Seduction and the Power of Fiction. Theory and History of Literature 12*. Minneapolis: U of Minnesota P, 1984.

Rather than attempting a mastery of the text through focusing on the role of the narrator or the grammar of the narrative as a means of understanding and thereby controlling the text, Chambers, who admits an influence from deconstruction, shifts the emphasis to the play of authority and mastery, the relation between teller and listener. His examples are drawn from the short story. He takes seduction as the paradigm for this narrative relationship. Early on he uses *Othello* as an example of narrative conditioned by its situation of telling and by its seductive power.

32. Chatelain, Daniele. "Frontières de l'itératif," *Poétique* 17.65 (February 1986): 111-24.

Commenting upon Genette's distinction between active narrative and passive descriptive "récit," Chatelain argues that the "singulatif" and "itératif" in narrative are not functions of the fortuitous coincidence of perception and the act of reading but of the narrative construction itself. Chatelain does not make the connection to drama, but in terms of the unities of time and place the distinction could be very important.

33. Chatman, Seymour, Umberto Eco, and Jean-Marie Klinkenberg, eds. *A Semiotic Landscape/Panorama sémiotique. Proceedings of the First Congress of the IASS. Milan 1974*. The Hague-Paris-New York: Mouton, 1979.

This huge volume of essays contains representative pieces from almost every conceivable perspective on semiotics from scientific theory to film analysis. In addition to useful general articles on semiotics up until 1974 by such important theorists as Roman Jakobson, Claude Bremond, Marcello Pagnini, E.H. Gombrich, and Umberto Eco, there is a whole section devoted to essays on the semiotic analysis of performance, Part eight: "Cinema, Television and Theatre." Several essays are of particular note, in addition to the interesting essays by G.A. Bolognese and Wladimir Krynski on Pirandello and modern theatre. Suggestions of the theatre either as demonstrating certain semiotic principles or as participating in particular narrative and signing structures are presented in the course of a number of essays: Gianfranco Bettetini, "Quand la sémiologie est séduite par la mise en scène," A. Cascetta, E. Marconi, A. Martinelli, and A. Rovetta, "Le théâtre comme modèle général du langage," Marco Marini and Patrizia Magli, "Pour

une approche sémiotique au théâtre comme message multilinéaire," Mihai Dinu, "Aspects sémiotiques de la stratégie des personnages dans le théâtre," André Helbo, "Réflexions sur la sémiologie du théâtre," and Patrice Pavis, "Fondements d'une sémiologie du théâtre sur la distinction de Peirce entre icones, index et symboles." Peter Cassirer's piece on "The Hero in Drama — An Investigation of a Semiotic Principle" specifically addresses the question of the interpretive expectations and problems faced by their audience in responding to a hero. His central text is G.B. Shaw's *Pygmalion*, but he concludes with suggestions for Shakespeare's *Merchant of Venice* and Molière's *Tartuffe*. Treatments of connotative structures in Shakespeare's Sonnet 87 and of narrative structures in *King Lear* are given by Romana Rutelli, "Connotative Systems and their Functions in Relation to Shakespeare's Sonnet 87," and Alessandro Serpieri, "The Breakdown of Medieval Hierarchy in *King Lear*." The essay by Serpieri is especially important in its direct application of a semiotic analysis of narrative to the first scene of the play.

34. Chatman, Seymour. *Story and Discourse*. Ithaca: Cornell UP, 1978.

This study is a central text in narratology. It gives a lucid and direct presentation of the basic concepts of semiotic analysis of narrative structure as developed by Barthes, Todorov, and especially, Genette. In the introduction, Chatman sketches his intention to "separate narrative structure from any of its mere manifestations, linguistic or otherwise" and invokes the work of the Russian Formalists and of the Structuralists. He distinguishes the formal, or discursive, activity of narrative expression from its content, the story. Finally he proposes a theory of "reading out" in which a reader reads relevant features of a given narrative beneath the "manifest" level of reading. His subsequent chapters detail the application of narratological principles to specific aspects of several novelistic and cinematographic "texts." He treats events, "existents," discourse in non-narrated stories, and discourse in stories with covert versus overt narrators. Of particularly relevance for the study of drama are his sections on character in chapter three (which include comments on Aristotle, A.C. Bradley, and Shakespeare).

35. Clipper, Roberta Jean. "The Formative Influence of Drama on the Development of the Novel in the Major Traditions: *La Princesse de Clèves*, *Clarissa*, *Evgenii Onegin*," *Dissertation Abstracts International* 42 (1982): 3148A (U of California, Berkeley).

Clipper argues that drama acted as a coherent model for the early novelists who renewed narrative structure and reformed the presentation of characters

and events. She refers particularly to the novels and the "novel in verse" in the title.

36. Cohn, Dorrit. *Transparent Minds: Narrative Models for Presenting Consciousness in Fiction*. Princeton: Princeton UP, 1978.

Cohn, addressing the novels of psychological realism, seeks to explore the question of narrative perspective. She gives an elaborate terminology and taxonomy of first and third person perspectives, dividing them into psycho-narration, quoted monologue, and narrated monologue. She looks towards both Edward Dujardin and Gérard Genette. The epilogue to Chapter II.6 on "The Relation to Drama and Lyric" moves beyond the novelistic genre.

37. Coulthard, Malcolm. *An Introduction to Discourse Analysis*. London and New York: Longman, 1977. New edition 1985.

Drawing together work from many disciplines, including linguistics, social anthropology, philosophy, and psychology, Coulthard distinguishes within discourse analysis between the discourse worlds in which meanings are intended by character/speaker and those in which meanings are indicated by the context of use. He suggests that the process of interpreting meaning is always a reciprocal function between participants in the discourse process. He develops a series of rules to "show how particular stretches of speech are understood as having particular significances." He relies upon the work in structural linguistics of theorists such as N. Chomsky and W. Labov. The final and most elaborate example of narrative subjected to his close linguistic scrutiny is drawn from *Othello* and appears in the chapter "The analysis of literary discourse." He analyzes several exchanges in the play as a series of questions and answers, many of them unanswered. He considers whether they forward the narrative of the play and/or appear convincing psychologically to an audience.

38. Culler, Jonathan. *The Pursuit of Signs: Semiotics Literature and Deconstruction*. Ithaca: Cornell UP, 1981.

Chapter nine traces the development of various groups of narrative theorists. Culler explores several elements common among the theorists, including narrative temporal sequence, the narrative hierarchy of a given text and presents his contested notion of narrative events as "products of meanings." Much reliance is placed upon Freud, although both his rubrics and those of the other narratologists are applied to specific texts. Culler's reading of

Oedipus Rex is of particular interest as an example of narrative theory applied to a dramatic text.

39. de Man, Paul. "Aesthetic Formalization: Kleist's *Über das Marienbühnenstück*," *The Rhetoric of Romanticism*. New York: Columbia UP, 1984.

This dense essay presents a reading of Kleist's text on dramatic performance. De Man insists upon the close connection between Kleist's narrative accounts and performance, "three separate narratives encased in the dialogical frame of a staged scene." He demonstrates the extent to which Kleist relies upon the theatricality of the narratives in his essay in order to expound a theory of drama as a reading performance, as a simulacrum rather than a presentation of action. de Man's essay thus offers both Kleist's narrative model for the drama as well as his own reading of Kleist's essay as a *mise en abyme* of the play between narration and performance.

40. de Man, Paul. *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust*. New Haven: Yale UP, 1979.

De Man presents a theory of intertextuality in narrative, especially in regards to Rousseau, in which the invocation of an intertext is seen to undermine the whole notion of referentiality. "Love" becomes a "figure that disfigures, a metaphor that confers the illusion of proper meaning upon a suspended open semantic structure." This deconstructive theory of intertextuality is developed in a reading of several texts including *Julie*.

41. Derrida, Jacques. *L'Archéologie du frivole*. Paris: Éditions Galilée, 1973.

This study of the functioning of a term "d'une valeur 'frivole'" in the writings of the eighteenth-century philosopher Condillac presents a careful tracing of a single linguistic effect or entrance into these philosophical essays. He suggests possibilities for this term of the frivolous as an irreverent tool for re-evaluating both the theory of representation and of narrative composition.

42. Derrida, Jacques. *L'Écriture et la différence*. Paris: Seuil, 1967. Appears in English as *Writing and Difference*. Alan Bass, trans. Chicago: U of Chicago P, 1978.

For those interested in the semiotic approach to narrative theory the most important essays in this volume are the two critiques of structuralist narrative theory (chapters one and ten). The application of narrative

semiotic theory to the drama, or at least to meta-dramatic texts is considered in the two chapters on Antonin Artaud (six and eight). In "La parole soufflée," Derrida argues for the "théâtre de la cruauté" as a dramatic mode that seeks to escape all metatextual efforts to "steal" its meaning and to control its discourse. In "Le théâtre de la cruauté et la clôture de la représentation," Derrida analyzes Artaud's theater as a mode of dramatic representation and narration which is governed by repetition. Rather than being narrative, Derrida argues, Artaud's theater is the original case of repetition with "différance." The narrative and dramatic practices of Freud are addressed in the famous seventh chapter, "Freud et la scène de l'écriture," in which Freud's dream theory is considered as a translating narrative, which Derrida in turn discusses as in terms of *mise en scène*. None of these essays participates in the mainstreams of narratology but they do provide interesting alternative narrative models with applications for dramatic texts.

43. Derrida, Jacques. *Glas*. Paris: Éditions Galilée, 1977. Appears in English and French as *Glas*. John P. Leavey, Jr., and Richard Rand, trans. Lincoln and London: U of Nebraska P, 1986.

This text is included not only as an example of the application of the principle of intertextuality that Derrida begins to suggest in *De la grammatologie*, to the texts of Hegel and Genet, but also as a dramatic performance of this method. Certainly, Derrida does comment on narrative in the theatre of Genet and presents as narrative intertexts such material as letters and personal remarks. Beyond such conventional literary critical applications of this narrative theoretical concept of intertextuality, Derrida actually writes his own drama, a dynamic conversation among the texts of Hegel and Derrida, which relies upon intertextual citations and invocations which themselves become characters on the stage of his text which is the page. They speak to each other. The text is provocative and very difficult, but strains the limits of narrative theory in a manner at least covertly dramatic.

44. Derrida, Jacques. *De la grammatologie*. Paris: Minuit, 1967. Appears in English as *Of Grammatology*. Gayatri Chakravorty Spivak, trans. Baltimore and London: Johns Hopkins UP, 1974.

Derrida is here largely concerned with a broader critique of the prevailing, and opposed, critical approaches in France of phenomenology and structuralism as both being functions of false metaphysics of presence. The study does conclude, however, after having shown the similarity of

assumption in these opposed philosophical schools with a provocative short section "Le théâtre et le théâtre." Derrida suggests that theater can never live out the Rousseauesque ideal of union between spectacle and discourse, between alphabetic and alphabetic narrative. It is always already corrupted by "representation." It is doubly alienated both from spectator and signified; both its characters and its narratives are originally "representations," rather than actualities, and can be periodically "re-presented." For the specific topic of narrative theory, the section on "the supplement" in Rousseau (II.2) is especially important. Here Derrida gives a definition of "intertextuality" that is typical of his early deconstructive method. He takes intertextuality to be the "interweaving" of different texts; he distinguishes it from influence and interrelationship which he considers to be simpler historical phenomena.

45. Derrida, Jacques. "La Loi du genre/The Law of Genre," Avital Ronell, trans. *Glyph: Textual Studies* 7 (1980): 176-232.

This essay is itself a dramatic performance intended to present an oral narrative to an audience. Derrida argues for the arbitrariness of certain strict genre distinctions, using as his example a text by Maurice Blanchot which he takes to qualify for inclusion in almost any generic classification. He establishes his essay as an answer to Genette's essay on genre distinctions and insists that "La folie du jour" through its manipulation of narrative voice and structure eludes strict classification within any genre or gender.

46. Diengott, Nilli. "The Mimetic Language of Game and Two Typologies of Narrators," *Modern Fiction Studies* 33.3 (Autumn 1987): 523-34.

Diengott discusses the problem of person distinction in narrative voice in Genette and Bal as opposed to Stanzel and Cohn. The argument is that mimesis is the issue. The essay is clear and potentially helpful for separating out the relationship between character and utterance in drama. The rest of this volume of *Modern Fiction Studies* contains technical essays on narratology.

47. Doležel, Lubomír. "Mimesis and Possible Worlds." *Poetics Today* 9.3 (1988): 475-95.

Doležel begins his article by situating the terms of *mimesis* and *praxis* in the context of Aristotle and Plato and proceeds to offer an alternative practice to current mimetic theories of fictionality. Having demonstrated that at the core of a mimetic theory of fictionality from Aristotle to Auerbach is a semantic theory of fictional reference, he describes current mimetic criticism

as attempting to define the relationship between the literary text and the fictional world. His example is Dorrit Cohn's "pseudomimesis." He posits this alternative method of fictional semantics suggested by Kripke, van Dijk, Pavel, and Eco, as well as himself. Having granted the literary text a specific character as cultural and aesthetic artifact, he offers and elaborates the "three fundamental theses of fictional semantics": "fictional worlds are sets of possible states of affairs;" "The set of fictional worlds is unlimited and maximally varied;" "Fictional worlds are accessible from the actual world." He then distinguishes three features of these worlds, as incomplete, not semantically homogeneous, and constructed by textual activity. His final remarks are on self-voiding and impossible fictional worlds. The essay is important and clear, although not specific to the drama.

48. Doležel, Lubomír. "Pour une typologie des mondes fictionnels," *Exigences et perspectives de la sémiotique: recueil d'hommage pour Algirdas Julien Greimas/Aims and Prospects of Semiotics: Essays in Honor of Algirdas Julien Greimas*. Amsterdam: John Benjamins, 1985. 7-23.

In the course of this article explicitly on Kafka's "Die Sorge des Hausvaters," Doležel gives an exposition of several of his contributions to narrative theory through the combination of semantic and linguistic approaches, including discussions of narrative structure and its relationship to "fictional worlds." He develops and distinguishes among various narrative modes that function within not only Kafka's text but narrative texts quite generally.

49. Doležel, Lubomír. "Truth and Authenticity in Narrative," *Poetics Today* 1.3 (1980): 7-25.

Occurring in the first of two volumes of *Poetics Today* devoted to narratology, *Narratology I: Poetics of Fiction*, this brief essay outlines much of the argument that is developed at greater length in *Narrative Modes in Czech Literature*. Doležel argues that because within a narrative world existence is intensional, like poetic figures, metaphor, narrative modes, etc., it cannot be evaluated in extensional terms and compared to such speech acts as stating truth or falsehood, imitating, or pretending. This separation of the intensional and the extensional would be important for speaking about narratives in historical plays, for example, which insist both upon referentiality to the "real world" and upon their capacity to create worlds.

50. Edwards, Philip. "Seeing is believing": Action and Narration in *The Old Wives Tale* and *The Winter's Tale*," *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*. William Coyle, ed. Westport, Conn.: Greenwood Press, 1986. 79-93.

Edwards examines the use of sudden shifts of focus in the narration of an improbable tale. He considers the use of its performance as a framing device for enhancing levels of meaning.

51. Ekstein, Nina C. *Dramatic Narrative: Racine's Récits*. New York-Berlin: Frankfurt: Peter Lang, 1986.

Ekstein poses the two questions of the nature of the purpose of narrative in drama and whether narrative can perform a truly "dramatic" function which is distinct from the way in which it functions in fiction. She gives a taxonomy of narrative components, among which she includes structure, chronology, rhetorical devices, narrator, and addressee. Having developed an almost mathematical definition of a minimal *récit* as a narrative with a single "temporal juncture," she proceeds to explore the uses and elaborations of narrative in Racine's plays. She considers both tragic and comic dramas and takes into account the various functions, structures, contexts and modes of communication Racine uses for each narrative. She concludes by contrasting the classical role of narrative in drama — "a means of enriching a tightly controlled and restricted arena of representation, and of bringing to the stage the mythical or historical background and the tragic denouement" — with Beckett's theatre of "fragmentation and repetition."

52. Elam, Keir. *The Semiotics of Theatre and Drama*. London and New York: Methuen, 1980.

Elam sets as his task the application of the semiotic "science" to the practice of drama with an equal concern both for signification and communication. He separates "theatre," as that which invokes all the signification and communication produced by performance, from "drama," which he takes to be a "mode of fiction" constructed according to particular conventions. He thus distinguishes the "performance text" from the "dramatic text." He states as his explicit goal the "formulation in semiotic terms of a full-bodied poetics of the Aristotelian kind." He refers to the Prague School, Otakar Zich and Jan Mukarovsky, and he ranges broadly in choice of texts. Of particular interest in a narratological context is his fifth chapter on "Dramatic Discourse" for which he uses, among other texts, Shaw's *Heartbreak House*,

Miller's *All My Sons*, Beckett's *Endgame*, Marlowe's *Edward II*, and several plays by Shakespeare.

53. Elam, Keir. *Shakespeare's Universe of Discourse: Language Games in the Comedies*. Cambridge-New York: Cambridge UP, 1984.

Elam provides a discussion of game and play in Shakespeare. He builds an analysis of self-consciousness in Shakespeare's discourse based upon models drawn from Ludwig Wittgenstein, J.L. Austin, and John Searle. His discussion is separated into a general discussion of 'games and frames' in the introduction and accounts of specific games in performance and dramatic texts. He makes repeated use of Kristeva's notion of intertextuality, devoting a portion of the introduction to "intertextual debts" and spending some time applying it to the dark comedies and finally to *Love's Labour's Lost*. He also treats the plays of other major Renaissance English dramatists, particularly Ben Jonson.

54. *La Farcissure: Intertextualités au XVI^e siècle. Littérature* 55 (October 1984).

This volume is devoted to exploring the possible applications of the notion of "intertextuality" to the sixteenth-century French texts, "les grands absents de notre culture" according to Gisèle Mathieu-Castellani's preface. François Cornilliat and Mathieu-Castellani open the volume with "Intertexte phénix?," in which they suggest that the notion of intertextuality, and particularly the distancing in narrative voice and narration it implies, is especially appropriate to Renaissance uses of prior texts. In "De la Sagesse des autres à la folie de l'autre: Ronsard, Béroalde de Verville," André Tournon discusses the responses of these two poetic innovators to the problems of narrative voice in poetry and of direct transmission of that narrative voice. Mathieu-Castellani presents a structural account of intertextuality as the game between one text and other texts played out on the memory of the reader in the sixteenth century using Ronsard as her text in "Intertextualité et allusion: le régime allusif chez Ronsard." Antoine Compagnon's essay "Montaigne: de la traduction des autres à la traduction de soi," relates the problem of narrative voice in Montaigne to that in Proust and considers the different status of intertextuality and textual authority in translations and imitations. François Lecerde, in "Le texte comme langue: cicéronianisme et pétrarquisme," argues that the questions of language and textuality are in the Renaissance identical and that Ciceronian and Petrarchan intertexts provided a means of legitimating textual production. In "L'intertextualité démontée: le discours sur la traduction," Luce Guillem defends the centrality of

translation texts to the problem of intertextuality in the Renaissance. Drawing on Baxtin, Philippe de Lajarte suggests, in "Modes de discours et formes d'altérité dans les *Nouvelles* de Marguerite de Navarre," that in a period whose texts are characterized by fragmentation and "lopinisme," Marguerite de Navarre's *Nouvelles* provide an ideal place for listening to the "voix de l'Autre" as a crucial part of narrative discourse. Françoise Elbaz's "Le Profit du change: L'intertextualité dans l'essai de Montaigne 'De ne contrefaire le malade'" describes the functioning of the intertext of Seneca in Montaigne's essay as something beyond, and within, his own text. In "L'Autre géant: les 'Chroniques gargantuines' et leur intertexte," Cornilliat explores the differences between the various versions of the text and uses intertextual references to clarify their composition. Michel Jeanneret, in "Polyphonie de Rabelais: ambivalence, antithèse, et ambiguïté," explores the apparent lack of theoretical model for moral evaluation in Rabelais' narrative and opposes Baxtin's account of Rabelais to that offered by Victor Hugo in *William Shakespeare*. Philippe Sellier's theoretical essay based on Lévi-Strauss and Barthes, "Qu'est-ce qu'un mythe littéraire," concludes the volume.

55. Feinstein, William Erwin. "Style, Narrative Voice, and Critical Distance: The Triumph of Ariosto's Renaissance Irony," *Dissertation Abstracts International* 44.4 (July 1983). 1833A-184A.

William Erwin Feinstein considers the question of how Ariosto communicates irony to the reader in *Orlando furioso*. He rejects the views of Francesco de Sanctis and Benedetto Croce and instead adopts the suggestions of D. Mueke and Wayne Booth, both of who emphasize the importance of accounting for discrepancies between what the narrator says and what the author can be said to have intended. Feinstein refers also to the *Aeneid*, *The Divine Comedy*, and *The Book of the Courtier*. He emphasizes that it is Ariosto's critical distance from his narrative voice which permits the reader to contemplate the contrivedness of language and the ethical implications of its being so contrived. This and the previous entry are both of interest for adopting modern narrative strategies to Renaissance texts, if not directly to the drama.

56. Ferguson, Margaret W. *Trials of Desire: Renaissance Defenses of Poetry*. New Haven: Yale UP, 1983.

Along with Greene's book, this study is the most thorough and penetrating discussion of the question of intertextuality in Renaissance poetry. Ferguson addresses the topic of Renaissance defenses of poetry through an explication

of the resonances and intertexts, political and classical literary, invoked by such authors as Du Bellay and Sidney. She does address the defense of the drama *qua* poetry. She draws upon the work of the Russian Formalists and of post-structuralist American critics but does not use narrative theory explicitly.

57. Fischer-Lichte, Erika. *Semiotik des Theaters: Eine Einführung*. Band 1: *Das System der theatralischen Zeichen*, Band 2: *Vom "künstlerischen" zum "natürlichen" Zeichen* — *Theater des Barock und der Aufklärung*, Band 3: *Die Aufführung als Text*. Tübingen: Gunter Narr, 1983. Second, rev. ed. 1988.

In the first volume, Fischer-Lichte presents a careful adaptation of the structuralist models of language and their applications to artistic representation. Relying upon Saussure and Foucault, she expands the notion of sign ("Zeichen") to include the non-verbal, gesture, scenery etc., in a dramatic context. In the second volume, she explores the shifts in "signing" that accompany the move to naturalism in the Enlightenment. Of greatest interest is the final volume which, although it treats modern texts, a Frankfurt production of Pirandello's *Enrico Quarto* for example, connects the linguistic, gestural, and dramatic manipulation of signification to plot and narrative. She considers the transformation of the literary text ("Rede") into a notation of signification and into hermeneutic codes (which apply at the level of "Sprache" as well as at that of the individual text) through theatrical performance.

58. Fortunati, Vita and Giovanna Franci. "Narrativa e fabula: Dagli *Hecatommithi* di Giraldo Cinthio al'*Othello* di Shakespeare," *Othello dal testo alla scena*. Mariangela Tempera, ed. Bologna: CLUEB, 1983. 39-52.

Fortunati examines Shakespeare's dramatization and narration, with the emphasis upon the latter, of the elements that he takes from Cinthio. An analysis of the importance of narrative in the play as a whole is given.

59. Freund, Elizabeth. "Twelfth Night and the Tyranny of Interpretation," *ELH* 53 (1986): 471-89.

Freund responds to Jonathan Culler's opposition to interpretation. She defends the task of interpretation by arguing that semiosis contains mimesis within itself, thereby legitimating certain critical practices, including inquiries into point of view and narrative technique. She uses *Twelfth Night* to explore the relationship between semiosis and mimesis in quite general terms.

60. Fricke, Harold. "Semantics or Pragmatics of Fictionality: A Modest Proposal," *Poetics* 4-6 (1982): 439-52.

Fricke expands the term "fictionality" from strict application to narrative literature to include drama. He offers a "norm and deviation" theory of literature where narrative fictionality is "constituted by infraction of semantic conventions of standard language and dramatic fictionality by contravention of pragmatic conventions." He applies this distinction to Shakespeare, a clear case of drama, Lawrence Sterne, as representative of narrative, and the hybrid case of Joyce's *Ulysses*. Both drama and narrative are ultimately similar for Fricke in finally demanding fictional conclusiveness in justifying their linguistic deviations.

61. Genette, Gérard. *Figures III*. Paris: Seuil, 1972.

Particularly in the sections entitled "Mode" and "Voix" of the essay "Discours du récit," Genette makes a most important contribution to the theory of narrative as he separates those aspects which concern the telling of a story as such (narration) from those connected with point of view (focus of narration or focalization). He creates a typology of focalization for the analysis of large portions of a text, distinguishing between external, internal, and zero focalization.

62. Genette, Gérard. *Figures of Literary Discourse*. Alan Sheridan, trans. New York: Columbia UP, 1982.

This volume presents an English text for further parts of Genette's *Figures*.

63. Genette, Gérard. "Frontières du récit," *Communications* 8 (1966): 152-63.

The essay is Genette's contribution to this important volume on narrative analysis. Genette begins with a direct reference to dramatic poetry and invokes Aristotle's distinction between diegesis and mimesis in poetry and explores questions of narrative objectivity and subjectivity at the levels of "discours" and "récit." He almost argues for a dissymmetry in the relationship between the two: whereby "discours" is inclusive of the activity of recounting, while "récit" cannot discourse without going outside of itself and thus cannot exist in a pure form.

64. Genette, Gérard. *Narrative Discourse*. J.E. Lewin, trans. Ithaca: Cornell UP, 1980.

This excellent translation of Genette's "Discours du récit" from *Figures III* is one of the two or three most important works of semiotic analysis of narrative fiction available in English. Taking his examples from Proust's *À la Recherche du temps perdu*, Genette develops a rigorous model for the understanding of the functioning of both time and point of view in narrative structures. Genette distinguishes between narration, or telling a story as such, and the various points of view in narration, or focalization.

65. Genette, Gérard. *Narrative Discourse Revisited*. Jane E. Lewin, trans. Ithaca: Cornell UP, 1990.

This volume is the most recent addition to Genette's on-going work of systematizing narrative theory. It represents a reworking of Genette's earlier work and offers an even more rigorous and complete view of his theory of narrative forms and function. He responds directly to the criticisms and comments of other narratologists, particularly Dorrit Cohn, Mieke Bal, Anne Banfield, Shomith Rimmon-Kenan, John Barth, and Wayne Booth.

66. Genette, Gérard. *Nouveau discours du récit*. Paris: Seuil, 1983.

Genette does away with the traditional typology of first, as opposed to third, person narrators in a "non-mimetic" (I here borrow Diengott's useful term) approach to narrative theory. Although admitting that the grammaticality and linguistically based differentiation of person is correct, he argues that it is irrelevant. He is less interested in grammar than in the perceptibility of the instance of narration, the degree to which a narrator is absent or present in an utterance. The perspective is especially rich in accounting for such effects as irony.

67. Genette, Gérard and Tzvetan Todorov, eds. *Poétique du récit*. R. Barthes, W. Kayser, W. Booth, Ph. Hamon. Paris: Seuil, 1977.

This collection of four important essays on narrative and plot (all of which appear elsewhere) offers several different approaches to the problem of narration and character. The essays address respectively, in order, narrative structures, narrative voice, narrative distance and point of view, and the semiotic status of character. This last essay on character by Hamon is the most relevant to the study of dramatic narrative.

68. Girard, René. *Mensonge romantique et vérité romanesque*. Paris: Grasset, 1961. Appears in English as *Deceit, Desire, and the Novel: The Self and the Other in Literary Structure*. Baltimore: Johns Hopkins UP, 1965.

Girard studies major European novels as dramas based upon mimetic mechanisms of desire, "triangular desire." He takes the narrative principle of these texts to be the subject's desire to be an imitation of another desire. Literary works are for him ritual repetitions of original events of victimization whose cultural traces survive only in literary forms. The implications of this model extend beyond a definition of a particular genre, the novel, to more general principles which are, because of the emphasis upon plot and imaging, especially suited to the drama.

69. Gómez-Moriana, Antonio. *La Subversion du discours rituel*. Québec: Préambule, 1985.

Gómez-Moriana's four essays treat the literature of Spain's Golden Age. He seeks through a consideration of the intertextual relations among the texts of the period, particularly *Don Quixote* and *Lazarillo de Tormes*, to recover the context of multiple discourses that formed the environment of the Spanish Counter-Reformation. In the course of this specifically Renaissance critical project, Gómez-Moriana develops a theory of textuality, out of certain Structuralist and Reception Theory suggestions, and concentrates upon the generative power of intertextuality, especially at those points where it encounters ritualized or institutionalized discourse.

70. Gothot-Mersch, Claudine, Raphaël Celis, and René Jongen, eds. *Narration et interprétation*. Bruxelles: Facultés universitaires Saint-Louis, 1984.

The proceedings of this conference include several interesting essays which discuss the ideas of Ricoeur, Propp, and Genette. Both the essay on Spanish picaresque novels by Henri van Gorp and that on Blanchot and Cervantes by Jean-Pol Madoou suggest approaches to the problem of the truth-value of narrated events in generically heterogeneous texts.

71. Greenblatt, Stephen. "Invisible Bullets: Renaissance Authority and Its Subversion, *Henry IV* and *Henry V*," *Glyph: Textual Studies* 8 (1981): 40-60. Reprinted in *Political Shakespeare: New Essays in Cultural Materialism*. Jonathan Dollimore and Alan Sinfield, eds. Manchester: Manchester UP, 1985. 18-47.

In this essay, Greenblatt describes the ways in which the "absolutist theatricality" of Shakespeare's plays, although written within a system of censorship, acts powerfully upon his audiences in an ideologically subversive manner. He concentrates upon *1 Henry IV*, *2 Henry IV*, and *Henry V*. He contrasts this theatrical manipulation of the audience with the experience of reading similarly complicated and ambivalent printed and written texts, such as Thomas Harman's pamphlet, which function polemically and narratively rather than theatrically.

72. Greenblatt, Stephen, ed. *The Power of Forms in the English Renaissance*. Norman, Oklahoma: Pilgrim Books, 1982.

This collection of essays addresses the connections possible and actual between Renaissance literature and its contemporary political scene. Walther Cohen's essay on "Shakespeare and Calderón in an Age of Transition" explores the political implications of the difference in genres, drama vs. narrative romance, in *The Winter's Tale*, *The Tempest*, and *La vida es sueño*. John Traugott's essay "Creating a Rational Rinaldo: A Study of the Mixture of the Genres of Comedy and Romance in *Much Ado About Nothing*" treats the problem of mixing genres in Renaissance drama and specifically that of translating narrative texts, such as those of Bandello and Ariosto, into dramatic form. Neither of the essays invokes theoretical narratological models, although they do both consider the relationship between narrative and dramatic form and offer powerful interpretive implications for dramatic audiences.

73. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago: U of Chicago P, 1980.

Greenblatt, throughout this important account of and argument about the forms of power and their role in the determination of personal definition in Renaissance England, has much to say about the role of narrative in informing and presenting historical and cultural ideas and stories. He emphasizes the role of narrative in Shakespeare's plays and the extent to which Shakespeare, in *Othello* in particular, understood the potential of narrative strategies to create both psychologically and conceptually powerful

forms on the stage. Greenblatt does not rely upon any particular narratological precursor in a thorough-going manner.

74. Greenblatt, Stephen. "Shakespeare and the Exorcists," *After Strange Texts: The Role of Theory in the Study of Literature*. Gregory S. Jay and David L. Miller, eds. Alabama: U of Alabama P, 1985. 101-23.

In comparing Samuel Harsnett's prose accounts of exorcisms and witchcraft to Shakespeare's uses of such material especially in *King Lear*, Greenblatt assesses the extent to which the theatrical form of Shakespeare's narrative affects the audience's response to this highly volatile material. Greenblatt argues that Shakespeare allies false religion and theatrical representation against the complicity of Harsnett's prose with the established religion. He does not develop theoretically the role of genre in this process of Shakespearean appropriation of narrative material, but his essay is suggestive.

75. Greene, Thomas. *The Light in Troy: Imitation and Discovery in Renaissance Poetry*. New Haven and London: Yale UP, 1982.

Greene's study is one of the most rigorous and systematic attempts to classify uses, both imitative and innovative, and types of usage of classical textual and stylistic material in Renaissance poetry. Although not particularly offering an account of narrative strategies, several of Greene's uses of narratology are suggestive. Greene adapts, for example, the notion of intertextuality from Bakhtin's reading of Dostoevskij to the relationship between Renaissance and classical texts in the case of Petrarch. Indeed, one might argue that his theory of the "copula," as the trope of imitation in Renaissance textuality, is a special case of intertextuality, not dissimilar from the structures that narrative theorists argue govern the relations between textual levels in nineteenth-century novels. Greene does not make this connection.

76. Greene, Thomas M. *The Vulnerable Text: Essays on Renaissance Literature*. New York: Columbia UP, 1986.

This collection of essays on Renaissance authors as diverse as Erasmus, Maurice Scève, and Ben Jonson, has several passages of particular interest in the field of narratology and Renaissance literature. The essay on Shakespeare's *Love's Labour's Lost* treats other topics, but that on Ben Jonson's plays discovers elegantly circular narrative and thematic structures in the plays. Moreover, in the section on Montaigne's essays, Greene argues

for a double structure as both narrative and dialogic/dramatic in his consideration of the texts as military parleys.

77. Greenstein, Jack M. "Alberti on Historia: A Renaissance View of the Structure of Significance in Narrative Painting," *Viator Medieval and Renaissance Studies* 21 (1990): 273-299.

Jack M. Greenstein gives an analysis of both the Renaissance artistic practice of narrative painting and of Alberti's prose discussion of the topic, the *De Pictura*. His comments upon the visual and emblematic representation of a plot or story in painting are suggestive for talking about theatrical *tableaux*.

78. Greimas, A.J. *Du Sens: Essais sémiotiques*. Paris: Seuil, 1970.

This text has been adopted by writers on the theory of the theater for the past fifteen years in France. Greimas argues that narrativity occurs at the semiotic level as opposed to the linguistic, which is anterior to the choice of language in which narrative is expressed. He draws upon both the theater and popular literature for his examples.

79. Greimas, A.J. "Éléments pour une théorie de l'interprétation du récit mythique," *Communications* 8 (1966): 28-59.

Greimas in this fundamental article on narratology, develops his theory of "isotopie," according to which words, paragraphs, and pages of a narrative share commutations which are the basis of a text's coherency and meaning.

80. Greimas, A.J. *Sémanique structurale*. Paris: Larousse, 1966. Appears in English as *Structural Semantics: An Attempt at a Method*. Trans. Daniele McDowell, Ronald Schleifer, and Alan Velie. Lincoln: U of Nebraska P, 1984.

Greimas offers a theory of narratology developed from his own interests as a linguist and semiotician. Although the work has been criticized by Jonathan Culler in *Structuralist Poetics* as evading the impossibility of deriving meaning from a set of lexical terms, this "attempt at a method" is concerned with the ways of understanding as much as with identifying those meanings. His goal is to propose a science of meaning based upon "techniques of description and discovery." He outlines a structural actant model to facilitate the recognition of the various positions that characters occupy within a text. This model lends itself to drama applications. There

are several junctures at which he refers to the drama *per se*. He is especially concerned with the drama as a genre in X.5.7 and as spectacle in VII.3.d, VIII.2.g, 2.h, X.2 and XII.5.d. This latter treatment of the drama as repetition of action is especially interesting.

81. Grimaud, Michel. "Reference in Narratives," *Poetics* 17.4-5 (June 1988): 483-96.

In modern fiction, Grimaud argues, proper names play an obviously important role. This article provides a comparative description of some major issues concerning the five kinds of possible place holders for the proper-name slot in utterances: proper names, specific descriptions, classifiers ("the woman"), pronouns, "zero anaphora." The discourse processes involved are illustrated through the analysis of a bilingual joke (English/French) and by reference to Émile Zola's *Gérminal* and Sherwood Anderson's "The Strength of God." The attention to humor and naming are suggestive in a Renaissance context.

82. Guillén, Claudio. *Literature as System: Essays Toward the Theory of Literary History*. Princeton: Princeton UP, 1971.

Guillén collects several of his essays together to form a major study of the literary history of the novel and of the possibility of literary history in general as a critical project. His book details a comparative history of the genre of the novel from the Renaissance into the twentieth century. He adopts a structural approach to the "fundamental units, terms and problems of literary history" and specifically signals a debt to the work of Roman Jakobson, Thomas Sebeok, Fernand Braudel, Juri Tynjanov, Renato Poggioli, and Amado Alonso. His choice of texts ranges widely. The volume contains many remarks on narrative structure in Renaissance novels and the discussion of the confusion between the real and the representational aspects of optical phenomena in *Richard II*, in "Essay 8: On the Concept and Metaphor of Perspective," in the context of Cervantes's narrative strategies is especially interesting.

83. Gulli Pugliatti, Paola. *I segni latenti: Scrittura come virtualità scenica in King Lear*. Messina-Florence: D'Anna, 1976.

This study explores from a semiotic perspective the relationship between narrative and discursive versions of the action of *King Lear* and the events that in fact occur on the stage, the extent to which the narration of an event

constrains both the nature of that event and the responses of characters and the audience to it.

84. Gunsberg, Maggie. "Donna liberata": The Portrayal of Women in the Italian Renaissance Epic," *The Italianist: Journal of the Department of Italian Studies, University of Reading* 7 (1987): 7-35.

Maggie Gunsberg analyzes the portrayal of female characters in Ariosto's *Orlando furioso* and Tasso's *Gerusalemme liberata*. She sees their presentation as being a function of narrative structures, which in turn arise out of prevalent contemporary religious and social attitudes, both of which she connects to the reinforcement of pre-existing power structures. She details in these earlier works of the Italian Renaissance the sorts of narrative and representational decisions that have been of great concern to modern studies of the representation of women in, for example, Elizabethan drama.

85. Harari, Josue V., ed. *Textual Strategies: Perspectives in Post-Structuralist Criticism*. New York: Cornell UP, 1979.

Harari collects essays representative of some of the modes of current post-structuralist criticism, including several essays on narrative theory. His own introductory essay, "Critical Factions/Critical Fictions," gives a lucid appraisal of the work of those critics working in the wake of structuralist theory, and he remarks particularly upon Barthes' and Kristeva's responses to the problems of signification in narrative. Roland Barthes' essay, "From Work to Text," presents the interpretive crisis generated by current language critiques which make all texts into the intertexts of other texts and concludes that the "plaisir" of reading is the necessary supplement to metalinguistic exposition. Edward Said's essay, "The Text, the World, the Critic," is especially interesting in its focus upon performance, here musical, as a quasi-textual object engaging the attention of the world in various ways. His references are to religious interpretive strategies, Ricoeur, and Lukács, and his interest is in the position of the interpreter of narrative texts, including *Don Quixote*, with respect to that text. René Girard's essay, "Myth and Ritual and Shakespeare," applies a structural narrative paradigm, drawn from Freud and Lévi-Strauss, to show that there are two rituals and two plays in *A Midsummer Night's Dream*.

86. Hardy, Barbara. "The Figure of Narration in Hamlet," *Dutch Quarterly Review of Anglo-American Letters* 16 (1986): 2-15.

Hardy traces the use of narrative strategies and narration from Hamlet's first soliloquy to Horatio's final speech.

87. Hardy, Barbara. "Shakespeare's Dramatic Narrative," *Papers from the First Nordic Conference for English Studies, Oslo, 17-19 September 1980*. Oslo: U of Oslo, Institute of English Studies, 1981. 1-17.

Hardy examines narrative passages and the use of narration in a variety of Shakespeare's plays, showing how narration is flexibly integrated into dialogue, how dramatic illusion is purposely flouted, and how narration may itself be converted into drama.

88. Harman, Barbara Leah. "Refashioning the Renaissance," *Diacritics* 14.1 (Spring 1984): 52-65.

This review of Greenblatt's *Renaissance Self-Fashioning* presents more than an account of Greenblatt's argument. Harman takes each chapter in turn. She is particularly attentive to the chapters on Marlowe and Shakespeare and concentrates on the notions of "internal distanciation" and "improvisation" and their workings in dramatic narrative. She explores Greenblatt's use of the analysis of single characters and of their self-conscious relationship to dominant ideologies as a way of understanding narrative and dramatic progression.

89. Hart, Jonathan. "Alienation, Double Signs with a Difference: Conscious Knots in *Cymbeline* and *The Winter's Tale*," *CIEFL Bulletin* 1 (1989): 58-78.

Hart takes as his topic the problem of narrative endings in Shakespeare's two plays. His reading, rather than arguing for the plays' "realism," suggests that they represent a pre-Brechtian "alienation-effect" and embody a theory of signification not far from Barthes' notion of the "double sign." He adapts Brecht's attack on Aristotelian theater and capitalism, with glosses provided to Barthes' essays on Brecht, to account for the way in which the transformation of conventions and prior plays prepares the audience for the ending of *Cymbeline*. The audience is encouraged by the play's ironic effects to participate actively in the process of interpretation. *The Winter's Tale* is demonstrated to function in a similar manner.

90. Hart, Jonathan. "Till Forging Nature Be Condemned of Treason: Representational Strife in *Venus and Adonis*," *Cahiers Élisabéthains* 36 (1989): 37-47.

Hart discusses Shakespeare's "exploration of mimesis through reflective imagery, and the irony which it creates," in *Venus and Adonis*. He analyzes the tension in the poem between narrative description and action, on the one hand, and the protracted passages of direct speech. His discussion of the different ways in which the narrator and Venus speak of nature highlights not only the problems of representation but also the ways in which narrative deployment can be used both to make metafictional remarks and to generate "wit."

91. Harvey, Geoffrey. "Trollope's Debt to the Renaissance Drama," *Yearbook of English Studies* 9 (1979): 256-69.

This article traces the use of ethos, image, and plot from single Jacobean plays in the novels of Trollope. It is in this sense that the article is a reversal of narrative technique applied to drama. He shows close similarities between *The Three Clerks* and Jonson's, Chapman's, and Marston's *Eastward Ho*, between *Miss Mackenzie* and Davenant's *News from Plymouth*, between *Ralph the Heir* and Middleton's *Michaelmas Term*, between *Lady Anna* and Ford's *The Fancies Chaste and Noble*, and *The Prime Minister* and Fletcher's *Woman Pleased*. He uses no abstract theoretical model but demonstrates the easy adaptability of dramatic forms to a narrative genre.

92. Hirt, Ernst. *Das Forgesetz der epischen, dramatischen und lyrischen Dichtung*. Leipzig: Teubner, 1923.

The Swiss theorist Hirt's contribution to *Erzähltheorie*, a movement in German philology influenced by both German Romanticism and the work of Roman Ingarden, grows out of a German tradition of narrative analysis that predates French structuralist efforts. Recurrent concerns include the relation of function to structure, the nature of structure, perspective, and modal composition. Hirt pioneers investigations of temporal structure and the function of specific textual features as themselves temporally structuring. He is specifically concerned with narrative in drama, especially in nineteenth-century Germany.

93. Holloway, John. *Narrative and Structure: Exploratory Essays*. Cambridge: Cambridge UP, 1979.

Holloway sets forth five chapters on various facets of narrative structure. He relies greatly upon mathematical analyses of patterns of linguistic recurrence, but also invokes Todorov. Of particular interest are his second chapter on "effectively complete enumeration" in Racine's *Phèdre* and his discussion of the applicability of the linguistic approaches of Sol Saporta and Noam Chomsky to poetic passages from George Herbert and to a scene from Shakespeare's *Antony and Cleopatra*.

94. Howard, Jean E. "The Difficulties of Closure: An Approach to the Problematic in Shakespearean Comedy," *Essays in the Honor of Eugene M. Waith, Comedy from Shakespeare to Sheridan: Change and Continuity in the English and European Dramatic Tradition*. A.R. Braunmiller, J.C. Bulman, eds. London: U of Delaware P, Associated UP, 1986. 113-28.

Howard is concerned with the frustration of the audience's expectations for narrative closure in several of Shakespeare's darker and more problematic comedies. She does not use a particular narratological model.

95. Howard, Jean E. "Recent Studies in Elizabethan and Jacobean Drama," *Studies in English Literature, 1500-1900* 27.2 (Spring 1987): 321-79.

This article presents an overview of theoretical approaches to Renaissance drama from Howard's own critical perspective which is especially concerned with the "critique of literary autonomy by feminism and other theoretical discourses." As an account of the state of scholarship written in English on Renaissance drama it is interesting in that although it includes mention of a few essays which adapt narrative theory to this field, it grants no such space critically to narratology as it does for example to materialist, Lacanian, deconstructionist, etc. approaches. From Howard's account does emerge a clear sense of what some of the more provocative and substantial critics have written in the past few years. Her bibliography is extensive.

96. Howard, Jean E. "Scholarship, Theory, and More New Readings: Shakespeare for the 1990s," *Shakespeare Study Today: The Horace Howard Furness Memorial Lectures*. Georgiana Ziegler, ed. New York: AMS, 1986. 127-51.

Howard, citing Richard Levin's book *New Readings vs. Old Plays*, locates a problem with Shakespeare scholarship in its tendency to adhere to notions

of organic and thematic unity. She suggests not Levin's return to Aristotelian concerns with audience and action as a solution but rather a turn to the insights of semiotics, Russian Formalism, and anthropology as a way of producing new and provocative interpretations based upon a realization that the interpretive intersection of audience and text is not the place of simple or direct transmission of meaning. She seems to allow discourse and narrative theory an important place when she speaks of Greenblatt's work.

97. Hutcheon, Linda. *Narcissistic Narrative: The Metafictional Paradox*. Waterloo: Wilfrid Laurier UP, 1980. Rpt. London: Methuen, 1984.

Building upon the semiotic theories of Genette and Barthes, Hutcheon develops a model for narrative structure based upon the notion of narcissism in narrative voice. Most of her examples are drawn from nineteenth and twentieth-century novels but she does analyze Hamlet's soliloquies in the light of her model of self-referentiality in narrative.

98. Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore and London: Johns Hopkins UP, 1978. Trans. of *Der Akt des Lesens*. München: Fink, 1976.

Wolfgang Iser, often connected to other reception theory critics such as Hans Robert Jauss, is occupied with the question of response, *Wirkung*, in narrative and takes a phenomenological approach to language as the basis for his theory of interpretation, taking the literary work to be the joint production of the text *per se* and the subjectivity of the reader.

99. Jakobson, Roman. "Closing Statement: Linguistics and Poetics," *Style in Language*. Thomas A. Sebeok, ed. Cambridge: M.I.T. Press, 1960. 350-75.

This is the original essay for many later efforts at semiotic narrative theory. It includes his description of the six elements present in any act of communication. Jakobson sees auto-referentiality as the result of a particular and determinate imbalance in the act of communication quite generally. He describes the communication act in terms of the following six elements: The *addresser* sends a *message* to the *addressee*. In order to operate, the message must have a *context* to which it refers, be verbalizable, and be graspable by the addressee. Further, there must be a *code* which is fully, or at least partially, common to the addresser and addressee (encoder and decoder). Finally, there must be a *contact*, either physical or psychological, between the addresser and the addressee which allows for the message to be

transmitted. Each of these six elements determines a different function of language, and different orientations towards one or more of the elements result in different emphases in the linguistic utterance.

100. Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Ithaca: Cornell UP, 1981.

In his study *Jameson, Althusser, Marx: An Introduction to the Political Unconscious* (Ithaca: Cornell UP, 1986), William Dowling grants to Jameson's book "seminal" importance on two grounds. It is both the first sustained attempt to extend Althusser's renewal of Marxism into cultural studies in English, and it is an important attempt in its own terms to include in an expanded Marxism the work of such critics as Derrida, Foucault, and Deleuze. Jameson addresses the problem of style as enactment of a text which both *shows* and *tells* its message. For Jameson, this problem is posed in the Marxist terms of theory and praxis where each style, including post-structuralism, is connected to a particular ideology. As the allusion to Lukács in his subtitle indicates, Jameson is especially concerned with narrative, which he claims as an epistemological category which has been traditionally misunderstood as being mere literary form. Narrative is an abstract form imposed upon the raw material of experiences so as to make it intelligible. As such an epistemological form, therefore, narrative becomes inextricably linked to interpretation. Interpretation, for Jameson, can only be rescued from its current crisis, in which history is denied and repressed, through a new Marxist criticism. He draws his examples largely from nineteenth and twentieth-century novels, but makes some very interesting remarks early in the study about the development of the medieval romance narrative.

101. Kastan, David Scott. "All's Well that Ends Well and the Limits of Comedy," *English Literary History* 52.3 (Fall 1985): 575-89.

Kastan analyzes, with references to *Twelfth Night*, the extent to which this problematic play frustrates and fulfills both generic and audience expectations of a thematically and narratively satisfying ending for the play.

102. Kastan, David Scott. *Shakespeare and the Shapes of Time*. London: Macmillan Press and Hanover, N.H.: UP of New England, 1982.

Kastan is concerned with Shakespeare's search for forms that adequately embody the human experience of time. He rejects the idea that Shakespeare adopted inherited historiographical notions and instead suggests that

Shakespeare conceived of history as episodic and open-ended. Kastan then explores the implications of this view of Shakespeare's conception of time in regards to the formal and narrative structure of several plays. He is especially concerned with the problem of endings. For Kastan history is "open," and tragedy is "terrifyingly closed." He connects the quality of closure in tragedy to the tendency of tragedy to focus on individual experience, or a single point of view. Kastan is not concerned with connecting his work directly to the project of narrative theory.

103. Kellner, Hans. "The Inflatable Trope as Narrative Theory: Structure or Allegory?," *Diacritics* 11.1 (Spring 1981): 14-28.

Kellner's complex article considers Genette's significant reliance upon the traditional Renaissance rhetorical tropes of metaphor, metonymy, synecdoche, and irony. Kellner argues that Genette subsumes all four under metaphor, "the trope of tropes." He suggests irony instead as a master trope against the opposition of the work of Jakobson and Hayden White. He draws his examples from a dramatic/narrative text, Goethe's *Faust*, one *locus classicus* of tropological cognition. He addresses the intertext of John's Gospel in an early scene and from there moves to Vico and Mann. His own notion of metaphor and metonymy is drawn from Kant's discussion of "analogy." Kellner's central argument is that the four Renaissance tropes represent not a catalogue of frequency of usage but a "form of knowing, of grasping a concept." The process of reading/writing narrative is thus a diachronic and discontinuous course of attempts to grasp concepts through rendering them metaphorically. He revives the etymology of "narro," to tell, from "gno," to know. Tropology thus becomes a narrative theory.

104. Kennedy, Andrew K. *Dramatic Dialogue: The Duologue of Personal Encounter*. Cambridge: Cambridge UP, 1983.

Kennedy proposes the "duologue," a dialogue exchanged between two characters, as the structuring principle that conveys the greatest dramatic meaning. In his chapters "Duologue of Recognition in Greek Tragedy" and "Duologue of Transmission in Shakespeare," he ties duologues to the forwarding of narrative plot in several of the plays of Aeschylus, Sophocles, and Euripides, and in Shakespeare's major tragedies.

105. Kessler, R.L. "The Idealization of Women: Morphology and Change in Three Renaissance Texts," *Mosaic: A Journal for the Interdisciplinary Study of Literature* 23.2 (Spring 1990): 107-26.

R.L. Kessler offers a discussion of the sonnet, especially the placement of sonnets within sonnet cycles. Rather than imposing larger notions of unbroken narrative structure, Kessler argues that sonnets offer themselves as individual and discrete observations. For Kessler, the sonnet fragments external representational structures and reassembles the resultant parts into their own selective and integrating process. Kessler offers detailed accounts of this effect in Spenser's *Amoretti* 15, Jonson's *Epicoene*, Shakespeare's "Sonnet 29," Donne's *The First Anniversary*, Burton's *The Anatomy of Melancholy* and Herbert's "The Windows."

106. Kibédi Varga, A. "Rhetoric: A Story or System? A Challenge to Historians of Renaissance Rhetoric," *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*. James J. Murphy, ed. Berkeley: U of California P, 1983. 84-91.

Kibédi Varga addresses the problem of determining the status of rhetoric in the Renaissance. He is concerned with the extent to which rhetoric defined exact genres and narrative structures in the Renaissance and with the corrections necessary to the expectations that a modern critical account brings to describing this prior and different critical practice.

107. Kinney, Arthur F. "Rhetoric and Fiction in Elizabethan England," *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*. James J. Murphy, ed. Berkeley: U of California P, 1983. 385-93.

Kinney gives a clear account of Renaissance distinctions between history and fiction and of the place of narration within both types of texts. He focuses upon John Lyly's *Euphues* and *Euphues and His England* and upon Philip Sidney's *Arcadia* and demonstrates that in these texts "the form of rhetorical oration and the employment of rhetorical disputation" become a chief means of fabling. Not relying upon any modern narratological model, he derives this understanding of lively Tudor "fabling," or narration, from the practice of neo-Ciceronian rhetoric in the period.

108. Kristeva, Julia. *Semiotikè: Recherches pour une sémanalyse*. Paris: Seuil, 1969.

In this collection of essays, Kristeva discusses the structures of elaboration of meaning in the works of Roussel, Barthes, Rabelais, Lautréamont, and Mallarmé among others. She adds to Roland Barthes's idea of "semiology," the new word of her title — "sémanalyse," a critique of meaning, of its elements and its laws. Her method is rigorously structuralist and semiotic. Two of the essays appear in English as "Bounded Text" and "Word, Dialogue, Novel" in the volume *Desire in Language: A Semiotic Approach to Literature and Art* (Columbia UP, 1980). In the first of these essays, building upon what she calls the post-formalism of Bakhtin, she presents a new theory of genre arguing that the novel is a narrative textual interweaving of derivatives of various textual practices including the carnivalesque, courtly discourse, scholastic treatises, etc. The second of these essays is her most influential. In it, again developing suggestions from Bakhtin, she presents her controversial and elusive theory of "intertextuality," a term she coins not to indicate textual influences but rather to designate the relations between components in a textual system such as a novel.

109. Kristeva, Julia. *La Révolution du langage poétique*. Paris: Seuil, 1974.

Kristeva's project here is to address transformations in poetic language in the nineteenth century along lines suggested by Maurice Blanchot and Michel Foucault in *Les Mots et les choses*. Poetic language is for her, following the Russian formalists, neither "literature" with its elitist connotations nor the ordinary language of communication. Her examples range widely but do include Shakespeare and Racine. She also develops the notion of intertextuality at greater length, in regards to Mallarmé and Lautréamont in particular. Here she defines it as the transposition of one or more sign systems into each other, with an accompanying new enunciative and denotative position. Intertextuality is a fundamental feature of narrative.

110. Lämmert, Eberhard. *Bauformen des Erzählens*. Stuttgart: J.B. Metzler, 1955.

Lämmert systematizes and expands the work of Robert Peisch and Ernst Hirt on temporal structure. He arrives independently at insights into narrative structuring developed earlier by the Russian Formalists and anticipates functional distinctions introduced by French Structuralist critics.

111. Lanser, Susan Sniader. *The Narrative Act: Point of View in Prose Fiction*. Princeton: Princeton UP, 1981.

Lanser sets up the problem of point of view with a discussion of the relationship between seeing/perceiving and speaking, and addresses the topics of "the fictionalization of point of view, the relationship between consciousness and discourse strategy, and aesthetic form." She refers to Genette, Boris Uspenskiy, Seymour Chatman, Wayne Booth, and Käte Friedemann, as well as to speech act theory. Her approach is feminist in some of its emphases and is concerned with the questions of gender and of the role of sexual difference as permeating both the use and the reception of language.

112. Law, Richard. "The Heroic Ethos in John Dryden's Heroic Plays," *Studies in English Literature, 1500-1900* 23.3 (Summer 1983): 389-98.

Law examines the transformation of epic narrative material from prose and poetry sources into the narrative descriptive passages of Dryden's plays. He has recourse to Dryden's own criticism rather than contemporary narrative theory for his description and evaluation of this project. His emphasis is upon the use of rhetorical and "architectural" (Dryden's own term) structures to convey narrative.

113. Lenz, Joseph Martin. "The Mirror of Finality: A Study of Closure in Romance," *Dissertation Abstracts International* 4 (1981): 4721A.

Lenz argues that a romance text achieves finality (closure) through successful narrative. It is narrative, which he considers to be an "enclosed space," and recognition which culminates in closure. He illustrates his theoretical claims through several examples including *The Winter's Tale*. He argues that the play exhibits the three necessary elements of closure.

114. Levenson, Jill L. "Romeo and Juliet Before Shakespeare," *Studies in Philology* 81 (1984): 325-47.

Levenson analyzes the structure and tone of the narrative in its novella form to provide a new perspective from which to view both Elizabethan conceptions of the fable and Shakespeare's own dramatizing methods in *Romeo and Juliet*.

115. Levin, Harry. *Playboys and Killjoys: An Essay on the Theory and Practice of Comedy*. Oxford: Oxford UP, 1987.

Levin develops from Aristotle a wish to speak of drama, and in the case of this study comedy, as "something written to be played upon the stage in the presence of an audience" rather than as a purely literary event. He summarizes and rejects many theories of comedy from Freud to Koestler, and avows his own debt to Wittgenstein when he offers his definition by examples, rather than more general theoretical claims, drawn from a broad range of periods, including the Renaissance and Shakespeare. He is very much concerned with the problems of narrative plot structure in comedy and especially with the comic ending but does not use any particular theoretical model for his responses.

116. Lewalski, Barbara Kiefer, ed. *Renaissance Genres: Essays on Theory, History and Interpretation*. Cambridge and London: Harvard UP, 1986.

Barbara Kiefer Lewalski collects together a wide range of essays on the problem of genre definition in the Renaissance. The critical approaches range as widely as Baxin and Fowler, but several essays are particularly useful in suggesting possible connection between Renaissance drama and narrative theory. Earl Miner's essay, "Some Issues of Literary Species or Distinct Kind," provides a useful starting place by making distinctions among genres, while at the same time questioning the validity of such an effort. He uses the treatment of narrative as one of the elements to be considered in the process of categorizing. Barbara J. Bono, in her essay on "Mixed Gender, Mixed Genre in Shakespeare's *As You Like It*," locates and describes a metadramatic discourse that controls the relationship among the various levels of discourse and narrative, from pastoral to parricidal, in the play. Robert N. Watson's study, "*The Alchemist* and Jonson's conversion of Comedy," carefully considers the structure of the play in terms of the academic and audience expectations from the comic genre that are either fulfilled, or in many interesting ways frustrated, by the play and by Jonson's conception of the genre. None of the essays lengthily signals a narratological debt, but at least these three provide provocative suggestions for connections.

117. Logan, George M., ed., Gordon Teskey, ed. and intro., and Northrop Frye, fwd. *Unfolded Tales: Essays on Renaissance Romance*. Ithaca: Cornell UP, 1989.

This collection of essays contains several which touch on narratological and dramatic material. A. Ken Hieatt's essay, "Cymbeline and the Intrusion of Lyric into Romance Narrative: Sonnets, 'A Lover's Complaint,' Spenser's *Ruins of Rome*," explores the implications of Shakespeare's reading of his dramatic narrative in the romance vein with the introduction of lyric material similar to, or derivative from, Du Bellay and Spenser. Robert Heilman's study of "Greene's Euphuism and Some Congeneric Styles" analyzes the narrative practices that Greene adapted from Lyly to write his *Gwydonius* and *Card of Fancie* and shows the persistence of this genre and its strategies of euphuistic romance narrative in Johnson's *Rasselas*, Austen's *Pride and Prejudice*, and Brontë's *Villette*.

118. Lotman, Juri. *The Structure of the Artistic Text*. Ann Arbor: Ardis, 1977.

Juri Lotman, a leading member of the group of Soviet semioticians known as the Tartu school, first presents a theory of poetic discourse as working against three types of "automism": that of language, that of common sense, and that of our "spatio-visual" picture of the world. He stresses the deviance of the poetic text from ordinary language, the need for the reader to make meaning and the need for a cultural interpreting context.

119. Lyons, Charles R. "Narrative Past and the Image of Place," *Literature in Performance* 6 (1985): 1-11.

Lyons comments briefly upon *Hamlet* in discussing how playwrights evoke place in retrospective narration. He is particularly concerned with the Ghost's account of the murder of the elder Hamlet.

120. Martin, Wallace. *Recent Theories of Narrative*. Ithaca: Cornell UP, 1986.

This is a methodologically oriented survey of theories of narrative available to American critics from the 1950s to the present regardless of their country of origin. Wallace traces the move away from early structuralist assumptions to a final mistrust of any notion of a single absolute narrative theory in the early 1980s. He argues that this shift is a result of the current concern about the possibility of establishing a clear relation between context and text. He refers specifically to dramatic form only briefly. Unlike Chatman, he sees it

as the "deviation" rather than the norm of his theoretical model. For him, the dissimilarity in the process of transmission in a fixed written text that can be set aside and a play that, being both uninterrupted and without a narrator, is too great to allow for easy comparative analysis. His concluding chapter bibliographies are most useful and provide a thorough account of the texts on narratology available through 1986.

121. Martínez-Bonati, Felix. *Fictive Discourse and the Structures of Literature: A Phenomenological Approach*. Ithaca: Cornell UP, 1981.

Martínez-Bonati addresses himself to several philosophical questions. He explores the question of whether sentences of fiction can be truth-functional. He further questions whether fictional characters possess only those properties which are specified in the text or instead present "ontologically complete" inhabitants of a "real" world. The problem of distinguishing "the act of writing fiction," in illocutionary terms, from other modes of speech expression is also considered. Martínez-Bonati provides an elaborate discussion of the unreliable narrator, with particular reference to realistic narrative fiction.

122. Mathieu-Castellani, Gisèle. "Le contrat et le sacrifice dans la poétique d'Aubigné," *Renaissance and Reformation/Renaissance et Réforme* 23.1 (February 1987): 77-87.

Mathieu-Castellani addresses the problem of structure in d'Aubigné's epic *Les Tragiques* through tracing the narrative effects of certain organizing projections within the poetic structure of the poem. She is especially concerned with the playing out of the concept of sacrifice and reward and the relationship of these two to the constructed social order. Her approach relies more upon French post-Freudian criticism than upon narrative theory.

123. Mathieu-Castellani, Gisèle. "Rhétorique du mythe dans la poésie néo-pétrarquiste et baroque," *Mythes, images, représentations*. Paris: Didier and Limoges: Trames U de Limoges, 1981. 121-29.

Mathieu-Castellani presents an application of the French Freudian School of literary criticism to the comparative treatment of baroque poetry. Her premise is that there exists a particularly close relationship between the neo-petrarchism of the late sixteenth century and the poetry of the baroque period. She is especially concerned with the relationship of individual vision to the fictive "I" of baroque poetry and of the abstract analysis of myth to creative reconstructions. She treats several specific cases of projections of a

crisis of sexuality. Although she touches closely on questions of narrative in poetry, she does not use a narratological model. She has developed a larger study which concentrates upon the question of the role of myth and how it is played out through emblematic imagery in baroque poetry.

124. Mathieu-Colas, Michel. "Frontières de la narratologie," *Poétique* 65 (February 1986): 91-110.

This retrospective article, centered on the drama, summarizes major movements in the field of narratology started by Roland Barthes' article in *Communications* 8. He traces various strands that have developed from structural linguistics to film theory, including such critics as Todorov, Greimas, and Propp. He carefully articulates the work of such narrative theorists concerned with the theater as Thomas Pavel on tragedy and uses Aristotle's theory of tragedy to draw out the implications of narrative theory for the drama. He refers to Corneille, Racine, and Shakespeare and argues that the distinction between the genres of narrative and dramatic is based upon their shared narrative structures.

125. McArthur, Murray G. "Signs on a White Field": Semiotics and Forgery in the 'Proteus' Chapter of *Ulysses*," *ELH* 53 (1986): 633-52.

McArthur discusses the song in *The Tempest* I.ii as the source for the Seashore episode in Joyce's *Ulysses*. He considers the divergences in point of view and narrative technique between lyric and dramatic modes and the novelistic narrative.

126. Miall, David S. "Affect and Narrative," *Poetics* 17.3 (June 1988): 259-72.

Literary narratives are primarily about people, their experiences, behavior, and goals and about relationships between people, Miall contends. Recent studies in social cognition have suggested that affect is the primary medium in which social episodes and information about the self are represented. It is argued that the theories of text processing that adopt an information processing model are overlooking a key component in how we respond to narrative. The affective mode by which we understand people and ourselves may direct the information processing aspects of story response. Miall sets up an affect-based model of literary narrative in which he argues that three properties of affect are implicated in story understanding: self-reference, anticipation, domain-crossing. By their means affect plays a constructive role in guiding response to ambiguities and conflicts at the level of schemata. He

offers two empirical studies which support the model. The analogies to neo-Aristotelian theory of interpretation in the drama are interesting.

127. Müller-Schwerfe, Gerhard. "Hamlet multimedial — Beiträge zur theater-semiotischen Analyse," *Literatur in Wissenschaft und Unterricht* (U Kiel) 19.ii (1986): 97-111.

The argument is that textual semiotics do not describe a play's qualities and effects sufficiently. Müller-Schwerfe proposes several systems of theatrical signs. He includes not only lexical and semantic signs but also kinetic signifiers. He takes examples from *Hamlet* to describe the "polyfunctionality" of signs in a theatrical context and concentrates particularly upon characters as multivalent signs possessing semantic functions. He concludes his discussion by suggesting several questions about the equivalency of these various sign systems; here he is especially concerned with their transformation into other media such as film, opera, or ballet.

128. Mulvey, Laura. "Visual Pleasure and Narrative Cinema," *Movies and Methods*. Bill Nichols, ed. Berkeley and Los Angeles: U of California P, 1985. 303-15.

In this article Mulvey not only provides an excellent example of the application of narrative theory to film, which offers interesting suggestions for critics interested in its application to performance and the theater, she also gives narratology a feminist psychoanalytic twist. She approaches several films of von Sternberg and Hitchcock to demonstrate the formal narrative encoding of patriarchal structures through the functioning of the ordering principles of two varieties of male "scopophilic pleasure." Her points of departure are Freud and Lacan. She spends much time on the point of view of the female viewer and seeks to demonstrate the insufficiency of a critical method that fails to distinguish formal/thematic from empirical meaning. Her article is situated within a continuing discussion of the role of feminist criticism in film theory that includes Claire Johnston and Pam Cook, among others.

129. *Narrative Analysis: An Interdisciplinary Dialogue*. Elisabeth Gülich and Uta M. Quasthoff, eds. *Poetics* 15.1/2 (April 1986).

This issue contains a range of essays on narratology, both in theory and in application. None of the essays treats the Renaissance directly but several provide theoretical approaches that would be very fruitful in application to the Renaissance. F.-J. Brüggemeier's "Sound of Silents" treats "concepts of

narrative and theory in historiography." He is particularly concerned with the reconstruction of distinct points of view within historical narrative, especially those points of view which did not prevail. In "Towards a Pragmatic Analysis of Narratives in Literature," P. Bange gives a thorough summary of current perspectives in research on literary narratives. His article is particularly useful because it gives as much space to the work of such critics as S.J. Schmidt, E. Gülich, and A. Jolles and other critics writing in German as it does to the more familiar criticism in French by authors such as Genette, Todorov, and Greimas. He suggests a comparative approach as a way of resolving on the macrostructural level some of the current disagreements in the field. The other articles treat very technical issues of sociolinguistics, psycholinguistics, artificial intelligence, communication practice theory, etc.

130. *Narrative Theory and Criticism*. *Style* 22.1 (Spring 1988).

The whole volume is devoted to the exploration of the current status of this field of literary theory. It includes the following essays: Gerald Prince, "The Disnarrated," a discussion of the narration of events that do not actually take place within the frame of the narrative; Seymour Chatman, "On Deconstructing Narratology," a refutation, on causal grounds, of Jonathan Culler's suggestion that the logic of signification might be able to control the logic of events within narrative; Jiwei Ci, "An Alternative to Genette's Theory of Order," a critique of Genette's exclusion of subjective events from his idea of story order; Gérard Genette, "A Reply to Jiwei Ci's 'Alternative,'" a reaffirmation of the notion of metadiegetic anachronism; Nilli Diengott, "Narratology and Feminism," a rejection of Lanser's article arguing for the need to reconcile narratology and feminism; Susan S. Lanser, "Shifting the Paradigm: Feminism and Narratology," a Kuhnian analysis of the scientific tendencies of narratology and a critique of such assumptions from a Feminist perspective. The last three essays, by Nils Eklert, Tamar Yacobi, and Monika Fludernik, are respectively applications of narrative theory to E.T.A. Hoffman, Dan Pagis, and *Winesburg, Ohio*. The book reviews which conclude the volume are all insightful. Uri Margolin's account of Wallace Martin's *Recent Theories of Narrative* is especially helpful, giving a clear summary itself of the development of the field.

131. *Narratology*. *Style* 17.2 (1983).

The issue is devoted to the theory of narratology. Like the 1988 volume, it includes several important essays by critics central to the development of the field: Philippe Hamon, "Text and Ideology: For a Poetics of Norm," a discussion of the means and implication of the communication of normative

values and judgements by the fictional text; Lubomír Doležel, "Intensional Function, Invisible Worlds, and Franz Kafka," a presentation of "a conceptual apparatus" for the study of "semantic macrostructures in fictional narratives" and its application to *The Castle*; Meir Steinberg, "Knight Meets Dragon in the James Bond Saga: Realism and Reality Models," a contextualization of Bond within narratives with claims either to realism or to the portrayal of the marvellous; Armine Kotin Mortimer, "Narrative Closure and the Paradigm of Self-Knowledge in *La Princesse de Clèves*," an explanation of the ten "syntagms" of the novel and their function; Ann Jefferson, "*Mise en Abyme* and the Prophetic Narrative," a discussion of the *mise en abyme* as antithetical to narrative as a structuring trope and an exploration of the use of prophecy and prolepsis specifically; Françoise van Rossum-Guyon, "Aspects and Functions of Fictional Description: Balzac's *The Village Priest*," a Barthesian reading of Balzac; Mieke Bal, "The Narrating and the Focalizing: A Theory of the Agents in Narrative," a chapter from *Narratologie* that clarifies her notion of focalizing; Michael J. O'Neal, "Point of View and Narrative Technique in the Fiction of Edith Wharton."

132. *On Narrative and Narratives*. *New Literary History* 6.2 (Winter 1975).

This issue collects together several important articles on narratology. Roland Barthes seminal essay receives its own entry. The volume includes Teun A. van Dijk's essay "Action, Action Description, and Narrative" which speaks suggestively to the question of narrative in drama by taking as its topic to "show that a general theory of action may provide a partial insight into the structure of narrative discourse." Seymour Chatman's important essay "Towards a Theory of Narrative" gives a structuralist account of the "histoire" / "discours" dualist theory of narrative with some important modifications. John R. Searle offers in "The Logical Status of Fictional Discourse" an exploration of the ways of approaching fictional discourse from the initial assumption that language consists of the performance of "illocutory" kinds of speech acts. In "The Discrete Text and the Iconic Text: Remarks on the Structure of Narrative," J.M. Lotman pursues the question of the possibility of a language without single signs and distinguishes between signs with temporal and those with spatial force in narrative. Chapter 8 of Lotman's *Structure* is also included. Harold Scheub addresses, with some implications for performance, in "The Oral Narrative Process and the Use of Models" the South African oral narrative performance tradition. Alfred Guzzetti in "Narrative and Film Image" sets as his question whether narrative alone can account for the total affective power of the image of a fiction film. He looks to André Bazin and concentrates upon framing, psychologizing, and spatial verisimilitude in several classic films. The

remarks seem apt for theatre as well. The interesting essays by Geoffrey Hartman on Wordsworth and Goethe, by Murray Baumgarten on realism in the novel, and by Jeffrey Mehlman on Freud's *Der Wiz* are not directly concerned with drama even in the broadest sense. In his "Twelve Digressions Toward a Study of Composition," however, Ronald Sukenik presents a series of polemical assertions about narrative structure. Digression IX provocatively alludes to multiple performances and the question of action in narrative. Lubomir Doležel gives a concluding concise account of the state of the discipline in 1975.

133. Pagnini, Marcello. *Shakespeare e il paradigma della specularità. Lettura di due campioni: 'King Lear' e 'A Midsummer Night's Dream'*. Pisa: Pacini, 1976.

Pagnini explores the structural feature of doubling and mirroring at the level of character and narrative in these plays. He is not indebted to a particular theorist for his approach.

134. Parker, Patricia. *Literary Fat Ladies: Rhetoric, Gender, Property*. London and New York: Methuen, 1987.

In this volume which joins contemporary critical methods with cultural criticism, Parker concentrates upon the role of gender, property, and power in the use of rhetoric and in the practice of literary genres. The texts which she selects range from Genesis to Freud and include Spenser, Shakespeare, Milton, Rousseau, Emily Brontë, and Wallace Stevens. Her theoretical approach addresses questions raised by critics as diverse as Derrida, Lacan, Foucault, Freud, and French Feminists. These far-ranging essays are linked, for Parker, by a shared concern with the relationship between rhetorical practices and literary plotting, hierarchy, ideological framing and political consequence. Her first essay, "Literary Fat Ladies and the Generation of the Text," elaborates a theory of textuality and narrative based upon the double meaning of "dilation" as deferral and dispersal and connects this meaning specifically not only to the discourses uttered by women but even to their physiology. The essay explores the dilation-effect in several of Shakespeare's and Jonson's plays and connects it with both the bodies of "fat" female characters and with the amplified stories which they tell. "The Metaphorical Plot" unfolds several different understandings of metaphor in current theory and seeks to "give a sense of emplotment to a field of inquiry in which characterizations of metaphor proceed so often blind to the figures which structure the discussion itself." The next three essays treat specific issues in individual texts: a discussion of the relationship of the narrative structure of

subject male and dominant female in Spenser's *Faerie Queene* to the ambivalent figure of Elizabeth I; a demonstration, through the analysis of such panomastic tropes as "The Doublet" and "The Preposterous," of the importance of the lexicon, rhetorical tropes, and plotting to Shakespeare's dramaturgy; a more explicit discussion of how self-announced treatments of rhetoric and language in Shakespeare are already implicated in questions of social and political control especially in *A Midsummer Night's Dream*. The last two essays are concerned directly with the relations of narrative to property. "Rhetorics of Property: Exploration, Inventory, Blazon" connects descriptive displays of the female body with discovery narratives of the feminized New World and landscape descriptions, while the last essay discusses the relation between property, propriety, proper place, and proper name in *Wuthering Heights*. Parker concludes with a study of female "secondariness" which begins with Rousseau and includes remarks about Aristotelle, Milton, and Freud.

135. Parker, Patricia and David Quint, eds. *Literary Theory/Renaissance Texts*. Baltimore: Johns Hopkins UP, 1986.

This collection of contemporary theoretical approaches to Renaissance texts contains several essays which touch interestingly upon narrative theory. Parker's own essay, "Deferral, Dilation, Différance: Shakespeare, Cervantes, Jonson," takes Derrida's punning notion of "différance" and applies it to narrative deferral in *The Comedy of Errors* and *A Midsummer Night's Dream*, as well as *Don Quixote* and several of Jonson's poems. She also refers to Baxtin's theory of the "chronotope" and Barthes' idea of the "espace dilatoire." Parker examines how Shakespeare's exploitation of the link between judicial delation and rhetorical dilation is important for understanding the demand for narrative in the play, the treatment of jealousy, and the textual crux at III.iii.123. Eugenio Donato, in "Per Selve e Boscherecci Labirinti": Desire and Narrative Structure in Ariosto's *Orlando Furioso*, develops a theory of the narrative realm of *Orlando* as being a Mallarméan space that refers only to other narratives without gesturing toward any external or perceptual "reality." Although he does not invoke any theoretical notions of intertextuality in a strict sense, the essay is a very thorough example of how to address narratologically the problem of literary self-referentiality in Renaissance literary composition.

136. Parker, Patricia and Geoffrey Hartman, eds. *Shakespeare and the Question of Theory*. New York and London: Methuen, 1985.

This collection of essays offers itself as the application of a "major rethinking of literature and theory" to the reconsideration of certain canonical texts, in this case those of Shakespeare. The essays range widely among the current possible theoretical postures, and several speak directly to the viability of the connection of narratological critical practice to Renaissance drama. Elizabeth Freund's essay, "Ariadne's Broken Woof: The Rhetoric of Citation in *Troilus and Cressida*," uses the notion of intertextuality to discuss how the foregrounding of the literariness of its *materia* generates the "self-reflexive wit" of Shakespeare's play. Joel Fineman's complex essay, "The Turn of the Shrew," opposes what he takes to be certain feminist tendencies to identify genre with gender and strictly to oppose male and female in this play. His discussion of how the discourse of subversion in the play is ultimately turned to support the patriarchal order is backed by arguments drawn from not only Freud, Lacan, and such French Feminists as Irigaray and Cixous but also Julia Kristeva's narrative theory and Renaissance rhetoric handbooks. Margaret Ferguson's essay on *Hamlet* specifically takes up the question of generic blurring in the play through a consideration of the relationship between dramatic literalization and the desire to kill in the play. She employs Austin, Jakobson, Freud, and Lacan in the course of her argument. Other essays in the volume touch on narrative theory briefly.

137. Passow, Wilfried. "Affekt und Wirkung: Peirces Interpretantenbegriff im Dienste empirischer Theatersemiotik am Beispiel des *Mandragola* von Niccolò Machiavelli," *Literatur und Konversation: Sprachsoziologie und Pragmatik in der Literaturwissenschaft*. Ernest W.B. Hess-Lüttich, ed. Wiesbaden: Athenaion, 1981.

Wilfried Passow uses a semiotic method of accounting for particular affective and interpretive features of a text which have been suggested by Peirce in the case of the novel. Passow adapts this narrative model for Machiavelli's play and is concerned to account for the connection between semantic structures and affect in the case of performance.

138. Pavel, Thomas G. *Fictional Worlds*. Cambridge: Harvard UP, 1986.

Thomas G. Pavel's masterly study begins by distinguishing itself from the "sciencelike certitudes" of French post-structuralist and deconstructive criticism and claims that fictional semantics not only provides new answers

to the question raised by this criticism, but is itself a crucial part of the new post-structuralist theoretical enterprise. He both offers and limits the possible roles to be played by philosophy and logic in developing a theory of fictionality. He is especially concerned with the currency of Saul Kripke's invocations of the Leibnizian notion of "possible worlds" and carefully details the possible relationships of literary fictions to actuality with examples drawn from Balzac in particular. His discussion of the unavoidable incompleteness of fictional worlds is demonstrated through a discussion of the impossibility of certain inferences about Lady Macbeth. His final chapter integrates fictions into heterogeneous cultural contexts, or "ontological landscapes" which are shaped by general semantic patterns, including "fusion," literal, and "marginal" world models. The study includes a comprehensive bibliography of texts related to narratological criticism.

139. Pavel, Thomas. *Inflexions de voix*. Montréal: PU de Montréal, 1976.

Thomas Pavel suggests that language originates in individual subjectivities which balance precariously between a full realization of the power of words and an unwillingness to cede fully to the power of that language. He separates words into their possible uses, as lies, expressions of the impossible, analogies, etc. and explores the examples and implications of each. His text functions as a conversation with the reader, not an *explication de texte*, and embodies much of the narrative strategy it describes. His discussions of Racine's *Phèdre* and of the difference between "faire" and "agir" are notable for theory of the drama.

140. Pavel, Thomas. *Le Mirage linguistique: Essai sur la modernisation intellectuelle*. Paris: Minuit, 1988.

Although not engaged in a specific application of narratological strategies to drama, this study addresses the transformations in narrative theory that have occurred over the past sixty years. Pavel gives a sophisticated account of the development and critiques of the various approaches to narrative theory, from Lévi-Strauss to Derrida. He situates these shifts in lexicology and emphasis within other fields, most particularly science, philosophy, and structural linguistics. A political and almost sociological force is given to some of the transformations in method and ideology.

141. Pavel, Thomas. "Narrative Domains," *Poetics Today* 1.4 (Summer 1980): 103-14.

This essay occurs in a volume devoted to narrative theory. Pavel's argument is that plot-based texts do not necessarily describe homogeneous imaginary worlds. He takes Renaissance English tragedy, especially the plays of Marlowe and Kyd, as his examples. He demonstrates that they are prime examples because "Renaissance drama is less obsessed by ontologically different possible worlds."

142. Pavel, Thomas. *The Poetics of Plot: The Case of English Renaissance Drama*. Minneapolis: U of Minnesota P, 1985.

In this important study, Pavel blends three approaches to Renaissance English drama: a context-free grammar modeled on the work of Chomsky; an inquiry into the semantic content of the personal "domains" of the characters; an exposition of general laws about the behavior of the narrative universe. He establishes, in a reading of *King Lear*, a possible structure for plots modeled upon the notion of a "forest," which accounts for both multiple and interwoven plots in a way that the more conventional tree models cannot. Pavel suggests four rules to govern the expansion of plots through "rewriting" into plays and persuasively demonstrates a general applicability of his approach to the dramas of the period. His paradigm accounts for variety among plots and mediates between the multiple levels of meaning that characterize many of the plays he considers. He includes lengthy discussions of Marlowe's *Tamburlaine* and *Edward II* which serve to show the places where future efforts to refine his theory to take into account particularly complex plot structures might start.

143. Pavel, Thomas. *La Syntaxe narrative des tragédies de Corneille: Recherches et propositions*. Paris: Klincksieck et Ottawa: Éditions de l'U d'Ottawa, 1976.

Pavel himself offers the book as an attempt to apply certain concepts in contemporary syntactical analysis to the study of narrative structure in the tragedies of Corneille. He treats all of the principle plays in detail, grouped according to the narrative structural categories of tragedies "à configuration polémique," "à double transgression," "de la médiation," and "mixtes," after an important initial chapter setting out a version of the narratological practice applied specifically to the drama. He looks specifically to the studies of narrative structure by Todorov, Propp, and Dundes as well as to those of Barthes, Griemas, Kristeva, and Genette. He seeks, firstly, to expose the

underlying organization of narrative structure as applied to a specific set of semiotic terms and, secondly, to develop certain "transformational" rules to govern groups of narrative "trees" in each play. Finally, he wishes to give a "mini-grammar" for the designation of the narrative propositions that occur at the nodes of these narrative trees. He develops such narrative trees for each play and both opens and concludes the text with highly formal schema for narrative structuring. This study represents one of the longest and most elaborate applications of semiotic narrative analysis to dramatic form.

144. Pavis, Patrice. *Dictionnaire du théâtre*. Paris: Éditions sociales, 1980.

This exposition of the theory of the theater accords an important place to narratology. "Analyse du récit" is not to be understood as the analysis of plot and character, but rather as the study of the narrativity of theater. From the point of view of the spectator, Pavis argues, the theater presents a "fable," characterized by a logical dependency of motif, much like a story, and constructed along a narrative theoretical model.

145. Pettitt, Thomas. "Formulaic Dramaturgy in Doctor Faustus," "A poet and a filthy play-maker": *New Essays on Christopher Marlowe*. Kenneth Friedenreich, Roma Gila, and Constance B. Kuriyama, eds. New York: AMS, 1988. 167-91.

Thomas Pettitt detects in Marlowe's play a repeated reliance upon formulaic language and dialogue, both of which have roots in folklore traditions, in order to forward the action and the narrative of the play.

146. Pfister, Manfred. "Kommentar, Metasprache und Metakommunikation in *Hamlet*," *Jahrbuch der deutschen Shakespeare-Gesellschaft*, 1978.

Manfred Pfister explores the relation of the commentary and narration to event. He considers the effect of the juxtaposition of the soliloquies and recounted versions of action in *Hamlet* to the events of the play themselves.

147. Pfister, Manfred. *Studien zum Wandel der Perspektivstruktur in elisabethanischen und jakobäischen Komödien*. München: Fink, 1974.

Manfred Pfister resists the application of narrative models to the drama. He takes from K. Hamburger the conviction that drama is marked by its lack of controlling narrative function and from P. Szondi the notion that drama's "unmittelbare Darstellung" is a result of the lack of direct communication between author and audience. Dramatic utterance, according to Mukatovský

and Ingarden, is thus aimed at a double audience one on the stage and the other, indirectly, before it. He creates a typology for classifying the types of possible perspectives a given play may offer the audience. He argues that there is a development in England in this period towards more complicated audience perspectives. His examples are broadly drawn from Elizabethan farces, romantic comedies and Shakespeare's *Twelfth Night* and *The Tempest*.

148. Phelan, James, ed. *Reading Narrative: Form, Ethics, Ideology*. Columbus: Ohio State UP, 1989.

This is an important and very recent collection of essays representing some of the many possible approaches to narrative now underway. Essays are from authors as diverse as Wayne C. Booth and Terry Eagleton. Teresa de Lauretis' essay on "Strategies of Coherence: The Poetics of Film Narrative," with its feminist application of both Baxtin's "intertextuality" and Jameson's formalist notions of "master narratives" to the question of a female authorship/voice in several films, suggests a rich approach allowed by narrative theory to cinematic/dramatic texts. Adena Rosmarin's essay "The Narrativity of Interpretive History" uses Shakespeare's sonnets as examples of the problem of the continuing narrative process of textual transmission through editing and publication, a topic much at issue now in Renaissance drama studies.

149. Picquenot, Alain. "Lecture de 'Rhétorique de l'image': Le Blocage, la rupture," *Degrés: Revue de Synthèse à Orientation Sémiologique* 34 (Summer 1983): c1-c14.

Building upon suggestions from Greimas, Picquenot offers a reading of Barthes' essay emphasizing the distinction between the "message linguistique" and the "message iconique," the latter representing the instance in which the signifier/signified relationship becomes no longer arbitrary but tautological. His critical language has a distinctly dramatic resonance, referring to "scène," etc., and his suggestions could be useful for looking at the question of spectacle versus reported account for narrative presentation in the drama.

150. Pier, John. "Narrative Discourse: An Essay in Method," *Comparative Literature Studies* 19.1 (1982): 83-86.

Pier presents a clear review of Genette's text in translation which contextualizes his work for an English-speaking audience. Pier places Genette's *Narrative Discourse* within the context of the narratological

writings of individuals such as Barthes, Todorov, Greimas, and Scholes. He distinguishes Genette's work from that of these other critics who are more concerned with the content of narrative and locates Genette's interests as being at the level of discourse, involving textual devices and the functions of narration. Pier suggests corrections to some of the translating choices for important terms.

151. Popham, Shelby Anne. "'Tis a Tale Told': Narrative in Renaissance Pastoral Drama in Italy, France, and England," *Dissertation Abstracts International* 49.7 (January 1989). 1793A-1794A.

Shelby Anne Popham suggests that in the course of a play dramatic characters break down the action by telling a tale. She identifies action with an appeal to the senses of the audience and such narrative accounts with an appeal to the viewer's minds. As a result of the association in the Renaissance of narration with rational and intellectual response, she argues, Renaissance dramatists used narrative passages to suggest intellectual patterns for their plots. Narrative was seen as a process of intellection to which the dramatist aspired by manipulating both the narrator and his or her message. She sees Renaissance pastoral drama, so replete with narrative speeches, as a prime example.

152. Pratt, Marie Louise. *Towards a Speech Act Theory of Literary Discourse*. Bloomington, Indiana: Indiana UP, 1977.

Pratt sets up a theory that defines literary texts not as mimetic of other sorts of discourse but as narrative display texts, a special sort of speech act which represents "states of affairs and experiences which are held to be unusual or problematic in such a way that the addressee will respond affectively in the intended way, adopt the intended evaluation and interpretation, take pleasure in doing so." There is here a return to an almost strict classical rhetoric, not far from Aristotle's account of the affective power of tragedy. Her examples follow Labov's and are mostly selected from oral folktales. She also explains at some length *Tristram Shandy*. "Tellability" becomes the identifying quality of these narrative display texts, and, in this concern with performing a text especially orally, she again presents a criterion useful for considering the drama.

153. Prince, Gerald. "Introduction à l'étude du narrataire," *Poétique* 14 (1973): 178-96.

Prince focuses not upon the narrator but upon the narratee, although this speaker too may become a narrator. He takes up some of the same topics as Genette and Bal and demonstrates that shifts in what Genette would term narrative and focalization do produce shifts in addressee. He does not, however, distinguish strictly between narration and focalization.

154. Prince, Gerald. *Narratology*. Berlin: Mouton, 1982.

Prince develops more fully the ideas suggested in the earlier article. He suggests that, in addition to the space around the narrating and the narrated, the space around the narratee and the space upon which the text is written may be significant.

155. Propp, Vladimir. *Morphologie du conte*. Marguerite Derrida, trans. Paris: Seuil, 1970.

Vladimir Propp creates a uniform morphological model for folk tales, based upon the Russian folk stories of Afanas'ev, which has been influential in narratology. He selects a series of variants in motif and sequence, including difficult tasks and their fulfillment, and traces their appearances through the stories. There are many inconsistencies in his references to the tales and his model is perhaps not so generalizable as he claims.

156. Rabinowitz, Peter J. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Ithaca: Cornell UP, 1987.

Peter J. Rabinowitz admits to having a double focus. He wishes to further develop a theory of reading narrative and looks to Booth, Barthes, Fetterly, and Iser. He also seeks to inspect what happens during that process of reading and invokes Kenneth Burke. His project is both taxonomical and theoretical. He elaborates his theoretical argument through multiple examples grouped into chapters on what he calls "rules" of notice, signification, configuration, and coherence. He devotes a concluding section to what he calls the political implications of the act of reading and interpreting narrative. While largely concerned with novels, Rabinowitz does spend some time on narrative contradiction in *Othello*.

157. Reale, Nancy Marie. "The Feigning Voice: A Comparative Study of Narrative Intention and the Development of Style in the Renaissance Novella," *Dissertation Abstracts International* 47.12 (June 1987). 4385A-4386A.

Nancy Marie Reale traces the development of both style and the authorial intention in Renaissance *novella*. She considers the development of the genre from an historical and literary perspective in Latin, French, Italian, and English. She detects a series of recurrent *topoi* which define the genre and which reveal an intricate relationship between the development of the narrative process of these short works and an increased preoccupation with the narration itself as the subject of the *novelle*. She ultimately offers a definition of this genre which influenced so much the drama of the period.

158. Rees, Joan. "Hamlet: A Note on Structure," *Hamlet Studies* 3.2 (Winter 1981): 112-16.

Rees considers the extent to which narrative forms inform dramatic actions in *Hamlet*. She describes the ways in which not only the content but also the structural aspects of narrative sources are retained in dramatic transformations.

159. Rees, Joan. *Shakespeare and the Story: Aspects of Creation*. London: Athlone Press, 1978.

Joan Rees is concerned with the construction of Shakespeare's plays and with the different ways in which these structures have been defined from pre-Romantic to modern attempts. She argues that the plays manifest themselves in ways which are destructive of a "point by point" presentation of "a strict intellectual construction." She explores the plays individually. Her attention to *Hamlet* is especially interesting from a narratological point of view. In the context of this tragedy, she addresses the relationship between character construction and narrative structure, the structure of narrative endings, and the use of irony in the manipulation of the narrative expectations of the audience. Her study is not indebted in a pronounced way to any single narratological theory or practice.

160. Reisz de Rivarola, Susana. "Voces y conciencias en el relato literario-ficcional," *Lexis: Revista de Lingüística y Literatura* 7.2 (1983): 187-218.

Susana Reisz de Rivarola contrasts the work of Bal and Genette through a return to Plato's distinction between mimesis and diegesis in the *Republic*. She is especially concerned with problems of focalization and of consciousness and voice in narration. Her examples are drawn largely from contemporary Latin American literature, but her return to Plato, and even Aristotle, demonstrates a pre-twentieth-century concern with problems of narration that would be available to the Renaissance. She is much concerned with rhetoric and grammar as creators of and distinguishers between focalizers and voices.

161. Richmond, Hugh M. "Much Ado About Notables," *Shakespeare Studies* 12 (1979): 49-63.

Expanding upon the notion that Renaissance English dramatists "plagiarized" other texts, Richmond suggests as another sort of "plagiarism" the ways in which Shakespeare in *Love's Labours Lost* and *Much Ado About Nothing* adapts contemporary narrative historical material to make his play. Richmond demonstrates, through precise references to contemporary narratives, how Shakespeare adapts accounts of Don John the Bastard of Messina and of the Valois and Bourbon courts of France for his own theatrical purposes. Richmond is much concerned with the extent to which the use of current events creates dramatic "realism." He also considers the nature of the formal adaptations necessitated by the shift in genre from prose histories to drama and suggests that such transformations are important to the understanding of Shakespeare's plays in general.

162. Richmond, Hugh M. "Shaping *A Dream*," *Shakespeare Studies* 17 (1985): 49-60.

Hugh M. Richmond introduces his essay as a sophisticated "source-study." He addresses the neglected relevance of Italian *novelle* sources to *A Midsummer Night's Dream*, and, in the course of his discussion, not only details important sources for the play but also explores the differences enforced by the transformation of narrative into drama. He discovers structural parallels between Giraldi Cinthio's *Hecatommini* and Shakespeare's comedy, but distinguishes between the limited and 'realistic' tone of the *novella* and the additional "comprehensiveness" of such a play which encourages generalizations not included in Cinthio's text.

163. Ricoeur, Paul. *Temps et récit*. Paris: Seuil, 1983. Appears in English as *Time and Narrative*. Kathleen McLaughlin and David Pellauer, trans. Chicago: U of Chicago P, 1984.

In the companion volume to *The Rule of Metaphor*, Ricoeur addresses the mimetic function of plots which take place by preference in the field of action and its temporal values. He sees in plots the place where an attempt is made to reconfigure partial and unclear perceptual versions of temporal experience. It is in this problematic effort at reconfiguration that the referential function of narrative plot lies. He argues for the double role of plots as encompassing action and passivity and takes the mimetic value of poetic discourse and the redescriptive power of narrative fiction as an indication of the closeness of mimesis and metaphor. The book is a systematic explication of these relationships between narrative and action.

164. Riffaterre, Michael. *Fictional Truth*. Baltimore: Johns Hopkins UP, 1989.

Michael Riffaterre is concerned with "the paradox of truth in fiction." For Riffaterre, fiction's "very name declares its artificiality, and yet it must be somehow true in order to hold the interest of its readers, to tell them about experiences at once imaginary and relevant to their own lives." In the course of his study, he both identifies and explores those features of narrative fiction which produce for their readers the sense that they are in some senses "true." His approach to, and revision of, traditional narrative theory is from a semiotic perspective. He offers a new theory of "intertextual overdetermination" which gives a structure for an "intertextual unconscious" and describes its workings in the process of the manifestation of narrative content. The texts against which he, through close readings, tests his theory are drawn from nineteenth and twentieth-century prose fiction, particularly from the works of Austen, Balzac, Dickens, Henry James, Meredith, Proust, and Trollope. His lucid introduction and glossary of technical terms are useful both for introducing his own material and for elucidating the project of narrative theory in general. As with his earlier work, this study is especially useful for the study of the Renaissance because of its attention to rhetorical tropes and stylistic effects which were available to Renaissance authors. Moreover, his theory of an "intertextual unconscious," which stores and makes available to a particular reader a given set of intertexts, would be useful for an analysis of the limited Renaissance intertextual repertoire.

165. Riffaterre, Michael. *La Production du texte*. Paris: Seuil, 1979. Appears in English as *Text Production*. Tèrèse Lyons, trans. New York: Columbia UP, 1983.

Michael Riffaterre takes a critical semiotic approach to the problems of textuality and intertextuality, and their implications for the theory of literature. He develops a formal analysis of textuality as the point of connection between reader and text. His opening six chapters present a general theory of textual production which is explored through specific examples drawn from French literature in the next ten chapters. His references to other semiologists are brief. In "Intertextual Semiosis: Du Bellay's 'Sonnet,' VII," Riffaterre concentrates upon a Renaissance sonnet, demonstrating that the superimposition of structural and metaphoric codes drawn from multiple intertexts does not result in incoherence but rather makes the sonnet a condensation of the cross points between these other longer texts. In Du Bellay's case these intertexts include Du Bellay's own *Antiquitez de Rome* and *Regrets*, as well as Petrarch. The study is a difficult but thorough and rewarding example of the analysis of such derivative and over-determined Renaissance texts.

166. Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. Ithaca: Cornell UP, 1983.

Although Rimmon-Kenan does not have a pronounced interest in applying narratology to drama or the Renaissance and instead focuses upon modern critical developments in narrative theory as applied largely to twentieth-century texts, the volume gives an important critical account of the *état présent* of the field. Of particular interest are his critique and revisions of the seminal work of Genette.

167. Riposio, Donatella. "Fra novella e tragedia: Giraldi Cinthio e Shakespeare," *Metamorphosi della novella*. Giorgio Barberi Squarotti, ed. Foggia: Bastogi 1985. 109-43.

Donatella Riposio considers the alterations in characterization and plot necessitated by this generic conversion from the point of view of practical dramaturgy for Shakespeare. The essay does not propose an external narrative model but gives a clear account of some of the problems raised by transforming narrative into performance.

168. Rutelli, Romana. *Dialoghi con il testo*. Naples: Liguori, 1985.

Romana Rutelli presents a semiotic-Freudian approach to theatrical and polemical communication. She devotes pp. 45-124 to a consideration primarily of *Hamlet*.

169. Ryan, Marie-Laure. "Fiction as Logical Ontological, and Illocutionary Issue," *Style* 18.2 (1984): 121-39.

This article is a review of Felix Martínez-Bonati's *Fictive Discourse*. Building upon the work of Doležel, she treats the problems of truth value and fictive discourse within a philosophical context.

170. Said, Edward W. *Beginnings: Intention and Method*. New York: Basic Books, 1975. Rpt. New York: Columbia UP, 1985.

Edward W. Said's text is a methodological and philosophical speculation on what it means to "begin" a work. His investigation covers major novels of the western tradition from Conrad to Flaubert to Mann to Dickens. He refers specifically to the narrative theoretical work of Barthes, but his own theoretical expositions emphasize the interpretive problems of beginning to read without a sufficient inherited critical strategy. His own approach is analytic and highly structured as is indicated by his concluding chapter on Victorian history. His study is important for its insistence upon the political and historical contexts of the acts of reading and writing narrative and for its discussion of the critical position of the reader with respect to a chosen narrative theory. He does not include the drama among his examples.

171. Sano, Takaya. "A Study of *All's Well That Ends Well*," *Osaka Literary Review* (Osaka U) 24 (1985): 49-61.

Takaya Sano discusses the relation between narrative elements and dramatic action in the comedy. In Japanese.

172. Schmid, Herta and Aloysius van Kesteren, eds. *Semiotics of Drama and Theatre: Linguistic and Literary Studies in Eastern Europe*. Amsterdam and Philadelphia: John Benjamins, 1984.

Although the volume does not contain any essays directly on either Renaissance drama or its relationship to narrative theory, it does include an invaluable bibliography of studies on semiotic approaches to the drama. Miroslav Procházka's essay, moreover, "On the Nature of Dramatic Text,"

does contain some illuminating remarks drawn from Czech aesthetic theory on the genre of drama as opposed to that of narrative.

173. Schmid, Wolf. *Der Textaufbau in den Erzählungen Dostoevskijs. Poetica: Zeitschrift für Sprach- und Literaturwissenschaft*. Beihefte 10 (1974).

Schmid speaks of a dichotomous pair of the narrator's and the character's texts and includes the notions of narration and focalization. The importance of this pair is evident in his theory of *Textinferenz* which treats the topics of the convergence of points of view and specific grammatical effects, such as third-person pronouns, which may indicate the narrative point of view. He demonstrates that theme and idiom tend to indicate character point of view.

174. Scholes, Robert. *Semiotics and Interpretation*. New Haven and London: Yale UP, 1982.

Scholes presents a concise and straightforward account of the contributions of semiotics to literary theory with a particular emphasis upon semiotic narrative analysis. His short bibliography is useful. He devotes his fifth chapter, "A Semiotic Approach to Irony in Drama and Fiction," to considering semiotic approaches to the drama. His specific examples are drawn from Sheridan and Wilde, but his comments about the importance of spectacle to the generation of irony within the narrative of the play have broader implications.

175. Segre, Cesare. "A Contribution to the Semiotics of Theater," *Poetics Today* 1.3 (Spring 1980): 39-48.

Without taking up individual plays, Segre applies T. Kowzan's survey of theatrical codes to the theatrical text itself. He approaches theatrical performativity as exchanges which function with an overall significance, from the stand point of the character, but only with a partial significance, constrained by context and the frames of the performance and the text as a whole, for the spectator.

176. Segre, Cesare. "Narratology and Theater," *Poetics Today* 2.3 (Spring 1981): 95-104.

Following volume 2.2 of *Poetics Today*, a volume on narratology, the essay occurs in an issue devoted to *Drama, Theater, Performance: A Semiotic Perspective*. Invoking both Aristotle and Lotman, Segre proposes to fuse two theoretical approaches to theater *qua* narrative of events and *qua* mimesis

of events without an intervening narrator. He does not speak of specific plays and resists presenting narrative models, but he does give a formalist analysis of plot structures.

177. Simon, Bennett. "Tragic Drama and the Family: The Killing of Children and the Killing of Story-Telling," *Discourse in Psychoanalysis and Literature*. Shlomith Rimmon-Kenan, ed. London and New York: Methuen, 1987.

Bennett Simon contrasts the epic and the tragic as organized in different ways by the narrative principle of propagation of the family. He makes brief remarks about *Hamlet*, *Macbeth*, and *King Lear*. His examples are primarily drawn from Greek tragedy and finally from the plays of Samuel Beckett. He concentrates particularly upon what might be called metanarration, that is to say, the narrative presentation of story-telling and story-hearing. He invokes no external narratological model.

178. Skura, Meredith Anne. "Discourse and the Individual: The Case of Colonialism in *The Tempest*," *Shakespeare Quarterly* 40 (Spring 1989): 42-69.

Meredith Anne Skura reads *The Tempest* in a New Historicist way against the current critical grain which takes Prospero as giving forth a modified colonialist discourse. She situates his discourse within the larger issue of Shakespeare's fictions and narratives in the play.

179. Stanzel, Franz. *Typische Formen des Romans*. Göttingen: Vandenhoeck and Ruprecht, 1964. Appears in English as *A Theory of Narrative*. Trans. Charlotte Goedsche. Cambridge: Cambridge UP, 1986.

Working after Ernst Hirt and Eberhard Lämmert, Stanzel incorporates procedures drawn from structural linguistics into the structural analysis of narrative. His later book, *Theorie des Erzählens* (Göttingen: Vandenhoeck und Ruprecht, 1979; trans. Charlotte Goedsche, Cambridge: Cambridge UP, 1984) presents his theories in a more sophisticated form available in English. He maintains a mimetic theory of narrative which distinguishes with a traditional typology between narrators according to the criterion of person.

180. Streuver, Nancy C. "Machiavelli, Montaigne, and the Problem of External Address in Renaissance Ethics," *The Discourse of Authority in Medieval and Renaissance Literature*. Kevin Brownlee and Walter Stephens, eds. Hanover: UP of New England for Dartmouth College, 1989. 236-53.

Nancy C. Streuver discusses the narrative and philosophical implications of the use of particular types of external narrative address in *Il Principe* and the *Essais*. She takes up the problems of tone and fictionalized narrative voice that such illusive narrative voices pose.

181. Sunil, Chand. "A Tale Told": Shakespeare's Exploration of Narrative Mode in *Venus and Adonis*," Unpublished Dissertation. Kent State U, 1982.

Chand Sunil gives an account of embedded narratives, and the extent to which they continue to function as independent narratives, in Shakespeare's poem.

182. Todorov, Tzvetan. *Grammaire du Décaméron*. The Hague: Mouton, 1969.

Tzvetan Todorov announces himself as, along with his colleagues, among them Ducrot, one of the first explorers of the elaboration of a systematic grammar of literary modes, genres, and literary figures. His work is inspired by linguistics. He argues that a theory of narrative will contribute to an inquiry into the nature of a universal grammar. His examples are drawn from the *Decameron*.

183. Todorov, Tzvetan. "Les Catégories du récit littéraire," *Communications* 8 (1966): 125-51.

In his contribution to this important volume Todorov analyzes formally what he calls "littérarité," as opposed to literature. He proposes, taking his terms from Jakobson, to "project other discourses onto the literary." Using Laclos as his text, he develops narrative models for the novel as "histoire" and "discours," with a final section and the breakdown of these categories. He coins the term "narratology," and defends its pursuit through a semiotic approach of the "science du récit."

184. Todorov, Tzvetan. *La Poétique de la prose*. Paris: Seuil, 1971. Appears in English as *Poetics of Prose*. Richard Howard, trans. Ithaca: Cornell UP, 1977.

This is an impressive collection of essays on narrative fictions, ranging from detective fiction to the *Arabian Nights* and from Henry James to Antonin Artaud. Todorov takes as his central concern narrative structure and formal figure. As is the case with his investigations of the practice of symbolic manipulation in *Théories du symbole* (Paris: Seuil, 1977), his method is semiotic. Todorov begins with the work of Genette and Jean Cohen's *Structure du langage poétique*, both of which he summarizes carefully as alternatives: the former as an account of specific poetics and works of poetry and the latter as a synthetic study of the general properties of poetics. He does not treat dramatic texts *per se*. Of especial interest for the Renaissance is his chapter on Boccaccio, "The Grammar of Narrative," in which he develops his reading of Boccaccio to propose a theory of grammar, both linguistic and psychological, as a way of understanding narrative.

185. Vološinov, V.N. *Marxismus und Sprachphilosophie*. Frankfurt: Ullstein, 1975.

V.N. Vološinov proposes that there are embeddings of narration within narration, "subordinate enunciations." He explores this notion of narrative enfolding with particular care in his long chapter on indirect speech, "indirekte Rede," and the development of the novel.

186. Watkins, Karellyne Wertheimer. "The Use of Narrative in Shakespeare's Drama," *Dissertation Abstracts International* 42 (1982): 5133A (Yale U.)

Watkins examines the various uses Shakespeare makes of narrative in the exposition of the plot, the development of characters, the transmission of themes, and the creation of special diction.

187. Weimann, Robert. "Appropriation' and Modern History in Renaissance Prose Narrative," *New Literary History* 14.2 (Spring 1983): 459-95.

Robert Weimann, relying upon the work of Kristeva and René Girard in particular, proposes to reconsider the question of mimesis in narrative, and in particular the phenomenon of literary appropriation, as a way of avoiding both what he terms Burkhardt's "idealism" or what he considers to be

deconstruction's lack of interest in "the practical." He draws his examples of narrative widely from Cervantes, Rabelais, and Sydney's *Arcadia*. He gives a broad survey of the theoretical and critical assumptions that informed the Renaissance reading and appreciation of narratives and emphasizes that they were predominantly ethical in emphasis. The fourth section on the role of the epideictic in dramatic and epic poetry, in which he refers to Cinthio, Castelvetro, and Tasso among others, is especially direct in its suggestions about revising the definition of mimeses in narrative in these and other genres.

188. Weimann, Robert. "Fabula and Historia: The Crisis of the 'Universall Consideration' in *The Unfortunate Traveller*," *Representations* 8 (1984): 14-29.

In commenting upon the two Renaissance categories of "poetrie" and "historie" in the context of Nashe's text, Weimann has recourse to Sidney's "universall consideration" as that feature which distinguishes poetic from historical narrative. In an argument directed against deconstructive practices, he argues that Nashe's text, and other such Renaissance narratives that appropriate material from historical events but are themselves nominally fictional, become "a literary form of historical activity."

189. Weimann, Robert. "'Fictionality' and Realism: Rabelais to Barth," *The Uses of Fiction: Essays on the Modern Novel in Honour of Arnold Kettle*. Douglas Jefferson and Graham Martin, eds. (Milton Keynes: Open UP, 1982).

Robert Weimann develops a theory of rhetorical excess in Rabelais. He argues that the use of highly referential textual strategies provides both authority and immediacy of narrative voice. Although developed in connection to prose narrative, he makes suggestions about the relationship of such textual strategies to the historical uses of those texts. Such an approach might be provocative for the consideration, for example, of historical plays of the period.

190. Wilson, Robert R. "Narrative Allusiveness: The Interplay of Stories in Two Renaissance Writers, Spenser and Cervantes," *English Studies in Canada* 12.2 (June 1986): 138-62.

Referring to Julia Kristeva's work on intertextuality, Wilson explores the topic of "the untold narrative," that is to say the absent intertext, in *The Faerie Queene* and *Don Quixote*. He makes interesting remarks about allusion

in the narratives of the ghost in *Hamlet*, which become a recurring analog for his remarks on the other two texts. He is particularly concerned with the functioning of irony at the intersection of two narrative modes, such as realism and romance.

191. Wilson, Robert R. "Narratives and Narrators in *Hamlet*," *Hamlet Studies* 6.i-ii (Summer-Winter 1984): 30-40.

Using the narratological vocabulary and approach of Genette's *Narrative Discourse*, Wilson analyzes Shakespeare's world of narrative in *Hamlet*, the "richest in narrative materials" as well as in dramatic complexity of all of Shakespeare's plays.

192. Wilson, R. Rawdon [Robert R.]. *In Palamedes Shadow: Explorations in Play, Game, and Narrative Theory*. Ithaca: Northeastern UP, 1990.

While primarily concerned with describing those ways in which literature resembles games and in which recent theories of play and game can be helpful in understanding and describing the functioning of a literary text, Wilson has recourse at several points to narratology and to Renaissance texts. He cites Baxtin as well as other more recent critics concerned with the narrative theory and is concerned to show the importance of such ludic novelistic paradigms as the carnival and "strong" and "weak" labyrinths. Of particular interest with regards to narrative in the Renaissance are his substantial and thorough accounts of gaming in Cervantes and his comments about ancient Greek literature, including tragedy.

193. Wilson, R. Rawdon [Robert R.]. "Shakespearean Narrative: *The Rape of Lucrece* Reconsidered," *Studies in English Language* 28 (1988): 39-59.

Having summarized the critical neglect of *The Rape of Lucrece*, Wilson proposes narrative theory as a point of entry not only into *The Rape of Lucrece* but also into Shakespeare's plays. Borrowing suggestions from Todorov and Genette, Wilson concentrates on narrative self-reflexivity and its relation to Shakespeare's use of Renaissance rhetoric in the poem and in several plays, particularly *A Midsummer Night's Dream*.

194. Zacchi, Romana. "Pandasto/The Winter's Tale: Da unità narrativa a unità drammatiche," *Atti del V Congresso Nazionale dell'Associazione Italiana Anglistica (AIA)*. Maria Pia de Angelis, ed. Bologna: CLUEB, 1983. 301-08.

Zacchi describes the process and implications of the transition from narrative to dramatic technique inherent in Shakespeare's transposition of the Italian novella into an English dramatic form.

ADDENDUM TO THE BIBLIOGRAPHY:

A final mention should be made that in 1990/1991 *Poetics Today* will publish a three volume series devoted exclusively to narratology. Entitled *Narratology Revised, I* (11.2 [Summer 1990]), *II* (11.4 [Winter 1990]), *III* (12.3 [Fall 1991]) they contain a substantial contribution to the field. The trilogy contains articles by Jackson G. Barry, Christine Brooke-Rose, Seymour Chatman, J.P. Connery, William Nelles, Thomas P. Pavel, Donald P. Spence in volume one; Mieke Bal, Dorrit Cohn, Uri Margolin, Ruth Ronen, Marie-Laure Ryan, F.K. Stanzel, Meir Sternberg in volume two; Ora Avni, Justine Cassell, David McNeill, Irene J.F. de Jong, Uri Margolin, Harold F. Mosher, Gerald Prince, Marie-Laure Ryan, Tamar Yacobi in volume three. The focus of the volumes is largely on theoretical, rather than practical, criticism, and none of the articles is devoted explicitly either to drama or the literature of the Renaissance. The volumes represent, however, a uniquely copious forum for the narratological debate.

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