Index

Actual audience, 139–40, 147, 180–83; relation to authorial audience, 147. See also Actual reader; Flesh-and-blood audience; Flesh-and-blood reader

Actual reader, 137–39, 149. See also Actual audience; Flesh-and-blood audience; Flesh-and-blood reader

Addressee, 136–39, 215; compared with observer role, 138. See also Addressee

Affective response, 28; to Beloved, 173–76, 180–83; to A Farewell to Arms, 75–80; to homosexuality, 126–31; to "How," 152–53; to "Magic," 13–14; to "My Old Man," 94–101; to reading, 201 n. 7; to "The Secret Sharer," 126–31; and voice, 62; to The Waves, 41–42

Albright, Daniel, 201

Anderson, Sherwood, "I Want to Know Why," 88, 101

Antifoundationalism, 11, 12, 18, 210 n. 4, 215

Argument, and rhetorical analysis, 165–67

Arnold, Matthew, "Dover Beach," 35

Audience, 119, 136–37. See also Actual audience; Actual reader; Audience engagement; Flesh-and-blood audience; Flesh-and-blood reader; Ideal narrative audience; Implied audience; Implied reader; Narratee; Narrative Audience

Audience engagement, 40; in "My Old Man," 89–90; in The Waves, 38–42. See also Affective response

Austen, Jane, 49; Pride and Prejudice, 30–31, 41, 45–46

Authorial audience, 93, 140, 204 n. 3, 207 n. 7, 207 n. 11, 208 n. 5, 209 n. 6, 214 n. 13, 215; in Beloved, 184; and ethics, 22, 100–104, 114, 119, 126–31; in A Farewell to Arms, 61–75; in The Great Gatsby, 114–16; in "How," 146–52; and ideology, 100–104; in "My Old Man," 95–102; relation to actual audience, 147; relation to flesh-and-blood audience, 100, 126–27; relation to narrative audience, 141; in "The Secret Sharer," 119–29; and synthetic character component, 94. See also Implied audience; Implied reader; Instability; Tension

Authorial intention, 215; in Booth, 19; and character components, 41; in A Farewell to Arms, 59–84; in "The Secret Sharer," 122–31. See also Distance; Double-voiced discourse; Irony

Autodiegetic narration, 59, 76, 123, 215; in A Farewell to Arms, 59–84; in "My Old Man," 89–104; in "The
Autodiegetic narration (continued)

Secret Sharer,” 119–31. See also

Homodiegetic narration; Self-conscious narrator; Unreliable narrator

Baker, Carlos, 88
Baker, Sheridan, 88
Bakhtin, Mikhail M., 19, 43, 45, 46, 164, 202 n. 2
Barthes, Roland, 19
Battersby, James L., 212
Beginning(s): of Beloved, 178; of A

Farewell to Arms, 61–64; of “How,”

136–38, 143–44; of “My Old Man,”

94–95

Bell, Bernard W., 211 n. 1
Beloved (Morrison), 23, 173–89; and

affective response, 172–74, 183–89;

ending of, 183–89; and interpretation,

175–77; and recalcitrance, 177–79; and the stubborn, 180–83

Booth, Wayne C., 18, 19, 23, 46, 100,

110–11, 140, 191–97, 200 n. 5, 202

n. 2, 203 n. 9, 204 n. 1, 205 n. 1, 206

n. 3, 209 n. 9, 212 n. 4

Brenner, Gerry, 61, 62, 88

Brontë, Charlotte, Jane Eyre, 140, 208

n. 5

Brontë, Emily, Wuthering Heights,

208–9 n. 5

Burch, Mark H., 203
Burke, Kenneth, 18

Calvino, Italo, If on a winter’s night a

traveler, 209 n. 8

Carabine, Keith, 207 n. 5

Cartwright, Kent, 111, 205 n. 1

Caws, Mary Ann, 28

Character, 29–30, 216; and judgment,

32–36; in lyric poetry, 29, 31–35;

oppositional, 174; and progression,

91; and voice, 47; in The Waves,

28–42

Character components, 22, 29–30,

41–42, 179, 216; and authorial

intention, 41, 91; mimetic, 39–42,

49, 93, 161; synthetic, 49, 94; the-

matic, 49, 159–61, 167, 168

Character dimensions, 22, 29, 216;

and audience engagement, 40; and

form, 40–41; of speaker in lyric,

32–34; and voice, 47

Character functions, 29, 216; in Illiberal

Education, 159–61; thematic, 38–40,

160; in Vanity Fair, 47–49

Character traits: and voice, 47; in The

Waves, 201 n. 7

Chatman, Seymour, 199 n. 2, 205 n. 5

Claridge, Laura, and Elizabeth

Langland, 43

Class: in “Magic,” 14, 20; and voice,

51

Cuduction, 147, 169, 191, 194, 200 n.

5, 209 n. 9, 216

Coetzee, J. M., 105

Cohn, Dorrit, 206 n. 4


22, 119–31; Lord Jim, 209 n. 8

Conventions, mimetic, 35

Conventions, mimetic, 22, 80, 103–4,

112; and paralepsis, 107–10; and

paralipesis, 82

Craig, G. Armour, 203 n. 10

Crosman, Inge, 174, 211 n. 2

Cultural narratives: in “How,” 147–

51; in Illiberal Education, 154–72

Dazey, Mary Ann, 206 n. 1

Deconstruction, 9, 193–94, 199 n. 3,

199 n. 4; compared with rhetorical
approach, 12; and interpretation, 9; and "Magic," 8–10; and pragmatism, 12

de Man, Paul, 9, 200 n. 4, 213 n. 9
Demetrakopoulos, Stephanie A., 211 n. 1

Dialogism, 216. See also Distance; Double-voiced discourse; Irony

Difficult, the, 173, 177, 178, 186, 214 n. 12

Discourse, 216; facts and interpretations in, 14–17, 167–70; as story, 103, 119; structuralist approach to, 90; and voice, 44–45. See also Auto-diegetic narration; Heterodiegetic narration; Homodiegetic narration; Paralepsis; Paralipsis; Voice

Dissonant narration, 206 n. 4

Distance, 40, 61, 204 n. 1, 216; in A Farewell to Arms, 59–75; in Vanity Fair, 50. See also Double-voiced discourse; Irony; Unreliable narrator

Distancing narrator, 209 n. 7

Donaldson, Scott, 61, 205 n. 1

Double-voiced discourse, 45–46, 118, 202 n. 2, 217; and ethics, 64–69; in A Farewell to Arms, 59–75; and self-conscious narration, 65–66; in Vanity Fair, 47–55. See also Distance; Irony; Unreliable narrator

D’Souza, Dinesh, Illiberal Education, 23, 154–72

Eco, Umberto, 152–53
Elbow, Peter, 203 n. 3
Eliot, George, Middlemarch, 110, 112

Ending(s): and audience engagement, 89; of Beloved, 183–89; and ethics, 74–75, 98–100, 187; of A Farewell to Arms, 73–75; of The Great Gatsby, 114; of “How,” 151–53; of “Magic,” 7, 10; of “My Old Man,” 88, 92, 98–100, 103–4; and progression, 92; of “The Secret Sharer,” 122, 126, 131; and voice, 74–75, 98–100

Engaging narrator, 209 n. 7

Enunciatee, 139, 144, 217. See also Narratee

Erroneous, the, 179, 213 n. 10, 217

Ethics, 22, 206 n. 3; and authorial audience, 22, 114, 119, 126–31; in Beloved, 187; and double-voicing, 64–69; in A Farewell to Arms, 64–75, 79–80; and flesh-and-blood reader, 100–102; in The Great Gatsby, 114, 118; and homosexuality, 126–31; and ideology, 169–70; in Illiberal Education, 167, 169; in “Magic,” 13–14; and murder, 128–31; in “My Old Man,” 100–104; and pluralism, 196; and progression of voice, 70–75; and rhetorical approach, 147; and secrets, 120–31; in “The Secret Sharer,” 120–31; in Vanity Fair, 54–58; and voice, 57

Facts, narrative, 14–17, 156–70; compared with interpretation, 156–59, 162–64; 167–70

Farewell to Arms, A (Hemingway), 22, 59–84, 90–91; double-voiced discourse in, 59–74; and ethics of military code, 75–78; and gender politics, 79–80; and mimetic conventions, 80–84

Faulkner, William, As I Lay Dying, 201 n. 5

Feminist analysis: of “Magic,” 20; of Vanity Fair, 43, 55–58

Ferris, Ina, 203 n. 8
Finney, Brian, 211 n. 1
Fish, Stanley, 8, 10–11, 210 n. 4, 212 n. 5
Fitzgerald, F. Scott, The Great Gatsby, 22, 105–18
Fleishman, Avrom, 28, 35, 204 n. 5
Flesh-and-blood audience, 139–40; relation to authorial audience, 127–29. See also Actual audience; Actual reader; Flesh-and-blood reader
Flesh-and-blood reader, 137, 157; and character judgments, 37; and ethics, 100–102, 119, 121–31; and interpretation, 158, 167–70; relation to authorial audience, 100, 126; relation to narratee, 129–30, 136–37, 144, 151; relation to narrative audience, 144, 151. See also Actual reader; Flesh-and-blood audience
Fludernik, Monika, 137, 208 n. 2
Functions, character. See Character functions
Functions, narratorial, 112–18
Garber, Marjorie, and Barbara Johnson, 207 n. 8, 207 n. 9
Gibson, Walker, 62
Graff, Gerald, 210 n. 10
Graham, J. W., 28, 29, 42, 210 n. 7, 202 n. 8
Great Gatsby, The (Fitzgerald), 22, 105–18; and ethics, 118; and mimetic conventions, 107–10; narrative logic of, 114; and narratorial functions, 112–15; and unreliability, 110–11, 115–18; and voice, 117–18
Greenblatt, Stephen, 213 n. 6
“Haircut” (Lardner), 209 n. 8
Hamburger, Kate, 204 n. 5
Hardy, John Edward, 62
Hemingway, Ernest: A Farewell to Arms, 22, 59–84, 90–91; “My Old Man,” 22, 87–104
Henderson, Mae G., 211 n. 1
Heterodiegetic narration, 4–6, 43–58, 83, 107, 110, 137, 182–83, 217; and characters’ speeches, 35; and ethics, 87–104; in A Farewell to Arms, 59–84; fictional and nonfictional distinctions in, 103; in The Great Gatsby, 105–18; in Illiberal Education, 159–61; limited privilege, 113, 115; mask, 112–13, 115, 117; in “My Old Man,” 87–104; narratorial and character functions, 22, 89, 105, 107–14, 206 n. 2; in “The Secret Sharer,” 119–31; and voice, 47, 59–84, 118, 127. See also Autodiegetic narration; Naive narrator; Self-conscious narrator; Unreliable narrator
Index

Homophobia, 126, 164
Homosexuality, 123–31, 164, 207 n. 10, 210 n. 10
Hopkins, Mary Francis, and Leon Perkins, 208 n. 2
Horvitz, Deborah, 175, 182, 211 n. 1
House, Elizabeth, 175, 182, 211 n. 1
“How” (Moore), 22, 135–53; and audience, 138–46; and rhetorical approach, 146–53; structuralist approach to, 143–44; and technique, 136–38, 150–53

Ideal narrative audience, 140, 141–42, 144, 145, 152, 217; compared with narrative audience, 141; compared with narrative audience and narratee, 209 n. 8

Ideology, 8, 22, 43–58, 114, 126–28, 146–53, 167–70; and ethics, 169–70; and facts and interpretation, 156–57, 168–69; and political commitments, 167–69; and voice, 43–58

Illicit Bar Education (D’Souza), 23, 154–72; and ethics, 170; facts and interpretation in, 156–70; and ideology, 167–70; monologism of, 162–65

Implied audience, 28, 30, 200 n. 1; and ethics, 28, 30. See also Addressee; Authorial audience; Implied reader

Implied reader, 139, 144, 208 n. 1, 209 n. 6, 217. See also Addressee; Authorial audience; Implied audience

Instability, 30, 90, 217; and character components, 91; in A Farewell to Arms, 67–72, 91; in “My Old Man,” 92–100; in “The Secret Sharer,” 122–23, 130–31; in The Waves, 35

Interpretation, 8–18, 156–70, 175–80. See also Facts, narrative; Politics; SAI

Intertextuality: in Beloved, 133–89; in “How,” 148–50

Irony, 52, 55, 64, 65, 191–97, 200 n. 5, 203 n. 9. See also Distance; Double-voiced discourse

Iser, Wolfgang, 175, 213 n. 7

Jane Eyre (Charlotte Brontë), audiences in, 140

Johnson, Barbara, 199 n. 4; and Marjorie Garber, 207 n. 8, 207 n. 9

Judgment, of speaker in lyric, 34. See also Character, and judgment

Kacandes, Irene, 137

Kimball, Roger, 168, 169

Knapp, Steven, 10

Krause, Sydney J., 88

Lardner, Ring, “Haircut,” 209 n. 8

Leath, Helen, 5

Leiter, Louis, 131

Lewis, Robert, 88, 204 n. 8

Lockridge, Ernest, 111, 205 n. 1, 206 n. 3

Lodge, David, 95

Loofburrow, John, 203 n. 8

Lolita (Nabokov), 65, 81

Lyric, 200–201 n. 3, 218; and character components, 41–42; conventions of, 35; and judgment, 32–34; and mimetic dimension of speaker, 33; and motivation, 34; and progression, 28–35; and The Waves, 27–42

“Magic” (Porter), 1–23, 41; and deconstruction, 8–10, 12; facts in and interpretations of, 16–18; and feminist analysis, 20; and narrative levels, 4–7; and pragmatism, 8–11, 14; rhetorical approach to, 4–7, 13–14, 16–18
Mailloux, Steven, 212 n. 4
Marcus, Jane, 202 n. 9
McHale, Brian, 137, 153
McMaster, Juliet, 203 n. 7, 204 n. 10
Metavoice, 55–57
Michaels, Walter Benn, 10
Middlemarch (Eliot), 110, 112
Miller, J. Hillis, 9, 200 n. 4
Mimesis, 218. See also Character components; Conventions, mimetic
Mimetic conventions. See Conventions, mimetic.
Monologism, 162–64, 165, 168, 170–71, 218
Moore, Lorrie, “How,” 22, 135–53
Morrison, Toni, Beloved, 23, 173–89
Morrisette, Bruce, 208 n. 2
Motivation, of narration, 5. See also Narrative occasion
Murphy, Michael, 207 n. 6
“My Old Man” (Hemingway), 22, 87–104; and ethics, 100–104; and ideology, 100–102; instabilities in, 94–100; and interpretation, 88–89; and progression, 89–100; tensions in, 95–100; and voice, 92–100
Nabokov, Vladimir, Lolita, 65, 81
Nagel, James, 204 n. 4
Naive narrator, 66–67, 80–84, 87, 89–104
Narratee, 139, 145, 218; compared with addressee and receiver, 208 n. 4; compared with narrative audience and ideal narrative audience, 138–46, 209 n. 8; in A Farewell to Arms, 62; in “How,” 146–53; relation to flesh-and-blood reader, 129–30, 136–37, 144, 151; in “The Secret Sharer,” 120, 129; in Vanity Fair, 48–54
Narrative, 31, 218; and power, 5, 6, 14, 20; rhetorical approach to, 1, 4–5, 7–8, 18, 19, 21. See also Rhetorical approach; Rhetorical exchange; Rhetorical reader-response criticism; Rhetorical theory
Narrative audience, 93, 139–40, 145, 204 n. 3, 207 n. 7, 214 n. 13, 218; in Beloved, 184; in “How,” 22, 138–46; in Jane Eyre, 140; relation to actual reader, 144; relation to audience, 141; relation to flesh-and-blood reader, 151; relation to ideal narrative audience, 141–42, 209 n. 8; relation to narratee, 138–46, 209 n. 8; in “The Secret Sharer,” 122–23
Narrative logic, 12, 114
Narrative occasion, 120–22
Narratology, 218. See also Structuralism
Narrator, 218. See also Autodiegetic narration; Heterodiegetic narration; Homodiegetic narration; Naive narrator; Self-conscious narrator; Unreliable narrator
Narratorial functions, 112–18
Neuhaus, Ron, 205 n. 2
Nonfiction: and bomodiegesis, 103; and rhetorical approach, 154–72
Observer, role of, during reading, 137–38, 144. See also Narrative audience
Oldsey, Bernard, 204 n. 2
Olson, Elder, 34, 200–201 n. 3
O’Sullivan, Gerry, 169
Page, Philip, 211 n. 1
Paralepsis, 107, 204 n. 9, 218; and mimetic conventions, 108–10;
rhetorical effects of, 105, 108; and unreliability, 107–13
Paralipsis, 80–81, 82–84, 103, 107, 219; and mimetic conventions, 80–84, 103–4, 110; and self-consciousness, 104
Perkins, Leon, and Mary Francis Hopkins, 208 n. 2
Phelan, James, 21–22, 27, 29, 31, 71, 171–72, 200 n. 1, 203 n. 4, 204 n. 7, 208 n. 2, 209 n. 8, 212 n. 3
Poe, Edgar Allen, 193
Politics: of gender, 43–58; and rhetorical approach, 154–72
Porter, Katherine Anne, “Magic,” 1–23, 41
Poststructuralism, 219. See also Deconstruction
Pragmatism, 8, 10, 219; compared with rhetorical approach, 15, 17–18; and deconstruction, 12; and facts, 14; and interpretation, 11; and “Magic,” 8, 11–12; and rhetoric, 10–11; and truth, 11
*Pride and Prejudice* (Austen), 30–31, 41, 45–46
Prince, Gerald, 138–39, 142–43, 145, 204 n. 9, 208 n. 4
Rabinowitz, Peter J., 93, 138–46, 175, 200 n. 6, 200 n. 1, 204 n. 3, 206 n. 2, 207 n. 11, 211 n. 2, 212 n. 4, 214 n. 13
Race, 20, 159–72, 174, 186
Rader, Ralph, 200–201 n. 3, 201 n. 4
Reader-response theory, 175. See also Rhetorical reader-response criticism
Realism, and mimetic conventions, 80–83
Recalcitrance, textual, 18, 123, 126, 164, 173, 177–79, 219. See also Difficult, the; Erroneous, the; Stubborn, the
Receiver. See Narratee
Reliable narrator. See Unreliable narrator
Resistant reader, 128
Ressler, Steven, 206 n. 4
Reynolds, Michael, 204 n. 2
Rhetorical approach, 18–21; compared with deconstruction, 12; compared with pragmatism, 15, 17–18; compared with reader-response criticism, 124; compared with structuralism, 103, 138–47; elements of, 4; and ethics, 147; to “How,” 141, 144, 146–53; and narrative audience, 139–41; and paralepsis, 105, 108; and paralipsis, 103–4. See also Narrative; Rhetorical exchange; Rhetorical reader-response criticism; Rhetorical theory
Rhetorical exchange, and ethics, 5, 7
Rhetorical purpose, of narration, 5, 6. See also Motivation, of narration; Narrative occasion
Rhetorical theory: and influences of narrative literature, 88, 102–4; terminology in, 135
Richardson, Brian, 137, 208 n. 3
Richter, Harvena, 28, 201 n. 7
Rigney, Barbara, 175, 211 n. 1
Index

Rorty, Richard, 8, 10
Rosenblatt, Louise, 213 n. 7
Rovit, Earl, 61
Rushdy, Ashraf H. A., 175, 183, 211 n. 1

SAI (standard academic interpretation), 175–78
Sale, Maggie, 211 n. 1
Scarry, Elaine, 203 n. 8
Schapiro, Barbara, 211 n. 1
Schneider, Daniel, 60, 61
Scholes, Robert, 175–76, 211–12 n. 3
Second-person narration, 135–53
See also Fragile texts
“Secret Sharer, The” (Conrad), 119–31; covert text of, 122–30; and ethics of homosexuality, 124–28, 130–31; and ethics of murder, 128–31; and narrative occasion, 120–22
Self-conscious narrator, 22, 65–66, 80–84, 93, 112; and paralipsis, 104
Shakespeare, William, 46, 145–46
Sharp, Ronald, 18
Shaw, Harry, 205 n. 4
Sinha, S. K., 203 n. 8
Sipiora, Philip, 88
Sitter, Deborah Ayer, 177, 211 n. 1
Situation, of narration. See Narrative occasion
Smith, Barbara Herrnstein, 199 n. 2
Smith, Paul, 88
Speaker: relation to implied author in the lyric, 32–33, 201 n. 4; relation to implied author in narrative, 33–34
Speech: and character function, 38–40; and function in lyric, 31–35; and function in The Waves, 35–37
Standard academic interpretation (SAI), 175–78
Steig, Michael, 175, 211 n. 2
Sterne, Laurence, 145
Structuralism, 219; compared with rhetorical approach, 103, 138–46; and “How,” 143–44; and narratee, 138, 142–46; and progression, 90
Stubborn, the, 23, 173, 177, 178, 180–89, 213 n. 9, 214 n. 7, 220
Subjectivity, of reader, 119, 126, 128
Subtext, in “The Secret Sharer,” 122–30

Technique: and characters’ speech, 35–40; of elision, 4–10; and endings, 88, 151–53, 183–89; and ethics, 102–4, 122–31; and mimesis, 150–51; and pragmatism, 17–18; and naive narration, 87, 94–100; and narrative present, 64; and reader’s judgment, 22, 40–42; and secrets, 122–23; and verb tense, 64–65, 150, 180, 184, 201 n. 5, 205 n. 4; and voice, 51–54, 75–84. See also Auto-diegetic narration; Discourse; Distance; Double-voiced discourse; Heterodiegetic narration; Homodiegetic narration; Irony; Second-person narration; Speech
Tension, 30, 90; and character components, 91; in A Farewell to Arms, 61–75; in “My Old Man,” 92–100; in “The Secret Sharer,” 130–31. See also Distance; Double-voiced discourse; Progression
Thackeray, William Makepeace, Vanity Fair, 22, 43–58
Tilottson, Geoffrey, 203 n. 8
Troy, Mark, 207 n. 6
Truth, and pragmatism, 11. See also Facts, narrative
Tyson, Lois, 206 n. 5
Unreliable narrator, 22, 99, 110-11, 123, 141, 205 n. 1, 207 n. 6, 219; in A Farewell to Arms, 60-69; in The Great Gatsby, 105-18; in “My Old Man,” 99, 103; and narratorial/character functions, 107-13; and paralepsis, 107-13
Unselfconscious narrator. See Self-conscious narrator

Vanity Fair (Thackeray), 22, 43-58; and ethics, 54-58; and voice, 44-54
Vision, and voice, 36, 63-64, 80-81, 107-8, 204 n. 6
Voice, 43, 44-48, 49-53, 202 n. 1, 220; and audience engagement, 55-58, 62; and audience knowledge, 62; and character, 47; and class, 54; and discourse, 44-45; and ethics, 57; in A Farewell to Arms, 59-61; and ideology, 43-58; and mimesis, 93; in “My Old Man,” 92-100; and style, 45-46, 59-69; and technique, 51-54; and tone, 46; in Vanity Fair, 48-58; in The Waves, 35-42. See also Vision, and voice

Waldorn, Arthur, 88
Warhol, Robyn, 209 n. 7
Waves, The (Woolf), 22, 27-42; and audience engagement, 38-42; and character components, 40-42; character in, 28-31; and function of speech, 35-38; progression of, 28-35, 38-42
Wheatley, James, 203 n. 8
Wilt, Judith, 175, 181, 211 n. 1
Witness-narrator. See Homodiegetic narration
Woolf, Virginia, The Waves, 22, 27-42
Wright, Austin, 213 n. 8
Wuthering Heights (Emily Brontë), 208-9 n. 5
Wyatt, Jean, 175, 211 n. 1
Ziff, Larzer, 60
The Theory and Interpretation of Narrative Series
James Phelan and Peter J. Rabinowitz, Editors

Because the series editors believe that the most significant work in narrative studies today contributes both to our knowledge of specific narratives and to our understanding of narrative in general, studies in the series typically offer interpretations of individual narratives and address significant theoretical issues underlying those interpretations. The series does not privilege any one critical perspective but is open to work from any strong theoretical position.

Framing Anna Karenina
Tolstoy, the Woman Question, and the Victorian Novel
Amy Mandelker

Understanding Narrative
Edited by James Phelan and Peter J. Rabinowitz

Psychological Politics of the American Dream
The Commodification of Subjectivity in Twentieth-Century American Literature
Lois Tyson