This glossary seeks to define, with clarity and concision, the set of terms and concepts fundamental to my understanding of narrative as rhetoric. In most cases, there are fuller discussions of these concepts, including information about their sources, in the preceding essays. It is my hope that opting for lean-ness here will, in combination with the fuller discussions in the essays, best serve the goal of clarity. My definitions of narratological terms such as paralipsis and paralepsis are inflected by my commitment to the rhetorical approach; for more formal narratological definitions, see Gerald Prince, *A Dictionary of Narratology*.

**addressee** the audience to whom an utterance is directed. When the speaker is the narrator, the addressee is the narratee; when the speaker is the implied author, the addressee is the implied reader or authorial audience; when the speaker is the flesh-and-blood author, the addressee is the flesh-and-blood audience.

**antifoundationalism** the philosophical position that maintains there are no universal or fundamental truths, no bedrock assumptions upon which to base a metaphysics. The version of antifoundationalism I consider in the introduction holds that all truths are constructed by our discourse.

**authorial audience** the hypothetical, ideal audience for whom the author constructs the text and who understands it perfectly. The authorial audience of fiction, unlike the narrative audience (defined below), operates with the tacit knowledge that the characters and events are synthetic constructs rather than real people and historical happenings. The term is synonymous with *implied reader*.

**authorial intention** the meaning and purpose of an utterance as designed by its author. It is much easier to define the term than to identify all the different stances critics and theorists have taken regarding the concept.

**autodiegetic narration** the telling of a story by its protagonist. See also *homodiegetic narration* and *heterodiegetic narration*.
character  an element of narrative that has three simultaneous components—the mimetic (character is like a person), the thematic (any character is representative of one or more groups and functions in one way or another to advance the narrative’s thematic concerns), and the synthetic (character plays a specific role in the construction of narrative as made object).

coduction  the production of interpretation or evaluation through conversation with other readers.

dialogism  the presence of multiple voices within a narrative and their relationships. See also double-voicing.

(difficult)  textual phenomena that initially provide some recalcitrance to interpretation but are designed to be interpreted. See also the stubborn and the erroneous.

dimensions and functions  the attributes of a character that create the potential for signification within the progression are dimensions. The realization of that potential creates functions. On the mimetic level, an attribute is a trait; when one trait combines with others to form a portrait of a possible person, that mimetic dimension is participating in a mimetic function. On the thematic level, an attribute is a trait considered as representative (e.g., a character’s race) or as an idea (e.g., a character’s belief in the supernatural); when the progression turns in some way on the presence of this trait, then it is being thematized or, more formally, the thematic dimension becomes a thematic function. On the synthetic level, dimensions are always functions because dimensions are always already parts of the construction of the narrative. The synthetic functions can, however, be more or less foregrounded; in realistic narrative, they tend to remain in the background; in metafictional narrative, they tend to move to the foreground.

discourse  the set of devices for telling a story, including vision (who sees), voice (who speaks), duration (how long it takes something to be told), frequency (whether something is told in singulative or iterative manner), and speed (how much story time is covered by a stretch of discourse). In structuralist narratology, discourse is regarded as the “how” of narrative, distinct from the “what”—character, event, and setting.

distance  the relation between the norms of an implied author and those of a narrator. Distance will always be greater in unreliable narration than in reliable narration.
double-voicing  the presence of (at least) two voices in one utterance. In unreliable narration, for example, we hear both the narrator's voice and the implied author's voice undermining the narrator's.

enunciatee  the audience directly addressed in second-person narration. See also addressee.

(erroneous) textual phenomena that fall outside the larger pattern of a text's design (e.g., Morrison's giving two dates for the present time action in the first chapter of Beloved).

fabula  the "what" of narrative before it is rendered in discourse; the sequence of events in chronological order.

formalism  an approach to literature that assumes that its meaning is to be found in the specific features of the text itself rather than in the author's consciousness, the reader, history, or other so-called extrinsic factors.

foundationalism  a philosophic position that seeks to ground truth and meaning in some fixed, transcendent concept; Descartes's "cogito, ergo sum" is a classic instance of foundational thinking.

heterodiegetic  narration in which the narrator exists at a different level of (fictional) existence from the characters. Omniscient third-person narration, for example, is heterodiegetic.

homodiegetic  narration in which the narrator exists at the same level of existence as the characters. The Great Gatsby is an example of homodiegetic narration. When the character-narrator is also the protagonist, as in A Farewell to Arms, the homodiegetic narration can be further specified as autodiegetic.

ideal narrative audience  the hypothetical, ideal audience for whom the narrator is writing. See also narratee and narrative audience.

implied author  the consciousness responsible for the choices that create the narrative text as "these words in this order" and that imbibes the text with his or her values. One important activity of rhetorical reading is constructing a sense of the implied author.

implied reader  the audience for whom the implied author writes; synonymous with the authorial audience.

instabilities and tensions  unstable situations upon which narrative progressions are built. Narrative moves by the generation, complication, and
(sometimes) resolution of instabilities and tensions. An instability is an unstable situation within the story: it may be between characters; between a character and his or her world; or within a single character. A tension is an unstable situation within the discourse, consisting typically of a discrepancy in knowledge, judgments, values, or beliefs between narrator and authorial audience or between implied author and authorial audience.

**lyric** a genre in which situations, feelings, ideas, or actions are presented as significant in themselves and worthy of the audience's contemplation rather than for the audience's judgment.

**mimetic/mimesis** mimetic refers to that component of character directed to its imitation of a possible person. It also refers to that component of fictional narrative concerned with imitating the world beyond the fiction, what we typically call reality. Mimesis refers to the process by which the mimetic effect is produced, the set of conventions, which change over time, by which imitations are judged to be more or less adequate.

**monologism** single-voiced and thus single-minded and single-valued discourse; discourse not open to alternative views.

**narratee** the audience directly addressed by the narrator; the narratee may or may not coincide with the ideal narrative audience.

**narrative** in rhetorical terms, the act of somebody telling somebody else on a particular occasion for some purpose that something happened.

**narrative audience** the observer role within the world of the fiction, taken on by the flesh-and-blood reader in that part of his or her consciousness which treats the fictional action as real. The narrative audience position, like the narratee position, is subsumed within the authorial audience position.

**narratology** the theoretical movement, rooted in structuralism, whose goal is to define the essence of narrative as a mode of discourse, to describe its fundamental structure and to delineate the nature of its particular elements—author, narrator, narratee, character, event, setting, and so on.

**narrator** the teller of the story.

**paralepsis** a device in which a narrator's discourse reflects a greater knowledge than he or she could presumably have; in other words, a device in which the narrator tells more than he or she knows.
paralipsis  a device in which a narrator’s discourse does not reflect his or her full relevant knowledge; in other words, a device in which the narrator tells less than he or she knows.

poststructuralism  a theoretical movement, marked by a general commitment to antifoundationalism, focusing on the instability of language, the cultural constructedness of all categories, including those previously thought to be natural, and the plurality and fragmentation of the subject.

pragmatism/neopragmatism  a philosophic position arising out of antifoundationalism, which views truth and meaning as the product of our beliefs and our discourse about the world and its entities.

progression  the movement of a narrative from beginning to end and the principles governing that movement. Progression exists along two simultaneous axes: the internal logic of the narrative text and the set of responses that logic generates in the authorial audience as it reads from beginning to end. Though this description focuses on the movement of narrative through time from beginning to end, a concern with progression is more than a concern with narrative as a linear process, precisely because it recognizes the dynamic, recursive relationships among the authorial audience’s understanding of beginning, middle, and end.

recalcitrance  a resistance by textual phenomena to interpretation. See also difficult, erroneous, and stubborn.

reliable and unreliable narration  reliable narration is that in which the narrator’s report of facts and rendering of judgments are in accord with the perspective and norms of the implied author. Unreliable narration is that in which the narrator’s report of facts differs from the implied author’s or in which the narrator’s judgments about the events or characters differ from the implied author’s. This second kind of unreliability is more frequent.

sjuzhet  the fabula rendered in a specific narrative discourse; the synthesis of story and discourse.

story  the what of narrative: character, events, and setting are parts of story; the events in chronological order constitute the story abstracted from the discourse.

structuralism  the theoretical movement devoted to uncovering the basic structures underlying cultural discourses from literature to fashion. Structural-
ism took Saussure’s analysis of language in *A Course in General Linguistics* as its model and tried to find correspondences between the structures of these other discourses and the structure of language as described by Saussure.

(the) **stubborn** textual recalcitrance designed not to yield to interpretation yet nevertheless contributing to the text’s overall design.

**synthetic** that component of character directed to its role as artificial construct in the larger construction of the text; more generally, the constructedness of a text as an object.

**thematic** that component of character directed to its representative or ideational function; more generally, that component of a narrative text concerned with making statements, taking ideological positions, teaching readers truths.

**voice** the synthesis of a speaker’s style, tone, and values.