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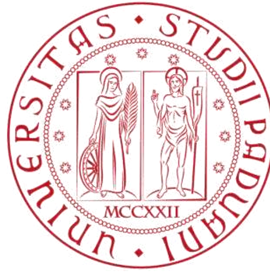

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Decoding Consciousness: Dorrit Cohn’s Contributions to Understanding Fictional Minds

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FOREWORD

The object of my work is the intricate and multifaceted representation of fictional consciousness, particularly the inner lives of fictional characters. These representations manifest in forms of silent discourse, primarily verbal, but often extend into exploring sub-verbal states—moments of perception and emotional nuance that elude overt articulation. This study is driven by an interest in the mechanisms through which literary narratives render such consciousness and the theoretical frameworks illuminating these processes.

The aim of this work is twofold. First, it seeks to analyse and illustrate how narrative techniques bring fictional minds to life, focusing on third-person narratives. Second, it aims to situate these techniques within the broader field of narratology, particularly through the lens of Dorrit Cohn's seminal contributions. My goals include uncovering the specific methods authors use to evoke the complexity of inner life, engaging with Cohn's theoretical models, and connecting these findings to a broader literary and narratological context.

Methodologically, my work is grounded in close textual analysis, emphasising examining the narrative structures and stylistic devices that facilitate the depiction of fictional consciousness. This involves detailed engagement with Cohn's theoretical legacy, tracing its intellectual roots in figures like Franz Stanzel and Kate Hamburger, and analysing its impact on the study of fictionality. Through this approach, I aim to both illuminate Cohn's contributions and extend them by applying her insights to the works of key modernist authors, such as Virginia Woolf and James Joyce.

The structure of my thesis reflects these objectives, with each chapter building on the previous to provide a comprehensive exploration of fictional minds and their narrative representation.

Chapter I establishes the foundation of narratology as a discipline, tracing its historical development from pre-structuralist times to the diverse directions of post-classical narratology. This chapter begins with an overview of the pre-history of narratology, situating it within earlier traditions of literary analysis, and moves to a

discussion of Russian Formalism and Structuralism, where narratology found its earliest formal articulation. Influential figures such as Vladimir Propp, Roman Jakobson, and Viktor Shklovsky are explored in this context, particularly for their pioneering contributions to the analysis of narrative structure, linguistic devices, and the function of form.

From there, the chapter transitions to the foundational figures of classical narratology, including Roland Barthes, Gérard Genette, and Franz Stanzel. Their works established narratology as a distinct and rigorous field of study, offering key concepts such as Genette's narrative levels, Barthes' narrative codes, and Stanzel's typology of narrative situations. These contributions laid the groundwork for a systematic approach to understanding narrative structure and the representation of fictional consciousness, providing critical tools for the study of literary narratives.

Beyond classical narratology, this chapter also engages with the developments of post-classical narratology, which demonstrates the field's capacity for thematic and methodological evolution. I explore the thematic departures of post-classical narratology, which has expanded to encompass diverse perspectives, including transmedial, post-colonial, and feminist narratologies. The work of scholars such as Susan Lanser in feminist narratology and Marie-Laure Ryan in transmedial studies is discussed to highlight how these approaches have reshaped and enriched the field. These developments reveal the flexibility and interdisciplinary potential of narratology, broadening its scope to analyse narratives across media and cultural contexts.

By situating the study of fictional minds within this expansive framework, I aim to underscore narratology's enduring relevance and adaptability. The chapter highlights not only the foundational principles of the discipline but also its ongoing evolution, setting the stage for my specific focus on the narrative techniques that render fictional consciousness.

Chapter II delves into the intricate concept of fictionality, examining its critical role in distinguishing fictional narratives from their nonfictional counterparts, particularly with regard to the representation of fictional minds. This chapter explores the problematic status of fictional minds when placed within a completely referential framework, such as that of biographies, which often blend invented and factual narrative elements. Fiction, as a genre, provides a unique platform for the unfolding of fictional consciousness, yet this capacity is undermined when fiction is conflated with nonfictional forms like historical narratives. The ideas of Dorrit Cohn are instrumental

in addressing these challenges, and this chapter traces her theoretical lineage to the foundational work of Franz Stanzel and Kate Hamburger, whose concepts significantly shaped her thinking.

Cohn's views on narrative structure, particularly her emphasis on the autonomy of fictional minds, derive in part from Franz Stanzel's model of narrative situations and Kate Hamburger's notion of I-originarity. Stanzel's typological circle offers a framework for understanding the interplay between narrative perspective and the portrayal of consciousness, while Hamburger's I-originarity—which identifies the unique expressive possibilities of third-person discourse in fiction—provides a conceptual basis for Cohn's analysis of silent discourse and sub-verbal states. These influences underscore Cohn's argument that fiction, by virtue of its structure, facilitates unparalleled freedom for the expression of fictional minds.

This chapter is divided into three parts, each addressing a key issue central to Cohn's work and my exploration of fictional consciousness. First, I analyse the tension between fiction and nonfiction, focusing on how fictional minds are constrained when they are subsumed within referential frameworks, as in fictional biographies. Cohn's argument that fictionality serves as a protective boundary for fictional minds is explored here, alongside examples that illustrate the pitfalls of eroding this boundary.

The second part examines the use of present tense as a literary device in rendering immediacy and intimacy in the silent discourse of fictional characters. Present tense, as Cohn observes, can create a sense of immediacy that immerses the reader directly into the mental and emotional world of the character. I analyse how this technique functions within the broader context of narrative strategies for portraying inner life, highlighting its potential to enhance the reader's engagement with fictional consciousness.

The final section of Chapter II addresses omniscient narration, challenging the common misconception that it is inherently aligned with surveillance or control. This view, influenced by philosophical concepts of social surveillance, casts a hostile light on fiction as a genre and undermines the independence of figural situations. Cohn's defence of figural narration as a legitimate and flexible narrative mode is crucial here, as it allows for the unimpeded exploration of fictional consciousness without imposing an external agency. I explore the implications of this argument for the broader understanding of narrative freedom and autonomy in fiction.

By structuring Chapter II around these three focal points, I aim to provide a comprehensive analysis of Cohn's theoretical contributions and their relevance to the

study of fictional minds. This chapter not only underscores the significance of fictionality as a genre-specific feature but also highlights the challenges posed by external frameworks and misconceptions that threaten to constrain the representation of inner life.

Chapter III focuses on Dorrit Cohn's seminal work, *Transparent Minds* (1978), and its foundational contribution to the study of narrative techniques for rendering consciousness in third-person narratives. This chapter is dedicated to an in-depth analysis of the three major narrative methods identified by Cohn—psycho-narration, quoted monologue (also known as interior monologue), and narrated monologue (or free indirect discourse)—and their role in bringing the inner lives of fictional characters to light. In doing so, I also explore the theoretical nuances and historical evolution of these terms, alongside the subcategories and stylistic variations Cohn identifies within each method.

The first section examines psycho-narration, the narrative technique by which an author conveys a character's thoughts, feelings, and mental processes indirectly through the narrative voice. Cohn's detailed taxonomy of psycho-narration includes significant subcategories that reveal the diversity and complexity of this technique. Consonance and dissonance describe the alignment or misalignment of the narrator's voice with the character's consciousness, highlighting shifts in tone and perspective. Expansion and summary illustrate the extent to which thoughts are elaborated or condensed, while psycho-analogy addresses the metaphorical and symbolic modes used to evoke the ineffable qualities of a character's inner state. Additionally, Cohn's treatment of sub-verbal states—those murky areas of perception, intuition, and emotion that elude direct articulation—demonstrates her nuanced understanding of fictional minds.

To ground this discussion, I illustrate these devices with Cohn's examples from an impressive range of classical works. James Joyce, Virginia Woolf, Jane Austen, Thomas Mann, Franz Kafka, Robert Musil, Fyodor Dostoevsky, and Gustave Flaubert all provide valuable opportunities for appreciating the power and versatility of psycho-narration. Their works collectively illustrate the broad application of psycho-narration and its subcategories across diverse literary traditions and styles.

The second section is devoted to quoted monologue, also known as interior monologue, where the character's thoughts are presented verbatim, often in first-person and without narratorial mediation. This method offers a direct and immediate access to the character's consciousness, creating an unfiltered intimacy between the character and

the reader. I discuss the historical evolution of the term, tracing its conceptual lineage and theoretical implications, particularly in its relationship to modernist literature, where it gained prominence.

Finally, I examine narrated monologue, or free indirect discourse, a hybrid technique that blends the narrator's voice with the character's inner thoughts. This section explores the subcategories of narrated monologue, including irony and sympathy, which highlight the ways in which narrative tone can either align with or distance itself from the character's perspective. The discussion also considers the broader theoretical implications of narrated monologue, particularly its unique ability to blur the boundaries between narrator and character.

Throughout this chapter, I emphasize how these techniques—individually and in combination—enable authors to render the complexity of fictional consciousness in ways that are both stylistically innovative and thematically profound. By engaging deeply with Cohn's theoretical framework and her examples from a diverse array of canonical works, this chapter underscores the centrality of these methods to the literary representation of inner life.

Chapter IV explores the application of the narrative techniques analysed in Chapter III, focusing on the works of anglophone modernists Virginia Woolf and James Joyce. These authors, renowned for their experimental approaches to rendering consciousness, provide fertile ground for examining psycho-narration, narrated monologue, and their interplay within literary texts. My analysis in this chapter moves beyond theoretical exposition to an active engagement with their works, as I attempt to decipher the intricate narrative techniques they employ.

Woolf and Joyce revolutionized the portrayal of fictional consciousness by pushing the boundaries of conventional narrative forms. In Woolf's novels, such as Mrs. Dalloway and To the Lighthouse, psycho-narration frequently intertwines with narrated monologue, allowing readers to experience her characters' thoughts, memories, and emotions in a fluid, almost seamless manner. Woolf's use of psycho-narration often reveals her characters' sub-verbal states—moments of perception, intuition, and fragmented emotion—while her narrated monologue captures the rhythm of thought with striking immediacy. My analysis highlights the ways in which Woolf's techniques invite readers into the intimate, kaleidoscopic worlds of her characters' minds, offering unparalleled access to their inner lives.

Similarly, in Joyce's *Ulysses* and *A Portrait of the Artist as a Young Man*, psycho-narration and narrated monologue serve as essential tools for mapping the contours of his characters' consciousness. Joyce's use of these techniques is often more daring and fragmented, reflecting the modernist ethos of experimentation. Narrated monologue, in particular, becomes a vehicle for Joyce's exploration of free indirect discourse, creating layers of irony and sympathy that complicate the reader's relationship with his characters. Psycho-narration in Joyce's works frequently oscillates between expansion and summary, offering moments of deep introspection alongside rapid, condensed streams of thought.

This chapter places special emphasis on the observation of these techniques in action, analysing key passages to uncover how Woolf and Joyce deploy them to evoke the immediacy and complexity of their characters' inner worlds. For example, Woolf's depiction of Clarissa Dalloway's thoughts as she moves through London juxtaposes the external reality of her environment with the intricate flow of her internal musings, demonstrating how narrated monologue and psycho-narration work in tandem. Similarly, Joyce's depiction of Stephen Dedalus and Leopold Bloom showcases the fluid transitions between different modes of consciousness, illustrating the versatility of psycho-narration and narrated monologue in capturing fragmented, associative thought patterns.

My close readings of these texts aim not only to elucidate the narrative techniques at play but also to engage with the broader interpretive challenges they pose. Woolf and Joyce's innovations demand active participation from the reader, requiring a kind of deciphering that mirrors the narrative experimentation itself. In this way, my analysis seeks to bridge the theoretical and practical dimensions of narratology, demonstrating how the insights of Dorrit Cohn and others can illuminate the intricate workings of these groundbreaking texts.

By focusing on Woolf and Joyce, this chapter underscores the enduring relevance of psycho-narration and narrated monologue as tools for rendering fictional consciousness. Their works exemplify the creative potential of these techniques, showcasing their ability to articulate the rich, multifaceted inner lives of characters while expanding the possibilities of narrative form. This chapter thus serves as a culmination of the thesis, linking theoretical exploration with literary practice to deepen our understanding of how fictional minds are brought to life on the page.

CHAPTER I
NARRATOLOGY AND ITS HISTORY

Early Contributions

The birth of narratology is documented in the 1966 publication of the French journal Communications. The journal appeared on the French intellectual scene in 1961 and owed its foundation to a group of French theorists, philosophers, and semioticians, including Roland Barthes, Georges Friedmann, Edgar Morin, and Georges Henri Riviere. The eighth issue of *The Comminications* opened with Barthe's article titled "Introduction à l'analyse structurale des récits"[1] That offered a bright future for a narrative of "numberless" and various world phenomena. The famous first passage of Barthe's essay, together with a two-year-earlier publication by Claude Bremond[2] in the same journal, caught Marie-Laure Ryan's attention, which she expressed in her *Avatars of Story*:

> ...narratology was conceived by two of its founding fathers as a field of study that transcends discipline and media. But the next thirty years would take it in another direction: under the influence of Genette, it developed as a project almost exclusively concerned with written literary fiction.[3]

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[1] Roland Barthes, 'Communications', *Introduction à l'analyse structurale des récits*, Recherches sémiologiques : l'analyse structurale du récit., no. 8 (1966): 1–27.

[2] Claude Brémond, 'Le message narratif', 1964, 4–5.

[3] Marie-Laure Ryan, 'Narrative, Media, and Modes', in *Avatars of Story* (University of Minnesota Press, 2006), 4.

With this shift in focus, Ryan emphasises the transition from broad narrative liberty to a more restricted, text-centred approach that classical narratologists confined narratology to, likely to achieve the necessary unambiguous scientific status of a new discipline. Notable is that the very term narratology that was coined by Tzvetan Todorov later in 1969 in his book *Grammaire du Décaméron*[4] didn't acquire any fame until displayed in the works of Mieke Bal[5] and Ryan[6]. David Herman detects Todorov's purpose and choice of words as follows: 'he used the word in parallel with biology, sociology, and so forth to denote "the science of narrative", describing his work as a fledgling effort within a field not yet fully born.'[7]

Long before the birth of the scientific discipline of narratology, multiple undertakings served as a springboard for its formation. Deeply rooted in the Aristotelian division between diegesis and mimesis, the idea of examining fictional texts structurally has been viewed through the lens of various scholars of the early 20th century. For instance, brothers James contributed to the study of a narrative in his own way: Henry James experimented with the perspective of the main character of his famous book (1881), foreshadowing a modernist inward turn that significantly impacted narrative analysis. In his *Principles of Psychology* (1890), William James introduced the theory of subjectivity that inspired stream-of-consciousness writings where a character's dynamic mentation sweeps away the logical sequence of events, thus making room for divergent approaches to a fictional narrative.

Gustav Freytag's contributions to the understanding of narrative structures, which he began to articulate as early as 1863[8], were indeed significant and continue to influence the field today. He introduced a model known as Freytag's Pyramid, which delineates the trajectories of a story's plot. Although narrative structures had been examined before his time, Freytag's model has retained its significance and relevance to this day. He categorised the plot into five essential components: exposition

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[4] Tzvetan Todorov, 'Grammaire du Décaméron', Approaches to Semiotics, 3 (1969).

[5] Mieke Bal, *Narratologie: essais sur la signification narrative dans quatre romans modernes*, Les Instances du récit (Paris: Klincksieck, 1977).

[6] Marie-Laure Ryan, 'Linguistic Models in Narratology: From Structuralism to Generative Semantics', in *Semiotica*, vol. 28, 1979.

[7] David Herman, 'Histories of Narrative Theory (I): A Genealogy of Early Developments', in *A Companion to Narrative Theory* (Wiley-Blackwell, 2005), 19–35.

[8] Gustav Freytag, *Freytag's Technique of the Drama: An Exposition of Dramatic Composition and Art. An Authorized Translation from the 6th German Ed. by Elias J. MacEwan.*, (Chicago: Scott, Foresman, 1900).

(introduction), rising action, climax, falling action, and resolution (catastrophe). This framework established a foundation for further analysis and exploration of storytelling techniques. Percy Lubbock is recognised as a significant contributor to the early field of literary theory. In 1921, he published *Craft of Fiction*[9], in which he examined the process of novel writing—a genre that, during that period, was often perceived as less esteemed. He highlighted the notion of a novel as a form of artistic expression, a perspective that many, including Virginia Woolf, believed was not fully appreciated during that period: "There is not a critic alive now who will say that a novel is a work of art and that as such he will judge it".[10] Lubbock raised a significant question regarding critical reading, highlighting the distinction between passively accepting a narrative and actively engaging with its characters. He aimed to expand understanding of a novel's purpose beyond mere entertainment. He referred to reading as "an effort … to keep the world of Anna [Karenina] at a distance,"[11] suggesting that the act of reading engages a deeper intellectual process rather than just skimming the plot's surface. His observations on superficial reading will serve as a substantial foundation for the works of many modernist literary scholars. Following Lubbock, in 1927, E. M. Forster published the series of lectures that he taught at Trinity College.[12] In this seminal work, he separates plot from story and, unlike other scholars, looks at novels diachronically rather than chronically. Forster discusses story, people, plot, fantasy, prophecy, pattern, rhythm, and dividing characters into flat and round. Meanwhile, the 1930s Chicago School aimed to resurrect Aristotelian poetics, focusing on plot, character, and diction. It was an attempt to solidify a classical foundation of literary criticism and, in part, a response to New Criticism. One of the key figures associated with the Chicago School is R. S. Crane, who advocated for the close reading of texts, emphasising the texts' importance rather than overlooking their historical context. Another prominent contributor to literary studies is Wayne C. Booth, who distinguished significantly between the implied author and the unreliable narrator.

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[9] Percy Lubbock, *The Craft of Fiction*, Jonathan Cape Paperback 29 (London: Cape, 1972).

[10] Virginia Woolf, 'The Art of Fiction', in *Collected Essays*, Volume 2 (London: Hogarth Press Ltd, 1924), 55.

[11] Lubbock, *The Craft of Fiction*, 17.

[12] Edward Morgan Forster and Oliver Stallybrass, *Aspects of the Novel and Related Writings*, The Abinger Edition 12 (London: Edward Arnold, 1974).

Russian Formalism

In discussing the origins and development of narratology, one of the first connections that arises is Russian Formalism and its prominent theorists. Russian Formalism emerged during the 1910s-1922s as a spectacular break from existing ways of studying literature, which seldom considered text structures or functions. A long tradition that bound literature to various disciplines such as history, psychology, and sociology, denying literature its independence, had to show its first crack. Although critics have traditionally examined the author's life, the historical context in which they wrote, and their work's moral or philosophical implications, it is essential to delve deeper into the aesthetic forms and techniques uniquely tied to the object of study. By doing so, a richer understanding of the work's artistic qualities and its impact on the audience can be achieved. Formalism challenged the former inclinations to the biographical, socio-historical, and philosophical merging of literature, paving the way to the autonomy of narrative studies.

Formalism developed out of two schools of linguists and literary historians: the Moscow Linguistic Circle founded by Roman Jakobson and the Petrograd's OPOIAZ[13] by Viktor Shklovsky, both formed around 1915-1916, consisting of linguists and literary historians. The two groups differed in views, although their union created a strong foundation for literature as an object of scientific approach and, as mentioned above, its independence within the framework of other disciplines. Formalists fought against the idea of art reflecting life, insisting on the capacity of the literary system and its ability to contain its laws and aesthetics. This focuses on the internal skills of text, which they prefer to call poetics. In his essay, "The Theory of the Formal Method"[14], Boris Eichenbaum, a member of the Russian Formalist movement, explained: "The study of literary genetics can clarify only the origins of a device, nothing more: poetics must explain its literary function."[15] The differentiation between poetic and practical language arose from a thoughtful exploration of poetry, its phonetic characteristics, and

[13] Acronym for the Society for the Study of Poetic Language.

[14] Boris Eichenbaum, 'The Theory of the Formal Method', in *Russian Formalist Criticism: Four Essays* (University of Nebraska Press, 1965), 62–99.

[15] Eichenbaum, 117.

the futurist perspective on "self-valuable words"[16]. This prompted formalists to broaden their focus to prose, where they identified concepts of *defamiliarization* and *literariness*. Once the method of isolating literary elements was established as effective, Viktor Shklovsky introduced the concept of ostranenie, or defamiliarization, in his 1917 essay "Art as Device"[17] (Iskusstvo kak prime). This idea anticipated aspects of reader response and interpretation in narratology. Defamiliarization is a distinctive narrative technique that disrupts the reader's automatic processing of the narrative through an unconventional descriptive style. By presenting familiar concepts in unfamiliar ways, literature creates the effect of defamiliarization. This concept was notably utilized by the Dadaists and surrealists. Defamiliarization not only prompted further scientific study of narrative but also enriched the depth of literary analysis. Shklovsky wrote:

> The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.[18]

This idea of defamiliarization was central to the formalists' understanding of how literature functions, emphasising the transformative power of literary form. By moving away from the traditional separation of content and form, formalists focused on the internal structure of literary works and encouraged fresh perspectives on both aspects. This challenge to the idea that content and form are distinct layers of scholarly work introduced concepts such as "material" and "device," which refer to creative processes in both aesthetic and artistic contexts. Importantly, this focus on the idea of "raw material" led to a narrative that exists within the framework of well-known binaries, such as story versus discourse. The concept of "raw material" encompasses the essential elements of literature that a writer can draw upon for their creative endeavours, including everyday facts, literary conventions, and ideas. In contrast, a "device" refers to the aesthetic principles that transform this material into a work of art. Shklovsky

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[16] Ewa Majewska Thompson, *Russian Formalism and Anglo-American New Criticism: A Comparative Study*, De Proprietatibus Litterarum 8 (The Hague Paris: Mouton, 1971), p.81.

[17] Viktor Shklovsky, 'Art, as Device', trans. Alexandra Berlina, *Poetics Today* 36, no. 3 (1 September 2015): 151–74.

[18] Shklovsky.

suggests that art possesses its own unique organization, which reinterprets its material for artistic appreciation. This organization is reflected through various compositional devices, such as rhythm, phonetics, syntax, and the overall plot of the work. Consequently, a device plays a vital role in converting aesthetic material into a cohesive and structured piece of art.[19]

Another significant contribution made by formalists is a famous separation of narrative into *fabula* and *sjuzhet*, analogous to story and discourse. Fabula was seen as the story's material, a mere schematic sequence of events. In her book *Narratology: Introduction to the Theory of Narrative* Mieke Bal defines *fabula* as "a series of logically and chronologically related events that are caused or experienced by actors.[20] Although Bal does not use the term *sjuzhet* directly in this context, she elaborates on the distinction by describing how these events (the *fabula*) are presented in a narrative text. The *sjuzhet* corresponds to this organisation and how the story is told, which might involve rearranging the sequence of events, focusing on different perspectives, or highlighting some aspects over others to create specific effects.[21] In other words, *sjuzhet* is defined as the *how* of the story. Formalists identified specific features of *sjuzhet*, or plot, such as digressions and authorial comments. Shklovsky illustrated this in *Eugene Onegin*, noting that "the plot...is not Onegin's love affair with Tatiana, but the artistic treatment of the story, achieved through interpolating digressions."[22] This focus on plot structure led to further examination of devices and inner compositional rules, like "staircase" or "hook-like" construction and double-plotting. Shklovsky conducted an analysis of Laurence Sterne's *Tristram Shandy*, highlighting various narrative techniques such as interruptions of action, authorial digressions, displacement of chronology, transposition of chapters, and retardation. These elements significantly contributed to the development of narrative analysis, a previously underexplored field. In the late 1910s, Boris Eichenbaum focused on a specific narration style found in the Russian literary tradition, exemplified by writers such as Nikolai Gogol, Nikolai Leskov, Mikhail

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[19] Nina Kolesnikoff, 'Formalism, Russian', in *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* (University of Toronto Press, 1993).

[20] Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, 4th edition (Toronto: University of Toronto press, 2017), 5–6.

[21] Bal, 7–8.

[22] Viktor Borisovič Shklovsky, 'Chapter 7 The Novel as Parody: Sterne's Tristram Shandy', in *The Theory of Prose* (Dalkey Archive Press, 1990); Kolesnikoff, 'Formalism, Russian'.

Zoshchenko, and Andrei Platonov. This style, known as *skaz*, imitates oral speech and rhythm to capture the immediacy of spoken narratives. Eichenbaum distinguished between two types of skaz: *narrating skaz*, which is driven by the narrator's language and ideology, and *reproducing skaz*, characterised by verbal mimicry and other techniques that create a spoken narrative.

The Russian Formalists made substantial contributions to narratology, addressing various narrative principles and techniques. Among their influential concepts rooted in formalist tradition is the idea of "literary dynamics, which they divided into four significant stages. These include the emergence of a new constructive principle in opposition to the automatised constructive principle, the application of that new principle in new works, the widespread use of that principle and the automatisation of that principle, and finally, the emergence of opposite constructive principles which drives literary evolution. These stages highlight their comprehensive exploration of how narratives evolve and adapt, offering invaluable insight into the mechanisms that underlie literary progression.[23] Building on the work of the Formalists, Vladimir Propp published *Morphology of the Folktale* in 1928, later translated into English in 1968. This seminal work introduced the influential idea that "event, or change of state, is the key and fundamental of narrative."[24] Propp focused on identifying the structural elements within Russian fairytales, and through his analysis of 115 tales, he developed the concept of "function," ultimately identifying 31 such functions as foundational narrative actions. Michael Toolan elaborates:

> Propp analyses his collection of fairytales, looking particularly for recurring elements or features constants, and random or unpredictable ones variables. He concluded that while the characters or personages of the tales might superficially be quite variable, their actions, viewed from the point of view of the story's development, were relatively constant and predictable.[25]

As Propp himself noted, "Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute

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[23] Kolesnikoff, 'Formalism, Russian'.

[24] Michael J. Toolan, *Narrative: A Critical Linguistic Introduction*, Interface (London ; New York: Routledge, 1988), 14.

[25] Toolan, 14.

the fundamental components of a tale."[26] Propp's structural framework has contributed to narrative studies, providing foundational insights that have informed contemporary storytelling models such as the Hero's Journey and Hollywood screenwriting techniques.

Structuralism

Van Den Abbeele observes that Russian formalism, particularly Propp's work, underwent a remarkable revival within the French structuralist milieu of the 1960s.[27] This resurgence can be attributed to the contributions of Roman Jakobson, A. J. Greimas, and Tzvetan Todorov, whose interactions with influential figures such as Claude Lévi-Strauss and Roland Barthes played a significant role in this transformation.[28] Structuralism is a major post-war intellectual movement that appeared between 1907 and 1911 out of the lectures in general linguistics held by Ferdinand de Saussure at the University of Geneva. A short while after his students posthumously published his treatise titled *Cours de linguistique Générale* (1916) the direction of contemporary human sciences was defined. Andrew Dudley[29] articulately outlines the development of this movement by noting that the rise and success of structural linguistics positioned science as a prominent leader within the social and human sciences. It was perhaps an inevitable progression for scholars in various fields to explore the application of these methodologies to their own disciplines. During the 1920s, the Russian formalists, under the insightful guidance of Viktor Shklovsky and Roman Jakobson, found significant resonance with the techniques established by Ferdinand de Saussure. Roman Jakobson has made profound contributions to the field of narratology. He was among the first to embrace a Saussurian diachronic approach to language, standing in opposition to the neogrammarian perspective. His involuntary

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[26] Vladimir Propp, 'The Method and Material', in *Morphology of the Folktale* (University of Texas Press Austin, 1968), 21.

[27] Georges Van Den Abbeele, 'Structuralism & Semiotics', in *The Edinburgh Companion to Critical Theory* (Edinburgh university press, 2016), 388.

[28] Van Den Abbeele, 'Structuralism & Semiotics'.

[29] J. Dudley Andrew, 'The Structuralist Study of Narrative: Its History, Use, and Limits', *The Bulletin of the Midwest Modern Language Association* 6, no. 1 (1973): 45.

departure from Moscow in 1920 marked the inception of the Prague School six years later. Throughout his life, Jakobson experienced several forced relocations due to various circumstances until he ultimately met Claude Lévi-Strauss in New York. This legendary encounter had a lasting influence on Lévi-Strauss. Captivated by Jakobson's exploration of binary oppositions in phonology, Lévi-Strauss decided to apply this principle to his study of myth, which became a central theme in his four-volume work, Mythologicues.[30] Fludernik comments on the importance of the concept:

> In imitation of de Saussure and phonology, the most fundamental building stone of the narratological edifice became the structure of binary opposition. Thus, in Bremond's plot analysis[31], decisions taken between two alternative courses have to be taken at each juncture of the hero's quest. Even more prominently, Gerard Genette's typology of narrative forms (1980).[32]

Jakobson developed several key concepts that laid the foundation for narratology, including the six functions of language, a communication model with six elements, a substantial body of work on metaphor and metonymy, phonological universals, shifters, and deixis, and the concept of markedness. Structuralism emerged during an increasing demand for innovative frameworks to understand narratives. Many writers began questioning linear and conventional writing styles, exploring various temporal dimensions in their works. In *History of Structuralism*[33], François Dosse notes that the literary landscape of that period revealed: "the novel was caught between the waning influence of nineteenth-century realism and the burgeoning modernist impulses that challenged narrative coherence and the representation of reality."

Roland Barthes's debut in the 1966 special issue of the journal Communications, which he edited, was a landmark development in the evolution of narrative theory. This issue focused on "the structural analysis of narrative," marking a significant moment in the field. In the context of narrative theory, structuralism represented a crucial shift away from content-oriented approaches. It proposed that the elements of a narrative derive their significance from their position within a broader structural system. By classifying and analysing these elements in various combinations, one can uncover the

[30] Claude Bremond, Mythologiques, 4 vols. (1964–1971).

[31] Claude Bremond, *Logique du récit*, Reprint, Collection Poétique (Paris: Éditions du Seuil, 1992).

[32] Monika Fludernik, 'Histories of Narrative Theory (II): From Structuralism to the Present', in *A Companion to Narrative Theory*, 2005, 38.

[33] François Dosse, *History of Structuralism* (Minneapolis, Minn: University of Minnesota Press, 1997).

rules that govern narrative construction. Two prominent figures in the history of narratology, Roland Barthes and Gérard Genette, provided systematic methods for narrative analysis grounded in structuralism, and I will explore their contributions to the field in greater depth.

Key figures: Roland Barthes and Narrative Codes

Roland Barthes (1915–1980), renowned for his impact on narratology, was a French scholar who worked with philosophy, semiotics, literary theory and was broadly engaged with structuralism and post-structuralism. Among his intellectual offerings is the concept of two types of texts based on the degree of reader's expected participation in interpreting the meaning of the text. Texts can be *lisible* and *scriptible* (readerly and writerly). The category of readerly texts, as Barthes suggests, invites a passive reading process due to the conventional built, straightforward narrative structure and overall clear format. Writerly texts require imagination and meaning construction. The distinction of this sort has provided narratology with a new vision of narrative as opposite to statuary constructs but rather dynamic and capable of being interpreted in multiple ways. Barthes narrative codes that he explains in his work S/Z[34] (1970) contribute to multiple interpretations of narratives. As Hannah Freed-Thall remarked: "One could say that Barthes's objective in *S/Z* is to uncover the writerly within the readerly, to bring out the experimental forces at work in the most classic text".[35] Barthes introduces a new method for analyzing narratives, emphasising that they consist of various codes and functions that can be identified and categorised. Structural analysis aims to examine the rule-governed transformations that allow a text to exist, similar to how grammar functions in sentence construction. The focus is on uncovering the deep structures inherent in all narratives, regardless of their content or cultural context. This emphasis on the universality of narrative structures is a fundamental aspect of the structuralist approach, which aims to reveal the underlying rules that govern all human cultural products. To grasp Barthes' codes more fully, one might consider cinematic

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[34] Roland Barthes, *S/Z: [An Essay]*, (New York: Hill and Wang, 2007).

[35] Hannah Freed-Thall, 'Adventures in Structuralism: Reading with Barthes and Genette', in *The Cambridge Companion to Narrative Theory*, ed. Matthew Garrett, (Cambridge University Press, 2018), 61–71 .

techniques such as the Kuleshov effect or the Vertigo effect. These methods are deliberately employed by filmmakers to elicit specific emotional responses from the audience. Barthes depicted specification of his codes in *S/Z*. He introduced five narrative codes: hermeneutic, proairetic, semantic, symbolic, and cultural codes applied to the short story by Honore de Balzac *Sarrasine*. Barthes tried to detect the degree of enigma, ambiguity, spot unclear areas of the narrative. Hermeneutic code is concerned with internal chronology of the story and shows how Balzac by means of using such a code left the reader guessing and trying to put the puzzle together, which is bound to intensify the resolution of the story. Additionally, Barthes lists different grades and formats in which information is being granted to the reader: "snares" (evasions of the truth), "equivocations" (blending of truth and snare), "partial answers", "suspended answers" and "jammings" (admittance of irresolubility). Barthes argues "The variety of these terms (their inventive range) attests to the considerable labor the discourse must accomplish if it hopes to arrest the enigma, to keep it open."[36] The most illustrative genre that operates by the hermeneutic code is the detective story. Often the entire narrative is dedicated to detecting the initial scene of a crime, the reconstruction of which is only available to us at the very end.

The proairetic code is sequential as well, is an attribute of a readerly novel that is highly dependent on the moment truth and action manipulation. Barthes thought of them as of music, since they possess "the same tonal determination that melody and harmony have in classical music."[37] The proairetic code is a structuring principle that unites actions of the story responsible for suspense. When there is no immediate consequence of an action, and a reader is left guessing what will happen next. The semantic and symbolic codes work on a connotative level and are often difficult to separate from each other. The semantic code is a system of signs that point to one meaning in the text if recognised. A narrative may be inhabited by additional meanings by way of connotations. The symbolic code is directly linked to opposition introduced in the text. The combination of such oppositions informs the reader of meaning, and by means of contrast between these binaries offers a wider spectrum of interpretation. Cultural codes refer to extratextual references (be they political, social, psychological, historical, or literary). A set of gnomic codes derives from cultural cliches, proverbs, well-known

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[36] Roland Barthes, *S/Z* (Wiley-Blackwell, 1990), 76.

[37] Barthes, 30.

jokes, and other solidified, often trite elements of a particular social group, nationality, historical period, etc.

In summary, Barthes remarks, "The grouping of codes, as they enter into the work, into the movement of the reading, constitute a braid (text, fabric, braid: the same thing); each thread, each code, is a voice; these braided—or braiding—voices form the writing."[38]

Gerard Genette and Taxonomy of Narrative

Gérard Genette (1930–2018) was a French literary theorist who left an utterly exhaustive scholarly heritage. Genette further developed structuralist narratology by offering a more refined taxonomy of narrative techniques. In his influential work *Narrative Discourse: An Essay in Method*, published in 1980.[39] Genette introduced a series of distinctions that have since become foundational in the field of narratology. These include the differentiation between *story* (the chronological sequence of events) and *discourse* (the way those events are presented in the narrative), as well as between various levels of narrative (such as diegetic and extradiegetic levels). Genette's work is recognised for its careful attention to the formal elements of narratives. He endeavored to uncover the foundational rules that govern narrative structures, drawing a parallel to Saussure's analysis of language. According to Andrew Dudley, Genette's approach signifies a considerable advancement in structuralist narrative analysis, providing a more nuanced vocabulary for discussing the complex temporal and modal structures inherent in literary works. His taxonomy enhances our understanding of narrative function, extending beyond mere identification of narrative codes to a deeper exploration of how narratives manipulate time, perspective, and voice. In his essay collection, *Figures of Literary Discourse*, issued in 1982.[40] Genette outlines his methodology, which David Hayman has described as a pivotal moment in the development of the novel. Genette was one of the first to illustrate that narrative analysis encompasses more than simplistic storytelling. As one of the first theorists to

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[38] Barthes, 160.

[39] Gérard Genette, *Narrative Discourse: An Essay in Method*, (Ithaca: Cornell University Press, 1990).

[40] Gerard Genette, *Figures of Literary Discourse* (Columbia University Press, 1982).

demonstrate that narrative analysis encompasses more than mere storytelling, Genette applies his framework to Proust's *In Search of Lost Time* (1913-1927), utilising categories derived from the grammar of the verb to examine aspects of temporality, modality, and voice in relation to the subject. Specifically, *Narrative Discourse* investigates the relationship between "telling" and "diegesis" within a temporal context, categorising temporality into "order," "duration," and "frequency." Genette's emphasis on the evolution of narratives over time acknowledges that narratives are dynamic constructs. Moreover, Genette proposed that narrative fundamentally centers on the act of telling rather than merely showing. He asserted that narrative does not only represent a real or fictional story; instead, it recounts it through language, thereby conveying meaning. In this framework, the role of imitation may not be as central as traditionally thought. Consequently, every narrative features the presence of a narrator. Genette associated the functions of the narrator with the notion of distance—whether detachment or involvement—between the narrator and the protagonist. He identified five distinct functions of a narrator: *the narrative function, directing function, communication function, testimonial function, and ideological function*. One of the most valuable contributions of Genette's research is his division of the narrative instance into three core components: narrative voice (identifying the speaker), time of narration (the temporal context of the telling), and narrative perspective (the fictional source that shapes the reader's perception). This framework provides a nuanced approach for analyzing how narrators mediate story and perception, highlighting the distinct functions of who speaks, when they speak, and the perspective they convey.

Genette's influential distinction between *heterodiegetic* and *homodiegetic* narrative voices hinges on the narrator's relationship to the text, specifically whether they are positioned outside or inside the story. He articulates this by stating:

> We will therefore distinguish here two types of narrative: one in which the narrator is absent from the story he tells [...] and the other in which the narrator is present as a character in the story he tells [...]. For obvious reasons, I call the first type heterodiegetic, and the second type homodiegetic.[41]

[41] 'Gérard Genette : Narratology / Signo - Applied Semiotics Theories', accessed 11 November 2024, http://www.signosemio.com/genette/narratology.asp.

When the homodiegetic narrator simultaneously serves as the protagonist or a key character, he is identified as *autodiegetic*. The narrator can talk about the past, future and present, as well as tell a story on the spot or post-factum. Genette lists four categories that determine the temporal position of a narrator: 1. *subsequent narration* (narration in the past); 2. *prior narration* (predicting events in the future, takes the form of prophecy); 3. *simultaneous narration* (the story is told on the spot); 4. *interpolated narration* (a combination of subsequent and simultaneous narration).

The third component of narrative instance is a narrative perspective, which is the point of view that Genette calls *focalization*. "So by focalization, I certainly mean a restriction of 'field' – actually, that is, a selection of narrative information with respect to what was traditionally called omniscience".[42] This means that the teller isn't always a perceiver and vice versa. Genette offers a typology of focalization that includes: 1) *zero focalization*, which is akin to an "omniscient narrator" whose knowledge surpasses that of the characters, giving access to their thoughts; *2) internal focalization* occurs when the narrator and character share the same level of information; thus, the narrator does not have access to the character's thoughts; 3) *external focalization* allows the narrator to function like a camera lens, presenting external events, while the character possesses a deeper understanding and exclusive access to their own thoughts and feelings. The distinction between these narratological processes considerably expands the range of the analysis. As Lucie Guillemette and Cynthia Lévesque noted: "For example, one could have a hero-narrator (autodiegetic narrator) who uses simultaneous narration and internal focalization and whose speech is often in reported form. This would undoubtedly produce a strong illusion of realism and credibility." One of the contributions to communication within and outside a narrative is Genette's study of *narrative levels*. Narrative levels are embeddings of stories within stories that can shift, increasing the complexity of a narrative and resulting in various reading effects. For narratives containing embeddings, Genette proposed a system of indicating story layers. The initial level of diegesis is *extradiegetic* and is usually a story's main plot and its point of departure. The next interviewing narrative is *intradiegetic*, and if it is told in the third person and a protagonist decides to speak out, it will create one more intradiegetic narrative but a second-level narrative act. Should another story be uttered by a character that is already embedded in the embedded narrative, it is then at a *metadiegetic* level.

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[42] Genette, *Narrative Discourse*, 74.

Not every story has all four levels. Examples of narrative embeddings are Boccaccio's *Decameron*, Chaucer's *The Canterbury Tales*, Mary Shelley's *Frankenstein*, Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, and H.G. Wells's *The Island of Doctor Moreau*.

Another form of narrative manipulation conceptualised by Gerard Genette was *metalepsis*. Genette was the first to identify "deliberate transgression between the world of telling and the world of the told"[43], which is still known as metalepsis. Genette defined the device as follows: "any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by diegetic characters into a metadiegetic universe, etc.), or the inverse […], produces an effect of strangeness that is either comical […] or fantastic."[44] Metalepsis is a compelling narrative technique that entails the overlapping of narrative levels, thereby disrupting the boundaries that typically separate them. This can occur when a character steps into an extradiegetic narrative or when a narrator involves themselves in the story's action. While metalepsis did not receive significant attention prior to the 1970s, it is important to note that Genette expanded this concept beyond its fictional context, investigating its presence in visual art and theatre in his notable work, Métalepses.[45] This exploration provides valuable insights into the interactions between various forms of storytelling.

Narrative Time

Genette focused on the interaction between narrative time and the story itself, particularly examining the relationships between the story and the overall narrative, as well as between the story and its final outcome. He analysed the methodological choices made by writers and organized them into three primary categories: (1) the order of the narrative, (2) the speed of the narrative, and (3) the frequency of events. These techniques serve to highlight what is emphasised and what is understated, thereby enhancing our understanding of text arrangement. Not all stories unfold in

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[43] John Pier, 'Metalepsis', in *Handbook of Narratology*, ed. Peter Hühn et al. (De Gruyter, 2014), 326.

[44] Genette, *Narrative Discourse*, 234–35.

[45] Gérard Genette, *Métalepse: de la figure à la fiction*, Poétique (Paris: Éd. du Seuil, 2004).

chronological order; in some cases, events may occur randomly. Genette investigates non-chronological texts and refers to this concept as *anachrony*, which can take two forms: *analepsis* and *prolepsis*. Analepsis involves the narrator reflecting on earlier events shortly after presenting a fact, resembling backward thinking or the introduction of a flashback. Conversely, prolepsis is akin to a flash forward, in which the narrator anticipates events that have not yet occurred or that are expected to take place after the story concludes. Anachronies have the capacity to extend the narrative by reaching into both the future and the past. Genette explores these characteristics of anachronies and illustrates his points with an example from Homer's "Odyssey," specifically in Book XIX:

> An anachrony can reach into the past or the future, either more or less far from the "present" moment (that is, from the moment in the story when the narrative was interrupted to make room for the anachrony): this temporal distance we will name the anachrony's *reach*. The anachrony itself can also cover a duration of the story that is more or less long: we will call this its *extent*[46]

Anachronies serve various functions, including exegetic analysis, suspense, and disrupting linear narratives. Gérard Genette described narrative as dynamic, focusing on speed and the distribution of ideas and actions, which can be compressed or extended. He identified four categories of narrative speed:

1. *Pause*: NT = n; ST = 0. The story is paused by the narrator's discourse.
2. *Scene*: NT = ST. Corresponding to real-time in theatre or direct dialogue, where narrative and story times align.
3. *Summary*: NT < ST. Part of the story is summarized, accelerating narration.
4. *Ellipsis*: NT = 0; ST = n. The narrative omits events, fast-forwarding the story.

These movements can combine, and Genette's framework for narrative speed categorizes events as significant or insignificant based on their narrative weight.

Lastly, the frequency of events refers to repetition in narration. Genette identifies three types:

[46] Genette, *Narrative Discourse*, 48.

1. *Singulative Narration*: 1N / 1S (relating once what happened once); nN / nS (relating n times what happened n times).

2. *Repeating Narrative*: nN / 1S (recounting multiple times what occurred once).

3. *Iterative Narrative*: 1N / nS (relating once what happened multiple times).

Genette's contributions provide a comprehensive system for narratologists to analyse the complex ways narratives structure their own temporality and affect reader perception. By highlighting narrative time, perspective, and structure, Genette deepened our understanding of storytelling's layered dimensions, shaping the way narratives are studied and appreciated across genres and media.

Franz Stanzel and Narrative Situations

Another influential scholar who invested in the field of narratology is an Austrian literary theorist, Franz Karl Stanzel. Monika Fludernik's mentor and a great contributor to the German-speaking school of narratology that Dorrit Cohn drew on extensively is the author of the alternative narrative situation model. His *A Theory of Narrative*[47] (originally *Theorie des Erzählens) was* published in 1979 and translated into English in 1982 and offers a new holistic perspective on narrative situations that is more of a "typological circle" rather than binary oppositions that Genette based his typology on. Dorrit Cohn has written a compelling comparison of two models of narrative structures in "The Encirclement of Narrative".[48]Stanzel's model classifies narrative situations into three distinct types: *authorial*, *figural*, and *first-person*. For instance, in Fielding's "Tom Jones," the narrator is intrusive, offering a wealth of commentary and displaying unique, all-knowing characteristics. This narratorial presence is well-defined and, as Sternberg describes it, is characterised by an "uncommunicative presence" integrated

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47 Franz Karl Stanzel, *A Theory of Narrative*, (Cambridge: Cambridge Univ. Press, 1988).

48 Dorrit Cohn, 'The Encirclement of Narrative: On Franz Stanzel's Theorie Des Erzahlens', *Poetics Today* 2, no. 2 (1981): 157.

with a panoramic view of the fictional world and insight into the characters' thoughts. According to Genette, this exemplifies zero focalization with an extradiegetic narrator, and Stanzel categorises it as an authorial narrative situation. In contrast, Joyce's *A Portrait of the Artist as a Young Man* presents a figural narrative situation where the reader gains direct access to the character's mind. In this case, the narrator does not serve as a prominent storyteller. The third narrative type is the first-person perspective, which is effectively illustrated in Dickens's *David Copperfield.* This perspective is divided between the experiencing self and the narrating self, with the narrator reflecting on past memories. These three prototypes can be combined in various literary works. Furthermore, Stanzel identifies an *authorial-figural continuum*, defined by a recurring shift between external and internal perspectives in certain narratives.

Postclassical Narratology

The end of the twentieth century marks the end of early narratology that has adopted the term "classical". David Herman initially coined the term "postclassical narratology" in "Scripts, Sequences, and Stories: Elements of a Postclassical Narratology".[49] Later in 1999, he edited a collection of *essays Narratologies: New Perspectives on Narrative Analysis*[50] where he explained the term:

Postclassical narratology (which should not be conflated with poststructuralist theories of narrative) contains classical narratology as one of its "moments" but is marked by a profusion of new methodologies and research hypotheses: the result is a host of new perspectives on the forms and functions of narrative itself. Further, in its postclassical phase, research on narrative does not just expose the limits but also exploits the possibilities of the older, structuralist models. In much the same way, postclassical physics does not simply discard classical Newtonian models but rather rethinks their conceptual underpinnings and reassesses their scope of applicability.[51]

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[49] David Herman, 'Scripts, Sequences, and Stories: Elements of a Postclassical Narratology', *PMLA* 112, no. 5 (1997).

[50] David Herman, ed., *Narratologies: New Perspectives on Narrative Analysis*, The Theory and Interpretation of Narrative Series (Columbus, Ohio: Ohio State Univ. Press, 1999).

[51] Herman, 2–3.

Naturally, narratology did not change shape overnight, it was a rather logical process that Herman ventured documenting, not without success. It was, however, declared that narratology has transformed into a multifaceted discipline with broadened methods, approaches and scope. Roy Sommer describes this turn as following: ”One particularly effective impulse for mapping the field came from David Herman (1999), whose distinction between two stages in the development of narratology, the structuralist and the postclassical , provided a productive blueprint for a” reconfiguration of the narratological landscape”.[52] Indeed, after establishing itself and reaching its apogee, narratology, as Monika Fludernik pointed out, was doomed to either a decline or a new transformation.[53] Many critics spoke of "death of narratology" which is more of a rebirth in a new diversified shape in opinion of others. David Stromberg noted, "Narratology is always diversifying and consolidating at the same time."[54] Post-classical narratology made the diversity of narrative nature its priority, expanding beyond conventions, it turned into an inclusive hub for a variety of ideologies, reader response involvement and cognitive peculiarities of narrative-related processes. The renaissance of narratology is a collective effort of numerous scholars, to mention the very least: Ansgar Nünning, Monika Fludernik, Rimmon-Kenan, Anja Cornils and Wilhelm Schernus, Wolf Schmid James Phelan, Jan Christoph Meister and John Pier. To structure further branching of narratology, Fludernik offered four sectors of narratology exhibiting similar features: thematic, linguistic, possible worlds and structuralist narratology. Thematic narratology corpus encompasses feminist narratology, queer narratology, ethnic narratology and narratological theorizations within postcolonial studies. This list is, however, open to new additions. Fludernik believed that the transformation of narratology into contextual involves "a pragmatic revolution in linguistics which displaced linguistic structuralism and generative grammar and reintroduced semantics, context-orientation, and textual issues to the study of language".[55] Departure from structuralism has entitled narratology to certain liberties, facilitating the inclusion of conversational narrative and everyday storytelling in its

[52] Roy Sommer, 'The Merger of Classical and Postclassical Narratologies and the Consolidated Future of Narrative Theory', *DIEGESIS* 1, no. 1 (4 December 2012).

[53] Fludernik, 'Histories of Narrative Theory (II): From Structuralism to the Present', 36.

[54] David Stromberg, 'Emerging Vectors of Narratology: Toward Consolidation or Diversification? (A Response)', *ENTHYMEMA*, no. 9 (20 December 2013): 115–18.

[55] Monika Fludernik, *Towards a 'natural' Narratology* (London ; New York: Routledge, 1996), 44.

focus. The plot of the story has lost its primary importance; instead, the setting, characters and the issue of fictionality gained considerable significance. In addition, analyses of modernist texts began aligning in the count with eighteenth and nineteenth-century novels. Overall, interest in historiography, autobiography and other non-fictional genres gained prominence as subjects of investigation.

The ideological direction of narratology began in the 1980s-1990s within the cross-disciplinary framework of interaction and drew on feminism and post-colonialism, new criticism and cultural studies. The emergence of feminist narratology has added to the diversification of narratology. Susan Lanser was one of the first to confront narratologists with the issue of gender. Feminist narratology has joined the cohort of narratologies, yet not without a fight. The 1986 publication of the first work calling for gender awareness in narrative was Susan Lanser's "Toward a Feminist Narratology".[56] This study questioned the neutrality of narrative forms and raised questions about the identity, power and social relations of narrative forms. Later in her work *Fictions of Authority*[57] (1992), Lanser says, "Even the broadest, most obvious elements of narration are ideologically charged and socially variable, sensitive to gender differences in ways that have not been recognised".[58] "Fictions of Authority" discusses three narrative modes (authorial, personal and communal), each representing the construction of female voices that are further divided into private and public. Lanser displays the utmost importance in capturing attention to reasons for "female ingenuity" in fiction. She opens her discussion with a letter of an unknown married lady, obliged to show all her correspondence to her husband, sending a message to an intimate friend. The letter was discovered by Lanser in The Genteel Female[59] (1931) and analysed in the Introduction of *Fictions of Authority*. Lanser's one of many impressions is that:

> Its self-effacing writer, who blushes at her own "unworthiness," nonetheless cannot "say all in one word"; repetition, hyperbole, convolution, and grammatical anomaly are the pervasive structures of her text. It has been argued that such self-deprecating, uncertain, and verbose discourse, which

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[56] Susan S. Lanser, 'Toward a Feminist Narratology', *Style* 20, no. 3 (1986): 341–63.

[57] Susan Sniader Lanser, *Fictions of Authority: Women Writers and Narrative Voice* (Ithaca ; London: Cornell University Press, 1992).

[58] Lanser, 23.

[59] 'THE GENTEEL FEMALE,; an Anthology by FURNESS, Clifton Joseph Ed.: (1931).

women in certain circumstances have supposedly been encouraged to adopt, also undermines its own authority.[60]

Susan Lanser has contributed to redressing classical structuralist patterns of narrative analyses. Particularly, she critiqued and extended Genette's focalization and Stanzel's mediacy/immediacy concepts, as well as Bakhtin's dialogism and polyphony. Remarkable is Lanser's rule, which received the mutual approval of contemporary narratologists concerning the question of how to gender a narrator grammatically. Lanser's rule suggests that in the absence of any textual clues regarding the narrator's gender, one should use the pronoun that aligns with the author's gender. Specifically, if the author is male, assume the narrator is male; if the author is female, assume the narrator is female.[61] The second noteworthy publication is Robyn Warhol's "Toward a Theory of the Engaging Narrator." In this work, Warhol distinguishes between "distancing" and "engaging" narrators, arguing that the engaging narrator has been insufficiently theorized and undervalued due to its ties to women writers and "sentimental" novels. She associates the "distancing" narrator with traditionally masculine cultural traits and the "engaging" narrator with feminine characteristics, demonstrating that both men and women employ each narrative strategy. Warhol critiques the tendency to dismiss engaging practices as a product of gender biases that devalue direct engagement with readers on pressing societal issues.[62] However, as Tory Young remarks:

There are very few monographs that openly identify with something called feminist narratology – Ruth Page's Literary and Linguistic Approaches to Feminist Narratology is one – and many more feminist works that attend to the relationship between narrative structure and sexuality more generally, as Lanser herself acknowledged in her original essay, in the manner of Judith Roof's *Come As You Are*[63]Among other feminist narratologists and gender studies scholars are Kathy Mezei and Vera and Ansgar Nünning. While feminist narratology had to insist on its inclusion

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[60] Lanser, *Fictions of Authority*, 10.

[61] Manfred Jahn, 'Narratology 2.3: A Guide to the Theory of Narrative' (English Department, University of Cologne, 2021), 27, www.uni-koeln.de/~ame02/pppn.pdf.

[62] 'Gender and Narrative | the Living Handbook of Narratology', accessed 12 November 2024, https://www-archiv.fdm.uni-hamburg.de/lhn/node/86.html.

[63] Tory Young, 'Futures for Feminist and Queer Narratology', *Textual Practice* 32 (3 July 2018): 913.

into narratological framework, post-colonial literature has displayed resistance towards collaboration with it. Sandra Heinen explains the crux of the dispute:

> Postcolonial literature, goes one of the arguments, differs significantly from mainstream Western literature, and should therefore be looked at through a different lens. The idea that any theory can transcend the culture from which it emerged and claim universal applicability stands at odds with a core idea of postcolonial studies, a discipline which understands itself as programmatically opening up alternatives to Western patterns of thought.[64]

However, there are scholars that perceive narratology as an auxiliary discipline deprived of the hostile cultural and historical context suggested by others. Monika Fludernik is of an opinion that postcolonial narratological criticism explores the complex interplay between narrative techniques and the portrayal of underlying orientalist or patriarchal structures. This analytical approach examines how various narrative elements—such as focalization, plot structure, and free indirect discourse—can both reinforce and challenge these dominant ideologies. By scrutinizing these narrative choices, critics identify instances where the text resists, undermines, or deconstructs oppressive frameworks. Additionally, postcolonial narratology places particular emphasis on innovative narrative strategies that celebrate cultural hybridity and act as symbolic forms of liberation for marginalized voices, often referred to as the subaltern.[65] Aspects such as representation, narrative techniques as tools of power, and resistance to colonial discourse are crucial for postcolonial narratology and were discussed by Mary Pratt (1992), David Spurr (1993), Monika Fludernik (2000b), and Brian Richardson (2001a). With the thematic and ideological expansion of the field of narratology, there arose a need for a common vocabulary. The vast array of specialized terms that narratology operated with was documented by Gerald Prince in 1987. Issuing a dictionary of narratological terms was meant to keep track of the Babylonian variety of concepts. The second edition of Prince's *A Dictionary of Narratology*[66] The 2003 figure is indicative of the field's rapid development and a demand for preventing mutually incomprehensible tongues.

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[64] Sandra Heinen, 'On Postcolonial Narratology and Reading Postcolonial Literature Narratologically', 2021, 19.

[65] Fludernik, 'Histories of Narrative Theory (II): From Structuralism to the Present', 45.

[66] Gerald Prince, *A Dictionary of Narratology*, Rev. ed (Lincoln: University of Nebraska Press, 2003).

Narrative Turn and Transmedia Studies

One of the subjects of narratology is a narrative, which could be briefly defined as "anything that tells or presents a story".[67] The contemporary definition of narrative is content with a few attributes, such as a story and characters that are told by means of a written or spoken text, motion picture, visual image or performance, or a mixture of the above. The process of expansion of narratological fields of study is not deprived of a presumed tolerance for different versions of narrative definition. Nevertheless, core components are believed to be essential to pass for a narrative: events, narrators and guarantees; however, such simplicity sometimes underestimates the narrative's potential. Genette thought of narrative as "a mode of verbal presentation" with properties of "linguistic recounting or telling of events rather than, say, their performance or enactment on stage".[68] A Dictionary of Narratology offers a long list of narrative definitions offered by a range of scholars. Each demonstrates an attempt to narrow, limit, and confine to define. For instance, to ensure that narrative is not a mere event, it is suggested to define it as "at least two real or fictive events" (Labov, Prince, and Rimmon-Kenan). Random series of events do not fall under the definition of a narrative, according to Danto, Greimas and Todorov. "Narrative must have a continuant subject and constitute a whole".[69] From his part, Labov distinguished six microstructural narrative elements: *abstract, orientation, complicating action, evaluation, result of resolution* and *coda.* Should the narrative exhibit at least complication action, it could be considered a narrative. Structuralists listed two parts of a narrative, which are famously known as a story and a discourse. Aristotle made things even simpler by outlining a narrative's beginning, middle and end, stressing a sequential aspect as inherent in the narrative. Vladimir Propp had a preference for examining the actions and roles within narratives, drawing valuable parallels to the attributes commonly found in fairy tales. Greimas has developed a complicated formula revolving around the action in a narrative and its goal. He pointed out the concept of *junction* between subject and

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[67] Jahn, 'Narratology 2.3: A Guide to the Theory of Narrative', 2.

[68] Gerald Prince, 'Narrative', in *A Dictionary of Narratology* (University of Nebraska Press, 2003).

[69] Prince.

object, as well as a *contract* between a sender and a receiver that either works or fails due to a series of tests. Based on the outcome of subject's performance, he either gets rewarded or punished. Gerald Prince, in turn, sums up a narrative as "a context-bound exchange between two parties, an exchange resulting from the desire of (at least one of) these parties and the "same" story can have a different worth in different situations (A wants to know what happened, but B does not)". Considering the complex nature of the issue of the preceding discussion, it is obvious that there is no single and universal definition of a narrative. Narratives are diverse, just as thematic routes that they explore.

Traditional storytelling has long been the primary focus of classical narratology, though scholars like Barthes and Bremond sought to broaden the scope of the discipline. Their aspirations materialised in the twentieth century, marked by the "narrative turn" in the humanities, which led to an exploration of non-literary and non-verbal narrative forms. This expansion included conversational narratives, film,[70] [71] comic strips, [72] painting,[73] [74] photography,[75] opera,[76] television,[77] dance,[78] and music.[79] [80] [81] [82]

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[70] David Bordwell, *Narration in the Fiction Film* (Madison, Wis: University of Wisconsin Press, 1985).

[71] Seymour Benjamin Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca London: Cornell university press, 1993).

[72] Scott McCloud, *Understanding Comics*, Reprint (New York: William Morrow, an imprint of Harper Collins Publishers, 2017).

[73] Mieke Bal, *Reading 'Rembrandt': Beyond the Word Image Opposition ; the Northrop Frye Lectures in Literary Theory*, Cambridge New Art History and Criticism (Cambridge: Cambridge Univ. Press, 1991).

[74] Wendy Steiner, *Pictures of Romance : Form against Context in Painting and Literature* (Chicago : University of Chicago Press, 1988).

[75] Robert Hirsch, *Seizing the Light: A Social History of Photography*, 2nd ed (New York, NY: McGraw-Hill Higher Education, 2009); Márta Grabócz, *Musique, narrativité, signification*, Arts et sciences de l'art (Paris: l'Harmattan, 2009).

[76] Linda Hutcheon and Michael Hutcheon, *Opera: Desire, Disease, Death*, Texts and Contexts, v. 17 (Lincoln: University of Nebraska Press, 1996).

[77] Thompson, *Russian Formalism and Anglo-American New Criticism*.

[78] Susan Leigh Foster, *Choreography & Narrative : Ballet's Staging of Story and Desire* (Bloomington : Indiana University Press, 1996).

[79] Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*, Princeton Studies in Opera (Princeton: Princeton University Press, 1996).

[80] Abbate.

[81] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics*, Approaches to Applied Semiotics [AAS] 3 (Berlin: De Gruyter, 2012).

[82] Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, 2nd ed (Boston: McGraw Hill, 2007).

Furthermore, this narrative turn has integrated transmedia spaces, like blogs, hypertexts, and video games, into the emerging field of narratology.

The advent of technology in the 1990s fostered a transmedial approach, with Marie-Laure Ryan emerging as a key figure in this area. In works like *Possible Worlds, Artificial Intelligence and Narrative Theory*[83] and *Narrative as Virtual Reality*[84], she introduced the term "transmedia narratology," advocating for recognising storytelling forms that transcend traditional written and spoken language. Ryan argued that although language remains a powerful narrative medium, evaluating narratives across diverse media is essential. "The main problem facing the transmedial study of narrative is to find an alternative to the language-based definitions."[85] writes Ryan. She claims that narrative should be understood cognitively, meaning it is defined by how it is perceived and processed by the human mind. Ryan insisted that the exclusive link to language and literature does not limit the cognitive definition of narrative. In chapter one of *Avatars of Story,* she mentions how hypertext challenged Aristotelian ideas and elaborates on the conflict between the inherent linearity of the plot and interactivity. Her extensive work on narrative in old and new media enhances narratology's reach and cements the hypernarrative concept in narratological studies.

The increasing focus on non-literary narratives has gained traction, especially with the rise of popular transmedia storytelling exemplified by major franchises like *Star Wars*, *Harry Potter*, and *The Lord of the Rings*. However, it's important to note that Ryan's work explores more than just transmedia storytelling; it delves into how narratives adapt across different media, employing concepts like "storyworlds" and possible worlds theory to illustrate the design of alternative realities.

Thematic Departures

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[83] Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence, and Narrative Theory* (Bloomington: Indiana University Press, 1991).

[84] Ryan.

[85] Marie-Laure Ryan, *Avatars of Story*, Electronic Mediations, volume 17 (Minneapolis: University of Minnesota press, 2006), 7.

As previously noted, narratives often encompass multiple themes, offering a diverse and intricate landscape of possibilities. Alongside history, autobiography, technology, and cognition, the postclassical era of narratology has ignited greater interest in the social aspects of narratives. The thematic development within narratives covers a broad and diverse range. One particularly intriguing approach is experimental narrative, as exemplified in William Labov's work. William Labov extensively studied narratives of personal experience (PEN) in his work *Language in the Inner City*.[86] His fieldwork focused on the narrative syntax of life-threatening situations recounted by strangers. Labov argued that specific questioning techniques could eliminate unwanted speech filters that speakers often use in the presence of an audience, thereby influencing the structure of the narratives. In Chapter 9, "The Transformation of Experience in Narrative Syntax," Labov explains that his research developed methods to capture spontaneous, tape-recorded speech. One such technique is the "Danger of Death" question, where the interviewer asks, "Were you ever in serious danger of being killed?" In discussions about fights, the interviewer may ask, "Were you ever in a fight with someone bigger than you?" After an affirmative response, the interviewer prompts, "What happened?" These narratives come from a diverse range of participants across various ages, social classes, and ethnic groups. Since they are influenced by the interviewer and are directed toward an audience outside the speaker's peer group, they often reflect a unique discourse style. However, the emotional weight of the experiences prompts a partial reliving of those moments, limiting the speaker's ability to monitor their speech as they would in typical interactions. Through the capture of both raw and reflective narratives, Labov has significantly enhanced our understanding of narrative complexity and its potential.

Narratives are crucial in literature for their foundational role in Western culture and complex structures, blending historical, theological, and moral elements. This field of analysis combines traditional storytelling techniques with unique features such as prophetic vision and cyclical time. From a narratological perspective, these stories challenge conventional structures and explore themes like redemption and exile. This approach reveals how narratives convey meaning and shape the reader's journey, establishing their lasting influence, notably in biblical texts. Several

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[86] William Labov, *Language in the Inner City: Studies in the Black English Vernacular*, Conduct and Communication 3 (Philadelphia: Univ. of Pennsylvania Press, 1972).

scholars—including Sternberg, Kermode, and Bal—have made significant contributions to its study. The next type of narrative is biblical, which was studied by Kermode, Sternberg, and Bal.[87] In *The Poetics of Biblical Narrative*[88] Sternberg, along with the theme of narrative as ideological communication, reviews narratorial omniscience and dramatic irony: "What reinforces our sense of narratorial omniscience is that the Bible not merely assumes but concertizes the opposition to the human norm throughout, most obviously in the form of dramatic irony that no character (and to rub it in, no reader) escapes."[89] Frank Kermode did another investigation into the biblical narrative in his The Genesis of Secrecy[90] Kermode is interested in the parable and obscurities of a narrative, precisely its "double function, simultaneous proclamation and concealment"[91] and what he calls a "subject of Hermetic ambivalence".[92] He examines the Parable of the Good Samaritan from Luke, Gospel of Mark as well as bordering on his issue passages from Kafka and Joyce.

In recent years, insights drawn from various disciplines, particularly psychology, have fostered a meaningful shift towards a multi-faceted analysis of narratives. Narratives created by and for children, teachers, doctors, and their patients play a pivotal role in this diversification. They facilitate connections between narratology, psychology, and other fields, deepening our understanding of identity formation, empathy, and social dynamics. For example, teacher narratives, as discussed by Martin Cortazzi in *Narrative Analysis*,[93] reveal the distinct functions of storytelling within the educational sphere. Cortazzi's study of British primary teachers demonstrates that a teacher's narrative is not merely a personal reflection, but a strategic tool for achieving broader educational objectives, conveying values, and fostering community. Similarly,

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[87] Mieke Bal, *Lethal Love: Feminist Literary Readings of Biblical Love Stories*, Indiana Studies in Biblical Literature (Bloomington: Indiana University Press, 1987); Mieke Bal, *Death & Dissymetry: The Politics of Coherence in the Book of Judges*, Chicago Studies in the History of Judaism (Chicago: The University of Chicago press, 1988).

[88] Meir Sternberg, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*, 1st Midland book ed, Indiana Studies in Biblical Literature (Bloomington, IN: Indiana University Press, 2011).

[89] Sternberg, 84.

[90] Frank Kermode, *The Genesis of Secrecy: On the Interpretation of Narrative*, 9th printing, Charles Eliot Norton Lectures 1977/78 (Cambridge, Mass.: Harvard Univ. Press, 1996).

[91] Kermode.

[92] Kermode.

[93] Martin Cortazzi, *Narrative Analysis*, Social Research and Educational Studies Series 12 (London ; Washington, D.C: Falmer Press, 1993).

children's narratives contribute to this understanding. *The Child's Concept of Story: Ages Two to Seventeen*[94] by Arthur N. Applebee is a seminal study of storytelling and children's narrative skills at different stages of their growth. In the chapter "Sense of Story", Applebee indicates his subject of investigation: "the spectator role as it appears to the child rather than the adult".[95] He analyses specifically pre-sleep monologues, ordering experience (imperative narratives), characteristics of stories produced by children, and their relationships with facts and fiction. The book traces how children gradually acquire the structural elements of stories—such as plot, character, and setting—and how they use these elements to make sense of the world. A nuanced human perspective that goes beyond the traditionally accepted view of scientific and clinical phenomena as merely dry and impersonal emerges from the study of medical narratives. By emphasisingthe personal experiences of patients and healthcare providers, these narratives deepen our understanding of the complexities surrounding health and healing. In her insightful book, *Doctor's Stories: The Narrative Structure of Medical Knowledge*, K. M. Hunter explores the complexities of doctor-patient discourse.[96] Hunter analyses medical narratives and claims that the practice of medicine is less predictive than interpretive, and that medicine is an art that consists of telling. In "The Representation of the Patient", of the book she says, "As the medical account of malady constructed from the patient's words and body, the case is a doubled narrative: the patient's story is encapsulated and retold in the physician's account of the process of disease in this one individual".[97] Medical narratives offer a humanised view beyond what was formerly perceived as dry scientific and clinical phenomena. Narratives have the power to mirror the prevailing social atmosphere, shedding light on themes of justice and injustice. Complexities of confinement were illuminated in prison narratives by Monika Fludernik and Greta Olson in *In the Grip of the Law*.[98] The book covers a vast area of real life and fictional records of experiences of incarceration. Particularly

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[94] Arthur N. Applebee, *The Child's Concept of Story: Ages Two to Seventeen* (Chicago: University of Chicago Press, 1978).

[95] Applebee, 30.

[96] Kathryn Montgomery Hunter, *Doctors' Stories: The Narrative Structure of Medical Knowledge* (Princeton, N.J: Princeton University Press, 1991).

[97] Montgomery Hunter, 51.

[98] Monika Fludernik and Greta Olson, *In the Grip of the Law: Trials, Prisons and the Space Between* (Frankfurt am Main: P. Lang, 2004).

narratives of post-9/11, the privatisation of prisons and its social impact. Besides real-life editors committed to showcasing the voices of those behind bars in fiction: Wilde's "The Ballad of Reading Gaol," Hugo's *Les Misérables*, and Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, as well as in films like *The Shawshank Redemption* directed by Frank Darabont. Narratives uniquely reflect social climates, shedding light on themes of justice and injustice. They address issues such as terrorism, the fight for freedom, social inequality, and the privatization of prisons, along with fiction and poetry on imprisonment. These diverse forms illustrate how interdisciplinary approaches enhance our understanding of storytelling and its impact on individual and collective experiences. With this context established, we can now explore the roles of history, autobiography, the mind, and technology in narratives.

Although Manfred Jahn includes Dorrit Cohn in the list of scholars that dealt with "historiographic autobiography and fictional autobiography" narratives, I would take the liberty of a slight correction and vote for Cohn as a theoretic of the very distinction between fictional and non-fictional narratives (be it history), Jahn's inclusion of Cohn in the category of "historiographic autobiography and fictional autobiography" overlooks the specific focus of her research. In her collection of essays, titled The Distinction of Fiction[99], Cohn examined established fiction categories and their relation to historical texts. Her approach encompasses three parts, each analysing voice and mode, story and discourse, and a narrator. The next chapter of my work will examine Cohn's scholarship in more detail. Autobiography narrative was explored by Philippe Lejeune's, particularly in *On Autobiography.*[100] *Lejeune t*ouches on the topic of interpretation as factual recounting, establishing authenticity, and drawing a parallel between biography and fiction and how they are read, written, and interpreted. Lejeune discusses the agreement between a narrator and a reader, the category of voice: how we connect grammar to identity, the autodiegetic narrator, and the definition of autobiography.

The concluding type of narrative in my list is a mental narrative associated with sense-making, cognitive construction, internalisation, and identity formation. Mark

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99 Dorrit Cohn, *The Distinction of Fiction* (Baltimore: Johns Hopkins Univ. Press, 1999).

100 Philippe Lejeune, *On Autobiography*, Theory and History of Literature 52 (Minneapolis: Univ. of Minnesota Press, 1995).

Turner in his *The Literary Mind*[101] is talking about "principles of mind we mistakenly classify as "literary"—story, projection, and parable". Mark opens the book with the definition of the story:

> Story is a basic principle of mind. Most of our experience, our knowledge, and our thinking is organized as stories. The mental scope of story is magnified by projection—one story helps us make sense of another. The projection of one story onto another is parable, a basic cognitive principle that shows up every-where, from simple actions like telling time to complex literary creations like Proust's A la recherche du temps perdu.[102]

Turner dedicated his work to investigating the origin, mechanisms, and utilisation of parables using brain and mind sciences. Turner also discusses language as a product of parables. Another famous work that Manfred Jahn includes in the list of themed narratives is Paul Ricoeur's "Time and Narrative"[103] that deals deeply with the mental or internal aspects of how humans perceive and understand time through narrative structures. Ricoeur believed that humans inherently structure their experiences of time into narratives. The cognitive ability to design past, present, and future sequences takes the shape of a story in the human mind. Ricoeur argues that this process is not solely a linguistic or cultural activity but a cognitive one rooted in our world perception. What is at play here is an interpretation that forms a mental narrative and supposedly has nothing to do with linear time. The lens of narrative embeds the past, anticipates the future, and experiences the present. According to Ricoeur, The internal narrative process is constant and a tool for self-shaping. One of the most well-known ideas of Ricoeur is the concept of "threefold mimesis", which explains the narrative's operation on a cognitive level and the Hermeneutic Circle of mental processes.

Cognitive narratology. Rise of Fictional Minds

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[101] Mark Turner, *The Literary Mind* (New York Oxford: Oxford Univ. Press, 1998).

[102] Turner.

[103] Paul Ricoeur, *Time and Narrative*, vols. 1–3, trans. Kathleen McLaughlin, David Pellauer, and Kathleen Blamey (Chicago: University of Chicago Press, 1984–1988).

The evolution of narrative with a cognitive focus is actively progressing at this time. The exploration of cognition and the effort to understand fictional minds may also hold promise for enhancing our understanding of real ones, and this endeavor is very much ongoing. In the "Introduction" to *Narrative Theory and Cognitive Sciences*[104] David Herman presents twelve essays that were created within a cross-disciplinary narrative turn. Herman refers to Wilson and Keil's[105] suggested term for "confederated disciplines" (philosophy, psychology, computational intelligence, the neurosciences linguistics and language) that, along with culture and cognition, are defined as cognitive sciences. Apart from advanced ideas concerning "cognitively modern humans",[106] the book attempts to raise issues of fictional minds. The eponymous last chapter contains three essays: Uri Margolin's "Cognitive Science, The Thinking Mind and Literary Narrative", Catherine Emmott's "Constructing Social Space: Sociocognitive Factors in the Interpretation of Character Relations", and Alan Palmer's "The Mind beyond the Skin". Margolin dedicates his chapter to narrative communication and CMF (*cognitive mental functioning*), focusing on an information processing model that, in his and Herman's view, is bound to facilitate advancement in studies of not only fictional but also real minds. The scheme of information processing is divided into four components: *intake*, *internal representation*, *storage* and *retrieval*, and transformation that "enables us, probably for the first time, to begin to map out systematically and coherently the myriad kinds of cognitive mental functioning encountered in narrative fiction, and kind of cognitive activities dominant in a particular narrative."[107] For Margolin, storyworld (re)construction executed by means of a cognitivist approach is a trailblazing condition required for fictional minds to comprehend. A "supposed shaper of a discourse is nowhere to be found as a speech position, and remains an unanchored, elusive entity hovering above the text."[108] To shed light on the vexed issue, Margolin suggests defining a transition and a link between the actual author and the fictional sphere and

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[104] David Herman, ed., *Narrative Theory and the Cognitive Sciences*, CSLI Lecture Notes, no. 158 (Stanford, Calif: CSLI Publications, 2003).

[105] *The MIT Encyclopedia of the Cognitive Sciences*, The MIT Encyclopedia of the Cognitive Sciences (Cambridge, MA, US: The MIT Press, 1999).

[106] Mark Turner's phrase.

[107] Uri Margolin, 'Cognitive Science, the Thinking Mind, and Literary Narrative', in *Narrative Theory and the Cognitive Science*, CSLI Lecture Notes, no. 158 (Stanford, Calif: CSLI Publications, 2003), 288.

[108] Ibid, 276.

tracing their relationships. Achieving this is possible through examining modes of presentation and their categories (physical/mental items, degree of detail and other proportions, direct presentation, summary or generalisation). Apart from the classification dimension, Margolin offers to incorporate a taxonomy of modes of combination of selected items (simple or complex, fragmentary or coherent). Based on these and other machinations, Margolin arrives at the term *cognitive style*: "The same actual author thus chooses for each intended readerly effect that particular cognitive style which, in his or her opinion, will be the most effective in achieving it."[109]

The second essay, "Constructing Social Space: Sociocognitive Factors in the Interpretation of Character Relations," deals with how fictional characters relate to each other. Catherine Emmott uses the term "social space" as "a metaphor for social relations between characters who are within narrative contexts and also for cases where these relations cross spatiotemporal boundaries."[110] The work is valuable because it touches on matters that were previously not given enough attention. Emmott utilises a wide range of previously investigated concepts. One of such are Gundel's (1993) and Ariel's (1990, 2001) reference theories that facilitate her elaboration on "cognitive status". She examines central and minor characters, looking at the relationships between the focalizer and the focalised. Emmott focuses on "characters becoming prominent" and explains how this process goes beyond linguistic field:

> A shift from the core function of these linguistic forms (signaling accessibility, unidentifiability, etc.) to offering interpretations that would inquire about a broadening of the notion of cognitive status (e.g. to signal characters who are prominent in the thoughts of the focalizer or to indicate distancing).[111]

Emmott's essay aims to demonstrate the construction and interpretation of social spaces inhabited by fictional minds by a reader. She refers to Cook's[112] and Semino's

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[109] Ibid, 277.

[110] Catherine Emmott, 'Constructing Social Space: Sociocognitive Factors in the Interpretation of Character Relations', in *Narrative Theory and the Cognitive Science*, CSLI Lecture Notes, no. 158 (Stanford, Calif: CSLI Publications, 2003), 296.

[111] Emmott, 303.

[112] Cook, G., *Discourse and Literature: The Interplay of Form and Mind.* (Oxford University Press., 1994).

schema theory[113], works dedicated to "scenarios" by Sanford and Garrod,[114], Anderson[115], and scholarship on "scripts" Schank and Abelson.[116]

Alan Palmer, the author of *Social Minds in the Novel*,[117] concludes the collection of essays on cognitive sciences and narrative theory with the chapter "The Mind Beyond the Skin". Palmer is Dorrit Cohn's follower and has built on her ideas within the framework of cognitive faculties. However, Palmer does not always separate inner speech from thought. In this essay, Palmer uses the "speech category approach," which consists of three simple categories of thought analogous to speech: direct thought, thought report, and free indirect thought. He works with a behaviourist narrative (Evelyn Waugh's Vile Bodies), deliberately chosen for its minimal use of thought rendering (the novel is based primarily on external focalization). Palmer believes that consciousness is more than the mind, as his title suggests, and tries to demonstrate devices of decoding consciousness in a behaviourist novel, proving that such seemingly nontransparent narratives "contain a good deal more information about fictional minds than has generally been accepted."[118] Palmer's idea is to examine many episodes from the novel that "describe states of mind such as desires, emotions, dispositions, beliefs, and attitudes rather than inner speech."[119] By chopping down the novel and using the continuing consciousness frame, he analyses sub-frames such as the relationship between thought and action and shared or group thinking.

In conclusion, Palmer encourages scholars to continue applying his method of cognitive narratology to a broader range of texts, emphasising its potential to uncover hidden depths in narrative fiction. By demonstrating how his approach decodes complex

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113 E. Semino, *Language and World Creation in Poems and Other Texts* (London: Longman, n.d.).

114 Anthony J. Sanford and Simon C. Garrod, 'The Role of Scenario Mapping in Text Comprehension', *Discourse Processes* 26, no. 2–3 (1998): 159–90, https://doi.org/10.1080/01638539809545043.

115 A. Anderson, A. Sanford, and S. Garrod, 'He Accessibility of Pronominal Antecedents as a Function of Episode Shifts.', *Quarterly Journal of Experimental Psychology* 35A (1983): 427–40.

116 Roger C. Schank and Robert P. Abelson, *Scripts, Plans, Goals and Understanding: An Inquiry into Human Knowledge Structures*, Scripts, Plans, Goals and Understanding: An Inquiry into Human Knowledge Structures (Oxford, England: Lawrence Erlbaum, 1977).

117 Alan Palmer, *Social Minds in the Novel*, Theory and Interpretation of Narrative (Columbus: Ohio State University Press, 2010).

118 Alan Palmer, 'The Mind Beyond the Skin', in *Narrative Theory and the Cognitive Science*, CSLI Lecture Notes, no. 158 (Stanford, Calif: CSLI Publications, 2003), 328.

119 Palmer, 329.

narrative devices, Palmer has shown that even seemingly opaque or nontransparent texts can yield more information about characters' minds and social interactions. His framework serves as a tool for readers and scholars alike to extract richer interpretations and insights, expanding the boundaries of traditional narratology.

CHAPTER II

DORRIT COHN: LIFE AND WORKS

Dorrit Cohn (August 9, 1924 – March 10, 2012) was a distinguished scholar in Comparative Literature, renowned for her groundbreaking contributions to narratology. Born in Vienna, Austria, Cohn's academic path was significantly shaped by her early experiences of displacement during World War II and her immigration to the United States. She left Vienna with her family just before the *Anschluss* in 1938, initially relocating to New York, where she attended the Lycée Français and later pursued higher education. A non-linear progression marked Cohn's academic journey yet remained anchored in intellectual rigour. She initially studied physics at Radcliffe College, graduating with an A.B. in 1945, before transitioning to Comparative Literature, earning an A.M. in 1946. Although family responsibilities necessitated an 11-year hiatus from her graduate studies at Yale, she later resumed academic pursuits at Stanford University, completing her Ph.D. in German Literature. Her dissertation focused on Hermann Broch's *Die Schlafwandler* (The Sleepwalkers), which laid the foundation for her influential 1966 book on Broch's trilogy and heralded the beginning of her distinguished academic career. Cohn began her academic appointments at Indiana University, teaching German and Comparative Literature from 1964 to 1971. In 1971, she joined Harvard University, becoming one of the first women to achieve tenure in the department. She later served as the Ernest Bernbaum Professor of Literature until her retirement in 1995. Her scholarship was characterised by deep engagement with narrative mechanics and the portrayal of consciousness in fiction, marked by rigorous analysis and a balance between theoretical insight and textual interpretation. Dorrit Cohn wrote in three languages and published her works in various journals. To name a few: *Poetics Today*[1], *PMLA*[2], *New Literary History*[3] *Comparative Literature*[4],

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[1] Cohn, 'The Encirclement of Narrative'; Dorrit Cohn, 'Signposts of Fictionality: A Narratological Perspective', *Poetics Today* 11, no. 4 (1990): 775.

Narrative[5], *The German Quarterly*[6], *Arcadia*[7]. Cohn's name is most frequently associated with her seminal work *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (1978), which provides a comprehensive framework for understanding how authors convey characters' inner thoughts. Cohn distinguishes various techniques, such as psycho-narration and free indirect discourse, establishing a typology that became foundational in narratology. Drawing from 19th-century Realist and 20th-century Modernist traditions, her analysis illuminated how narrative form shapes the reader's understanding of character psychology. In 1999, Dorrit Cohn published the collection of her essays in the book *The Distinction of Fiction*, which encompasses her ideas about fiction and the inner life of fictional characters. Cohn explores the boundaries between fictional and non-fictional narratives, contrasting Freud's psychoanalytic texts with literary works by authors such as Proust, Mann, and Tolstoy. This exploration addresses genre, truth, and representation, significantly impacting broader discussions of storytelling and earning her the Modern Language Association's Aldo and Jeanne Scaglione Prize for Comparative Literary Studies. Cohn's early scholarship on Hermann Broch, particularly in *Elucidations of Hermann Broch's Trilogy* (1966), reflects her interest in modernist literature's engagement with the collapse of traditional values. She analyses Broc a complex narrative and philosophical structures of Broch'strilogy, emphasising his innovative narrative experimentation considering early 20th-century moral disintegration. Dorrit Cohn's scholarship has profoundly reshaped approaches to narrative fiction, especially in the study of consciousness and interiority, establishing her as a foundational figure in narratology. In addition to her books, Cohn published many essays. Her work "The Encirclement of Narrative: On Franz Stanzel's Theorie des Erzählens" is especially

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[2] Dorrit Cohn, 'Kafka's Eternal Present: Narrative Tense in "Ein Landarzt" and Other First-Person Stories', *PMLA/Publications of the Modern Language Association of America* 83, no. 1 (March 1968): 144–50.

[3] Dorrit Cohn, 'Optics and Power in the Novel', *New Literary History* 26, no. 1 (December 1995): 3–20; Dorrit Cohn, 'Reply to John Bender and Mark Seltzer', *New Literary History* 26, no. 1 (1995): 35–37.

[4] Dorrit Cohn, 'Narrated Monologue: Definition of a Fictional Style', *Comparative Literature* 18, no. 2 (1966): 97.

[5] Dorrit Cohn, 'Trends in Literary Criticism: Some Structuralist Approaches to Kafka', *The German Quarterly* 51, no. 2 (March 1978): 182; Dorrit Cohn, 'Wilhelm Meister's Dream: Reading Goethe with Freud', *The German Quarterly* 62, no. 4 (1989): 459.

[6] Cohn, 'Trends in Literary Criticism'; Cohn, 'Wilhelm Meister's Dream'.

[7] Dorrit Cohn, 'The Misanthrope: Molière and Hofmannsthal', *Arcadia* 3, no. 1–3 (1968): 292–98.

influential, offering a meticulous analysis of narrative boundaries and interiority that has become essential to the field. Her 1966 essay, "Narrated Monologue: Definition of a Fictional Style," provides a clear, authoritative exploration of the indirect narrative technique better known as Free Indirect Style. This essay remains a cornerstone in narratology for its precision in indirectly defining how authors render consciousness. Another important essay, *Metalepsis and Mise en Abyme*[8], examines the boundaries between story and narration. This study delves into complex narrative structures, shedding light on how narratives can contain embedded stories or "metalepses" that challenge conventional distinctions between levels of narrative reality. Cohn's essay on Robert Musil's *Die Vollendung Der Liebe* titled "Psyche and Space in Musil's Vollendung Der Liebe" explores the protagonist's fictional world, mapping the intricate relationship between psyche and spatial dimensions within the narrative. Ideas form this essay are incorporated in the *Transparent Minds*, in the part of discussion of sub-verbal states of fictional minds. Her analysis of Goethe's *Wilhelm Meister's Apprenticeship* in *Wilhelm Meister's Dream: Reading Goethe with Freud*[9] offers an engaging yet rigorous interpretation that links narration and psychoanalysis, demonstrating her interdisciplinary approach. Apart from the interest in psychoanalyses, Cohn engaged herself in the contemporary state of novel. In *Castles and Anti-Castles, or Kafka and Robbe-Grillet*, Cohn critiques Robbe-Grillet's generalisations about Kafka and defends the nuanced narrative structures that probe deeply into characters' psyches, highlighting her commitment to preserving literary complexity against oversimplification. Her *German Novel Theory* review also emphasises the unique contributions of German novelists across Romanticism, Realism, and Modernism, advocating for greater recognition of these insights into genre and narrative form within the broader theoretical landscape. Throughout her career, Cohn responded quickly to emerging theories and contributed to the academic dialogue by reviewing key publications in journals such as *New Literary History*, including works by John Bender and Mark Seltzer. Recognised for her intellectual rigor, modesty, and commitment to mentorship, Cohn upheld high standards in her teaching and advising, leaving a lasting impact on her students and the academic community. Her contributions mark her legacy as a scholar, educator, and deeply respected colleague. Dorrit Cohn's scholarship presents a compelling

[8] Dorrit Cohn, 'Metalepsis and Mise En Abyme', *Narrative* 20, no. 1 (January 2012): 105–14.

[9] Cohn, 'Wilhelm Meister's Dream'.

examination of the intersections between modernist innovation, psychoanalysis, and the exploration of consciousness in literature, elucidating how these elements converge to enhance our understanding of narrative structures. Her analysis of modernist experimentation, particularly regarding authors such as Kafka and Proust, marks a significant departure from the linear narrative characteristic of 19th-century realism, as she emphasises this transition in her exploration of Hermann Broch's *The Sleepwalkers*, which underscores a broader cultural shift in narrative form. Cohn adeptly links modernism to themes of psychological dislocation, drawing on Freudian concepts and existentialism to provide a framework for her critique, focusing on narrative techniques that unveil unconscious motivations and psychological conflicts, exemplified in her essay "Wilhelm Meister's Dream: Reading Goethe with Freud" (1989), where she articulates the role of repressed emotions in shaping narratives, offering insights into memory and internal conflict that are foundational to many modernist texts. Furthermore, her expertise in German literature—particularly as it relates to the works of Kafka, Mann, and Goethe—situates German modernism within the wider context of European literary movements, employing a comparative approach that reveals how artistic innovations transcend national boundaries, thereby enriching both German studies and comparative literary theory while emphasising the interconnectedness of literature and promoting a more profound appreciation for diverse narrative techniques. Cohn also highlights the unique capacity of fiction to reveal characters' inner consciousness, a dimension often inaccessible in nonfiction, as evidenced in her essays "Focus on Fiction" and "Signposts of Fictionality," where she contends that fiction allows readers to engage with subjective experiences free from the limitations of factuality, ultimately enhancing the psychological impact of narratives. In addressing Barbara Herrnstein Smith's claims in "Fictional vs. Historical Lives," Cohn illustrates that fictional narratives can provide deeper insights into characters' psychological arcs compared to historical accounts, which may lack the same narrative depth. Her examination of Wolfgang Hildesheimer's *Marbot* in "Breaking the Code of Fictional Biography" further illustrates the interplay between historical context and psychological richness within fiction, as Cohn explores how the text obscures its protagonist's inner life while emphasising external indicators, prompting reflections on the inherent limitations of biography and underlining fiction's unique ability to explore consciousness unrestricted by factual constraints. Additionally, in her essay "I Doze and Wake," Cohn articulates the advantages of present-tense narration, arguing that this

technique enhances immediacy and transparency in storytelling; an analysis of authors like J.M. Coetzee reveals how present-tense voices mitigate temporal distance, fostering a more intimate and fluid exploration of consciousness, which is particularly characteristic of fiction. Cohn investigated genre-blending to assess its potential value and significance. "Proust's Generic Ambiguity,"[10] is her essay that highlights complexities present in *À la recherche du temps perdu*, as she examines the selective use of "Marcel" as the narrator, prompting readers to interrogate the authorship and philosophical reflections embedded within the narrative. Finally, as she critiques the notion of narrative omniscience, Cohn suggests that an authoritative, all-knowing perspective may overshadow character individuality and limit the exploration of fictional minds, advocating for narrative strategies that embrace multiple viewpoints, thereby preserving character agency while enriching readers' psychological engagement. Through her comprehensive exploration of these themes, Cohn fundamentally reshapes our understanding of literature's capacity to articulate complex human experiences and inner lives, illustrating the intricate dialogues between narrative form, psychology, and autonomy. In the following discussion, I will explore Cohn's primary ideas regarding the unique status of fictional minds. I will emphasise her perspective on the distinction between fiction and history, focusing on the characteristics that make fiction distinct. I will examine the signs of fictionality and address the concept of breaking the code of fictionality, highlighting how the limitations of the genre can lead to a reduction in the depiction of fictional lives. Additionally, I will discuss how present-tense novels reveal more about the inner lives of characters through immediacy. Finally, I will evaluate the conventional omniscience of narration, which can restrict the freedom of fictional lives.

Towards Generic Fictionality

Generic ambiguity of fiction is an issue that Cohn has deeply engaged within her essays "Focus on Fiction" and "Signposts of Fictionality" Dorrit Cohn carefully

[10] Dorrit Cohn, 'Proust's Generic Ambiguity', in *The Distinction of Fiction* (Baltimore: John Hopkins Univ. Press, 1999), 58–78.

investigates the theme of the generic meaning of fiction and the conditions that signal the presence of fictionality within a narrative. The autonomy of fiction as a distinct genre has not yet been completely affirmed. Historically, the term mutated, giving rise to simplifications and generalisations that denied its potential by means of uniting fiction in the framework of all narratives. For this reason, the consciousness of fictional characters was overlooked and understudied. This lack of attention may arise from its classification as a lesser-known facet of unconventional narratives, which can sometimes be viewed as unusual or challenging to engage with fully. Dorrit Cohn embarked on a mission to highlight the status of fiction as a distinct genre, emphasising it as a unique domain in which a character's mind is transparent.

In her survey through history, Cohn arrives at four historical interpretations of fiction: as a conceptual abstraction, as untruth, as (all) literature, and as (all) narrative form. The historical formation of the term "fiction" in philosophy is predominantly conceptual in nature and encompasses a broad spectrum of interpretations. Kant's concept of "heuristic fictions," Nietzsche's idea of the unified self as fiction, Newton's theory of gravitation as a form of fiction, Rousseau's notion of the state of nature, and various interpretations by thinkers such as Goethe and Freud all enrich the discussion of the term "fiction." However, these ideas diverge significantly, moving away from a universal definition and ultimately leading to confusion through the proliferation of intriguing abstractions. The most prominent philosophical point of view is Hans Vaihinger's *The Philosophy of "As if": A System of the Theoretical, Practical and Religious Fictions of Mankind*, published in 1911. This work becomes a point of departure for many theorists, such as Hyden White. The "As if" concept is based on the belief that our opinions are formed by means of contrary-to-fact assumptions, assumptions "as if true". Vaihinger designed the whole constellation of "fictions" (mathematical, ethical, symbolic, utopian, aesthetic), not properly explaining the domain of aesthetic fiction. Such belief has entered literary studies and found its successors; however, there were antagonists to it. Käte Hamburger, apart from her prominent impact on the development of fictional studies, critiqued Vaihinger, offering an alternative structure for perceiving literature by a reader. She argued that when we are absorbed in an imaginary world of fiction, we think of things *as* real, and we perceive fiction as a reality.

The concept of being "contrary to fact" is often linked to the notion that fiction is synonymous with falsehoods or inaccuracies. This perspective warrants further

examination, as it highlights the complexities involved in distinguishing between narrative truth and objective reality. Similar to how a scholar analyzes Mary McCarthy's autobiography for truth and falsehoods, readers are warned about entering the realm of "grinning fiction." This troubling tendency is not surprising given that 18th-century writers went to great lengths to prove that their works were based on real criminal accounts. They emphasised that they possessed diaries, letters, and other physical documents that freed them from the shameful label of liars or mere fiction creators. The negative connotations often associated with fiction are as vast as its connection to untruth, which is frequently applied to journalists, speculators, or artists in the meaning of "fiction makers". Cohn draws our attention to the Oxford English Dictionary entry, meaning number three, that defies fiction as something invented for the purpose of deception.[11] This negative perception may have influenced thinkers like Jeremy Bentham, who referred to legal abstractions as "fictitious entities", as well as Hayden White's categorisation of historical texts as "verbal fictions".[12]

While defining fiction merely as an abstraction or an untrue statement limits its connection to literature, some scholars expand the term to encompass a broad range of narratives, disregarding genre distinctions. This global definition that includes all literature fails to resolve the issue of differentiation and instead leads to more severe generalisations. According to scholars like Suzanne Gearhart, Paul de Man, and Barbara Hernstein Smith, genres such as lyric poetry, essays, historical narratives, and others are all considered forms of fiction. Dorrit Cohn attributes this phenomenon to a neglect of the narrative structure inherent in fiction, leading to an interpretation of the work primarily as ideological content:

> When (as is often the case) they do include such genres as autobiography, narrative poetry, or the novel, they tend to regard them as expressive, ideological, or visionary genres and deemphasise their narrative structure or language. It is primarily on this basis that the application of the word "fiction" to all of literature, and sometimes even to other arts/or systematic-theoretical works, differs from its application to all narrative.[13]

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[11] Dorrit Cohn, 'Focus on Fiction', in *The Distinction of Fiction* (Baltimore: John Hopkins Univ. Press, 1999), n. 4.

[12] Hayden White, *Tropics of Discourse* (Baltimore: The John Hopkins University Press, 1978), 82.

[13] Cohn, 'Focus on Fiction', 8.

There were some creative ideas, as by Wolfgang Iser in *The Fictive and the Imaginary*,[14] who proposed to solve the term's syntactic instability by segregating its philosophical meaning from its literary meaning and designating it with a new name—"the imaginary."[15] However, this substitution would likely result in more being lost than gained. Similarly, Paul Ricoeur emerged as a prominent critic of the expansive understanding of fiction. Although he primarily concentrated on the philosophy of time, his insights are immensely valuable. Ricoeur recognised the importance of emplottment in the narrative, which emerged as a compelling challenge to deconstructive theories that posited an equivalence between fictional and nonfictional narratives. Cohn asserts that while the process of constructing a plot—referred to by Ricoeur as "emplottment"—is a common feature of both historical and literary narratives, only literature enables readers to deeply connect with a character's rich and dynamic experience of time. He exemplifies this idea through his analyses of *Mrs. Dalloway*, *The Magic Mountain*, and *À la recherche du temps perdu.*[16] Ricoeur's distinction between historical and fictional serves as a springboard for further investigation of the last and most problematic category of the meaning of fiction, which is an assumption that fiction is all narratives that presupposes fiction/nonfiction equality, the same approach to level analysis, and specifics of narrators, mode, and voice. In her essay "Signposts of Fictionality", Cohn delved deeply into precisely this problem of merging two domains of narratives, investigating how signals of their segregation were ignored.

Signposts of Fictionality

The distinction between fiction and nonfiction has long been observed, as Aristotle's distinction between poet and historian demonstrates. Germaine de Staël later used "fiction" in a sense akin to contemporary meaning: "a kind of realistic narrative

[14] Wolfgang Iser, *The Fictive and the Imaginary : Charting Literary Anthropology* (Baltimore : J. Hopkins University Press, 1993).

[15] Cohn, Dorrit. *The Distinction of Fiction*. Baltimore: Johns Hopkins University Press, 1999. 'Focus on Fiction', 12n43.

[16] Cohn, 'Focus on Fiction', 9.

approximating the novel." By the time Henry James published *The Art of Fiction* (1884), Anglophone writers had come to view fiction as imaginative narrative, a perspective further supported by figures like Cleanth Brooks, Edith Wharton, and R. P. Warren. Despite this consensus, the term "fiction" retained multiple meanings, particularly as its philosophical usage began to blur boundaries between fictional and nonfictional narratives. This conceptual fluidity fuelled a trend in historical narratives toward employing narrative structures similar to those in fiction. Hayden White proposed "emplottment" as a shared construct in historical and fictional narratives, wherein history is shaped through plot structures that resemble fiction, giving historians greater narrative flexibility. Emplottment involves a deliberate sequence of events, with a beginning, middle, and end, as arranged by the narrator. In response, Dorrit Cohn sought to clarify the essential distinction between novels and historical narratives based on narrative levels. While White contended that historical narratives possess a structure akin to that of fiction, Cohn argued that historical narratives operate within what she describes as a tri-level structure: a story, discourse, and an additional "referential" level. In contrast, fiction follows a bi-level structure of story and discourse alone, as its narrative does not depend on real-world references. Fiction is thus distinguished by its "non-referential" nature. By adding an additional level structure of a historical level, Cohn arrives at the distinction between two domains, fictional and nonfictional. To explain this distinction, Cohn examines the term "non-referential narrative," analysing it through the combined meaning of its noun and adjective components. She describes "narrative" as a "series of statements that address a causally related sequence of events involving human or human-like beings,"[17] using a consensual definition to avoid a broader debate, given the various interpretations of the narrative. This understanding delineates narrative from statements of truth often found in philosophical or explanatory discourse and from descriptions or expressions of emotion. Fiction, therefore, operates within this core definition of narrative yet often transcends it, incorporating *extranarrative* elements—such as philosophical musings or emotional reflections—into its structure.[18] For instance, novels like *Anna Karenina* or *À la recherche du temps perdu* feature extended contemplations that deviate from event-based narrative. These additional elements, Cohn argues, enrich fiction, providing it with layers of meaning

[17] Cohn, 12.

[18] Ibid, 12.

that reach beyond a simple sequence of events. Second, the adjective "non-referential" reinforces this distinction by highlighting fiction's autonomy from real-world accuracy and obligation. Fiction may reference the real world but is not bound by factual constraints, thus retaining the freedom to create its own internal world. Self-referentiality of fiction was brought up for the first time by Margaret MacDonald in 1954.[19] This non-referential aspect allows fiction to remain self-referential**,** constructing autonomous spaces that, while possibly echoing real locations or events, operate independently from them. For example, Kafka's *The Castle*, Proust's Balbec, and Flaubert's Yonville are products of fictional imagination, yet they evoke real-world settings. However, fiction need not rely solely on self-referentiality; *Sentimental Education* demonstrates this, as Flaubert carefully situates the fictional character Frédéric in authentic historical contexts. Harshaw calls it a "double-decker", meaning a model of reference that is embedded in the external. A few theorists identified this concept as "an internal frame of reference",[20] "intertextual referents",[21] and "autorepresentational referents".[22] Ultimately, Cohn's analysis emphasises that fiction's non-referential, bi-level structure differs fundamentally from history's tri-level model. Fiction's narrative encompasses only story and discourse, lacking the third, referential level of historical narrative. By recognising this essential distinction, Cohn positions fiction as a unique form of literary expression that, while capable of incorporating real-world elements, remains a distinctly imaginative domain. According to Cohn, another defining characteristic of fiction is its unique ability to depict the human psyche exhaustively—a portrayal unattainable within the limits of historical narrative. Historical writing is inherently limited by available documentation, which only allows partial reconstructions of inner life. Fiction, on the other hand, can delve deeply into characters' psychological experiences through narrative techniques like inner monologue and psychological realism. Cohn argues that while historians can piece together aspects

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[19] Margaret Macdonald and M. Scriven, 'Symposium: The Language of Fiction', *Proceedings of the Aristotelian Society, Supplementary Volumes* 28 (1954): 176.

[20] Benjamin Harshaw Harshaw, 'Fictionality and Fields of Reference: Remarks on a Theoretical Framework', *Poetics Today* 5, no. 2 (1984): 249.

[21] Uri Margolin, 'Reference, Coreference, Referring, and the Dual Structure of Literary Narrative', *Poetics Today* 12, no. 3 (1991): 521.

[22] Linda Hutcheon, 'Metafictional Implications for Novelistic Reference' (Indiana University Press, 1987), 9, https://tspace.library.utoronto.ca/handle/1807/4356.

of a subject's life, these reconstructions are inevitably incomplete and fragmented. As Cohn explicitly puts it, "referential narratives are verifiable and incomplete, whereas non-referential narratives are unverifiable and complete".[23] Fiction, however, provides an unrestricted portrayal of a character's inner life, creating a complete psychological representation that is inaccessible in historical accounts. This depiction of the mind is central to fiction's distinctiveness, as it offers readers an immersive experience into characters' thoughts and motivations, allowing for a nuanced understanding of human experience that history, bound by fact, cannot replicate. Jonathan Culler's concept of "double logic" adds a further layer of complexity to narrative structure, suggesting that narratives serve both as cause and effect within their discourse, which, in his analysis of *Fabula and Sjuzhet in the Analysis of Narrative*, blurs the lines between fiction and history.[24] Yet, Cohn warns against universally applying a bi-level model of story and discourse to all narratives, particularly in historical nonfiction, where additional constraints are required for accurate portrayal. Historical narratives rely on the factual reliability of sources, shaping the narrator's voice and mode of storytelling in a way that demands alignment with real events. Here, a homodiegetic narrator—one who witnessed events—must convey a truthful perspective, while in fiction, the narrator can take on varied and imaginative perspectives without constraints of factual accountability. Additionally, when historical figures are depicted too closely, concerns arise regarding the reliability of narrated events, particularly when diaries or other personal documents are absent. This requirement for truthfulness and reliability in historical narrative fundamentally sets it apart from fiction, which can explore hypothetical scenarios and subjective points of view with far greater freedom. Cohn's final point highlights the separation between the author and narrator in historical fiction, a distinction maintained by scholars like Hernadi, Lejeune, Wolfgang Kayser, and Genette. Martinez-Bonati's *Fictive Discourse and the Structure of Literature* articulates this divide by arguing that the author, a real person, cannot fully inhabit the imaginary narrative, reinforcing the gap between reality and fiction.[25] The author's presence outside the narrative establishes a boundary that reinforces fiction's independence from the real world, clarifying that, while

[23] Cohn, 'Focus on Fiction', 16.

[24] Jonathan Culler, 'Fabula and Sjuzhet in the Analysis of Narrative: Some American Discussions', *Poetics Today* 1, no. 3 (1980): 27–37.

[25] Félix Martínez Bonati, *Fictive Discourse and the Structures of Literature: A Phenomenological Approach* (Ithaca: Cornell University Press, 1981), 81, 85.

a narrator may operate within the story, the author exists independently from it. This separation underscores fiction's capacity to represent human experience beyond the limits imposed by historical narrative, enriching literary discourse with a level of insight and freedom unique to fictional storytelling.[26]

Fictional versus Historical Lives

Biographies typically serve as intricate and comprehensive narratives that delve into the life of an individual. Much like diaries, they weave a tapestry of personal experiences and reflections, imbuing the portrayal with a sense of intimacy and authenticity. These detailed accounts aim to present a well-rounded perspective of a person, capturing the complexities, triumphs, and struggles that define them, whether they are real figures or characters from fiction. Through careful examination and storytelling, biographies invite readers into the profound journey of another's social and private life. Although historical biographies are based on meticulously collected facts about a person's life, they often do not present a picture that is rounded like fictional biographies.[27] Cohn points out that one of the distinguishing features of fiction, compared to the depiction of real historical figures, is its ability "to make an entire life come to life as a unified whole in a short span of story time, as short as a single day in novels like *Ulysses* and *Mrs Dalloway.*"[28] However, the unique characteristics of each domain of narrative can be unintentionally overlooked due to the fact that both fictional and historical biographies are presented in a third-person perspective. There are, of course, those who overlook such a distinction deliberately. One of the protagonists of the idea of fictional and historical looking alike is Barbara Herrnstein Smith, who contends that both types of narratives serve as mere representations of natural

[26] Martínez Bonati, Fictive Discourse and the Structures of Literature: A Phenomenological Approach (Ithaca: Cornell University Press, 1981), 81, 85.

[27] See note 20, Section 1.3, Chapter II of this thesis.

[28] Dorrit Cohn, 'Fictional versus Historical Lives: Borderlines and Borderline Cases', in *The Distinction of Fiction* (Baltimore: John Hopkins Univ. Press, 1999), 18.

discourse.[29] In her analysis, Smith argues that novels can be viewed as parallels to memoirs, biographies, journals, and chronicles. She examines two specific examples to demonstrate the similarities between these genres. In her argument, Smith references two characters: John Hambden from Clarendon's *History of the Rebellion* and Leo Tolstoy's *Ivan Ilyitch*[30]. Smith argues that the first is a true biography, while the second acts as a representation of one, suggesting that Tolstoy has intentionally posed as a biographer. Cohn acknowledges the potential similarity identified by Smith in her selected passage; however, she posits that this effect is purely local and contextually limited. By citing additional passages from Tolstoy's novella, Cohn aims to illustrate broader themes and highlight certain limitations within Smith's comparison. 'Clearly, the last thing Tolstoy is doing here is "pretending to be writing a biography".'[31] According to Cohn, Tolstoy's intention was to explore the psyche of Ivan Ilyitch as he confronts death, navigating through complex emotions and thoughts within "that black sack".[32] Cohn vividly recounts the harrowing experience that enveloped him in a suffocating sense of terror, followed by a dramatic fall that left him disoriented and questioning his path. As he navigated this tumultuous period, a profound illumination began to dawn on him, shedding light on his inner turmoil. In a moment of deep introspection, he found himself wrestling with a pivotal question that echoed in his mind: '"But what is the right thing?" are purely inner experiences that no biographer can know about a real person's death, and none would dare to invent', Cohn reflects, quoting Tolstoy.[33] This inquiry emerged as a beacon of hope as he endeavoured to comprehend the complexities of his choices and the moral compass that guided him through the shadows of despair—realities too intimate to fully grasp without the process of invention.

Cohn suggests that Smith's model may inadvertently oversimplify the role of third-person narrators, grouping them into a single category that overlooks the distinctive attributes inherent to fictional narratives. The theme of death, in Cohn's view, highlights a significant distinction between history and fiction. Biographical works often rely on medical diagnoses, evidence of last words, and witness testimonies.

[29] Barbara Herrnstein Smith, *On the Margins of Discourse : The Relation of Literature to Language* (Chicago : University of Chicago Press, 1978).

[30] Leo Tolstoy, *The Death of Ivan Ilyitch and Other Stories* (New York: New American Library, 1960).

[31] Cohn, 'Fictional versus Historical Lives: Borderlines and Borderline Cases', 21.

[32] Tolstoy, *The Death of Ivan Ilyitch and Other Stories*, 154.

[33] Cohn, 'Fictional versus Historical Lives: Borderlines and Borderline Cases', 21.

The referential nature of such information can be inherently limited, especially when there are no personal diaries or other evidence of the intimate life of a person available; if a biographer seeks to elaborate on the historical narrative, speculation is the only way, as exemplified by Lytton Strachey's ventures in *Queen Victoria*.[34] Novelists possess greater creative freedom to explore the psychological intricacies of their characters, especially in their final moments, as illustrated by the protagonists in works such as *Death of Virgil*, *The Death of Artemio Cruz*, *A Simple Heart*, and *Death in Venice*. This depth of exploration is often elusive when portraying real historical figures. This distinction underscores a key limitation in Smith's model, which often prioritises external actions over the internal dimensions of the mind. From this perspective, Smith's model may overlook the crucial domain of the character's internal consciousness. Cohn articulately addresses an important issue: there is an urgent need for a different model that more effectively accounts for our prevalent experience of mind-reading in third-person novels. Such a model should not only heighten our appreciation of this extraordinary experience but also deepen our theoretical understanding of its uniqueness.[35]

A potential alternative was offered by Käte Hamburger, although her contributions have not yet gained widespread acceptance in narrative studies. In *The Logic of Literature*, published in English in 1973, Hamburger examines the distinctions between fiction and nonfiction, focusing on their differences rather than their similarities. She places significant emphasis on the privacy of character's consciousness, intimate subjective experiences, and the phenomenological "otherness," particularly in relation to the themes found in *The Death of Ivan Ilyich*. Hamburger posits that the representation of an individual's consciousness by a third person is a unique feature of fiction, and for her narrative transmission that is visibly done by a narrator is of secondary importance. She concludes that it is a *narrative function* and not a narrator that grants fiction its unique status. Drawing upon the foundational ideas of Buchler and Benveniste, which discuss the speaking here and now of the subject, a concept Hamburger refers to as *I–originarity*. She argues that the speaking subject need not be a self-referential "I" but can also refer to "she" or "he," a construct commonly found in fictional narratives. This particular dislocation of the "I", free from restriction of

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[34] Lytton Strachey, *Queen Victoria* (Harcourt Brace , New York, 1928), 269.

[35] Cohn, 'Fictional versus Historical Lives: Borderlines and Borderline Cases', 23.

equation to natural discourse legitimizes freedom of expression of numerous writers particularly modernist and postmodernist. I will discuss this issue below in context of another Cohn's essay dedicated to novels cast entirely in present tense.

Franz Stanzel, in "Mediacy of Presentation," engages with Hamburger's "narrative function" by means of explaining it with two concepts: *deep structure* and *surface structure*, which is crucial for understanding the nuances of Hamburger's assertions. Stanzel offers a distinct interpretation of the third-person narrator, viewing it not just in a literal sense. He describes the narrator as a conduit for the story's transmission to the reader, represented on a surface structure—the aspects directly observed by the reader devoid of theoretical interpretations. In contrast, the deep structure pertains to the underlying art and creative process. This bifurcation between deep and surface structures provides valuable insights. While readers may interpret the narrator literally, they should also acknowledge the artistic labor behind the narrative. This distinction explains why some critics, such as Smith, may perceive the narrator merely as a literary figure and overlook the intricate concept of narrative function as exemplified by Cohn's interpretations of works like *The Death of Ivan Ilyitch*. Stanzel captures this divergence eloquently:

> The concept narrative function belongs to the realm of deep structure, to the real with regard to which, among other things, the question must be clarified as to how fiction originates in general, how the genesis of a fictional narrative text is different from that of a nonfictional report; the concept "first-person narrator" as Hamburger understands it belongs, on the other hand, to the descriptive repertoire of the surface structure.[36]

Scholars such as Cohn and Hamburger highlight the unique "narrative function" in fiction, which allows the third-person narrator to transcend literal recounting and explore the inner lives of characters—a dimension that is inaccessible to conventional biography. This "narrative function," a construct that Hamburger and Stanzel explore through the concepts of deep and surface structures, is essential for understanding the way fiction moulds and communicates the essence of consciousness in a way that history cannot replicate. Fiction's ability to voice a character's subjective experiences—without the constraints of empirical evidence—positions it uniquely, granting readers access to an "otherness" that history seldom achieves. In the next

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[36] Stanzel, *A Theory of Narrative*, 18.

section, I will address how writers like Hildesheimer mislead readers by blending fiction with meticulously crafted historical settings, creating characters who appear authentic but whose inner lives are ultimately concealed. This approach distorts the boundary between fact and fiction, prompting questions about the ethical implications of presenting imagined personalities within a seemingly real-world framework.

The Narrative Techniques of Wolfgang Hildesheimer

Even though fiction has much potential when compared to other genres, some authors purposefully limit their stories to emphasise specific themes. Wolfgang Hildesheimer's *Marbot,* which was released in 1983, is a noteworthy example. Hildesheimer's *Marbot* tells the story of Sir Andrew Marbot, a fictional character who resonates with startling authenticity despite his invented status. Hildesheimer enhanced his narrative by including center-fold images of Sir Andrew alongside pictures of his family, friends, and mistresses. By grounding Marbot's fictional biography with historical references and a documentary style, Hildesheimer challenges the conventions of fictional biography, creating what Cohn describes as a "generic anomaly."[37] Hildesheimer further accentuates his approach by intentionally pausing intimate scenes at pivotal moments, just as readers anticipate a deeper engagement with the character's thoughts and emotions. This technique of withholding Marbot's inner experiences artfully cultivates an air of mystery surrounding the character. Such a strategy encourages readers to ponder the uncharted territories of his psyche and the underlying complexities in his life. This lack of psychological insight challenges readers to consider the purpose of narrative choices in shaping character and reader interpretation alike. As we delve deeper into this narrative choice, it raises thought-provoking questions about representation in literature. By omitting psychological insights, Hildesheimer invites readers to reflect on the limitations often found in biographical storytelling. The abrupt endings contribute to Marbot's enigmatic presence, prompting contemplation on whether this narrative method captures the multifaceted nature of

[37] Dorrit Cohn, 'Breaking the Code of Fictional Biography: Wolfgang Hildesheimer's Marbot', in *The Distinction of Fiction* (John Hopkins Univ. Press, 1999), 81.

human experience or simply reduces the character to a series of observable actions. In this context, Cohn presents a compelling inquiry: "What would the fictional lives of memorable characters be like if their authors had treated them in the manner Hildesheimer treats Marbot?"[38] Cohn invites us to reflect on characters such as Stephen Dedalus, Raskolnikov, Isabel Archer, Emma Bovary, and Aschenbach. Without the rich episodes that showcase their actions and dialogue, as well as moments of solitary introspection that illuminate their spiritual and emotional conflicts, these characters may not have attained the profound impact that we associate with them today. Marbot's characterisation relies on external observations and historical framing. This distinction, Cohn suggests, reveals how Hildesheimer privileges authenticity over psychological depth.

To further illustrate this contrast, we can examine Aschenbach's narrator in "Death in Venice," who takes on the role of a historical biographer, carefully assembling a portrait from verified evidence. Cohn notes that if this biographical discourse had been maintained throughout the narrative, our understanding of the protagonist would be quite different. It would lack a sense of time and space, omit erotic complexity and personal shame, and miss the philosophical reflections on Lido beach, the Dionysian dream, and the renowned final thoughts. In short, if Mann had relinquished the novelist's right to reveal his protagonist's thoughts and emotions, "Death in Venice" would not exist as we know it. In contrast, Aschenbach's narrator does embrace a biographical approach, capturing Aschenbach's inner struggles and philosophical musings. Cohn observes that if Mann had limited the narrative to historical facts alone, the character's inner complexity—his battles with shame, time, and eroticism—would have been lost, fundamentally changing our perception of him. This comparison emphasises how Hildesheimer's approach diverges from traditional biographical fiction by omitting this psychological transparency. Cohn's classification of historical and fictional biographies offers a useful framework for evaluating Marbot's position within the diverse landscape of biographical narratives. The following table outlines these categories, highlighting how Hildesheimer may occupy a challenging space. His attempt to blend historical context with fictional elements raises questions about the coherence of his approach, suggesting a desire to occupy two distinct categories simultaneously. This tension may contribute to Marbot's sense of isolation within the field, as many

[38] Cohn, 84.

readers struggle to reconcile the presence of fictional characters in what is traditionally understood as a factual biography.

Protagonist / Discourse	**Historical**	**Fictional**
Historical	Historical Biography *Mozart*	Historicized Fictional Biography *Marbot*
Fictional	Fictionalized Historical Biography *Lenz*	Fictional Biography *Death in Venice*

Transitioning to a closer examination of the narrative structure, in the section titled "Author and Narrator" of her essay, Cohn explores the dynamic between the two in *Marbot* and how it contributes to the illusion of biography. While it could be interpreted as first-person narration, which might suggest a fictional nature, Hildesheimer deliberately opts for a third-person perspective to convey a sense of genuine biography. Cohn suggests: "In all nonfictional forms of discourse—not only historiographic narratives but also philosophical treatises, cookbooks, travel guides, and program notes—the ideas and judgments expressed in a historical biography are inherently attributed to the author identified on the title page."[39] The reader is prompted to assume that Hildesheimer stands behind the views articulated in the text. Despite Hildesheimer's own insistence that *Marbot* is not fiction, the layered narrative style and references to psychoanalytic language signal its fictional roots. Moreover, it is noteworthy that Hildesheimer had previously written a real biography four years prior to *Marbot*. Cohn observes that certain passages in both works exhibit remarkable similarities. As a literary experiment masquerading as a biography, *Marbot* challenges the trust of its readers. However, the bending of the conventional codes of fiction still

[39] Cohn, 86.

reveals the text's fictional essence. Cohn points out, "The narrator of fictional biography is, by design, distinct from its author."[40]

Breaking the boundaries of fictionality enhances the uniqueness of narrative and its potential by showcasing contrasts, as exemplified in this mock biography. The selection of narrative techniques can potentially conceal or reveal the inner workings of fictional minds. This topic will be explored further in the next section. I will examine how present-tense novels create a sense of immediacy, thereby offering deeper insights into a character's psyche.

Present Tense As A Literary Device

In her essay "I Doze and Wake," Cohn delves into the realm of present-tense novels, often referred to as simultaneous narration, and their role in revealing the intricate workings of fictional minds. Conclusions of narratological heritage are apodictically firm: the narrative is thought of as an event in the past exclusively, without any change or modification of such statement. This belief is observed in the works of Rimmon-Kenan[41], Paul Ricoeur[42], and Robert Scholes[43]. Even Käte Hamburger's position, in alignment with proponents of the axiomatic past doctrine, suggests that "non-fictional"[44] first-person narratives are bound by the temporal logic of "real-world discourse"[45].[46] Although theorists traditionally assert that "narrative is always rooted in the past," the realm of narrative production presents a significant challenge to such beliefs. This is particularly evident in the sustained popularity of first-person narratives,

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[40] Cohn, 92.

[41] Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, New Accents (London ; New York: Routledge, 2002), 89.

[42] Paul Ricœur, *Time and Narrative. Vol. 2*, (Chicago, Ill.: Univ. of Chicago Press, 2009), 98.

[43] "...narrative is past, always past", Robert Scholes, 'Language, Narrative, and Anti-Narrative', *Critical Inquiry* 7, no. 1 (1980): 209–10.

[44] Käte Hamburger, *The Logic of Literature*, (Bloomington [Ind.] London: Indiana university press, 1973), 311.

[45] Dorrit Cohn, '"I Doze and Wake": The Deviance of Simultaneous Narration', in *The Distinction of Fiction* (Baltimore: John Hopkins Univ. Press, 1999), 97.

[46] However, Käte Hamburger granted immense flexibility to a third-person narrative. Cohn mentions "timelessness of fiction" discussed in Hamburger, The Logic of Literature, 105-9

as demonstrated in the *New York Times Book Review* over several decades (11 October 1987, 10 August 1986, 16 January 1996).[47] Monika Fludernik echoes this point in *Towards a 'Natural' Narratology*[48], thereby reinforcing the argument. A vibrant tapestry of contemporary authors—such as Atwood, Sarraute, Robert Pirsig, and Walker Percy—who have embraced this unconventional narrative technique. Cohn specifically seeks to illuminate the complexities within J. M. Coetzee's acclaimed work *Waiting for the Barbarians* (1980), which, notably, serves as the inspiration for her essay's title, "I Doze and Wake." Throughout her exploration, Cohn characterises these narratives as deviant or anomalous, employing a touch of irony as she navigates her investigation.

While the prevailing academic attitude tends to celebrate the notion of narrative pastness, a cadre of critics ventures into questioning and potentially revising this foundational belief. Cohn classifies these critics into three distinctive categories regarding the acceptance of narrative pastness. The first group of critics questions this practice by contrasting it with an inherent historical pastness. The second group embraces the flexibility of shifts between tenses in fiction due to concept of *historical present*. The third group of scholars advocate for a broader reinterpretation of narrative time, suggesting that the present can displace the past. This concept is often illustrated through techniques such as interior monologue or real-time eyewitness accounts. Nevertheless, Cohn offers the analyses of Coetzee's *Barbarians* through the lense of conventional belief of the narrative axiomatic past. She designs two readings that conform to the law of narrative pastness: "*historical present resolution"* and "*interior monologue resolution*". The first type of reading invites the readers to ignore the present tense in the novel and perceive it as historic present[49] according to the law of narrative axiomatic pastness. The second reading allows for taking present tense for what it is, however in this case we would read a non-narrative kind of text. Cohn cites a passage from Coetzee's Barbarians to test each type of reading. However, she raises the concern that these interpretations may not be suitable for simultaneous narration, as they risk missing the pathways many novelists intentionally explore. She identifies two

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[47] Cohn, '"I Doze and Wake": The Deviance of Simultaneous Narration', n. 6.

[48] Monika Fludernik, '6.3 Tense and Narration: Undermining Deixis As Usual', in *Towards a 'Natural' Narratology* (Routledge, 1996), n. 49.

[49] "Also the Present Tense may be used in reference to the past. The use traditionally known by the term HISTORIC PRESENT is best treated as a storyteller's license, whereby past happenings are portrayed or imagined as if happening at the present time. " Geoffrey N. Leech, *Meaning and the English Verb* (London: Longman, 1971), 7.

significant reasons for this disconnect: 1) Readers have a deeply ingrained habit of interpreting *local* instances of present tense in narrative as inherently past, which can cloud their understanding of *global* present usage. Cohn advocates for a clear distinction between narratives structured in the past and those articulated in the present tense rather than conflating them into a single category. 2) Coetzee's novel stands apart from past tense conventions, presenting no compelling rationale for readers to perceive it through a temporal lens focused on the past.

After exploring two proposed approaches to reading the *Barbarians*, the dilemma remains: should the present tense be perceived as past or as a non-narrative form? To move beyond this impasse, Cohn proposes an alternative resolution in the "Attempt at Normalization" section, urging readers to accept the present tense on its own terms - *as a literary device.*

This perspective challenges conventional expectations, particularly those crafted by the conventions of fictional realism, which often impose stricter formal norms on first-person narratives while granting third-person narratives greater flexibility. Through her concept of "historical present resolution," Cohn addresses readers' habitual tendency to interpret present-tense narratives as though they were unfolding in the past, thereby contributing to broader discussions on the evolution and versatility of narrative forms. First-person narration in the realist tradition mimics autobiography, intertwining the narrating self and the experiencing self. On the other hand, "the interior monologue resolution" represents a second approach to present tense narration, viewing these narratives as lacking mediation and thus categorising them as non-narrative. This approach is grounded in the "norms of verisimilar psychological presentation,"[50] which are often applied in third-person realist traditions to illustrate a character's inner life. Cohn highlights the distinctive privilege of fiction, where characters' inner thoughts can appear transparent, in contrast to the opaque nature of real life. She probes into why we often take the liberties of third-person narration for granted. While autonomous monologues are widely accepted as a legitimate narrative device, first-person narratives are typically required to adhere to the conventions of real-world discourse. Cohn posits that simultaneous narration challenges these conventions of fictional realism. Its primary innovation lies in its ability to free first-person fictional narration from the limitations of formal mimetism. This liberation endows it with a level of discursive

[50] Cohn, '"I Doze and Wake": The Deviance of Simultaneous Narration', 104.

freedom analogous to that traditionally enjoyed by third-person narratives, permitting the storytelling to occur in "an idiom that corresponds to no manner of real-world natural discourse."[51]

Cohn then poses a question: Why can't the present tense function as a fictional device? She offers to name this device a "fictional present," aligning with how Daniel Bellos describes present tense and shifts between tenses in a novel – an "absolute tense"[52]. Cohn argues that this understanding allows for the dislocation of the narrated text from a fixed temporal origin, much like Hamburger's interpretation of the past tense in third-person fiction, which detaches it from the obligatory retrospection typically associated with nonfictional discourse. This approach disregards the temporal nuances typically found in narratives, as simultaneous narration does not rely on the intricate relationships between narrated experiences and the narrating instance. In contrast to standard fictional biographies that emphasise the connections of time, place, and manner of narration, simultaneous narration takes a different route, diverging from the autobiographical tradition.

Reading the present tense literally offers other compelling reasons that underscore its significance as a literary device. This mode of narration breaks free from the constraints of classical realism. It grants first-person fictional narration the same privileges afforded to third-person narratives—specifically, the freedom to tell a story that does not have to mimic real-world discourse. Cohn remarks that the pragmatical origin of simultaneous narration is impossible since such narration implies verisimilitude analogous to an autonomous monologue [53] Whereas autonomous monologue has a non-narrative quality and is self-addressed, simultaneous narration suggests a real-time audience. Such narration suggests no pre-script; it is "irretrievable on realistic grounds."[54] Cohn draws attention to qualities of texts entirely cast in the present tense: "Their stories are generally presented without calling attention to any manner of temporal relation between narrated experience and narrating instance".[55] This temporal indifference underscores and intensifies the flow of verisimilitude,

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[51] Cohn, 105.

[52] Daniel Bellos, 'The Narrative Absolute Tense', *Language and Style*, no. 13 (1980): 77–84.

[53] Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton, N.J: Princeton Univ. Press, 1988), 217–55.

[54] Cohn, '"I Doze and Wake": The Deviance of Simultaneous Narration', 105.

[55] Cohn, 105.

ignoring linking nuances of time and "reference, utterance, what is said and where, when, and how it is said".[56] These features establish simultaneous narration as a novel literary device.

Additionally, simultaneous narration opens a wealth of heterogeneous linguistic possibilities that are often absent in third-person narratives. The so-called "irrealis present"[57] blurs the lines between fantasies, perceptions, and descriptions of reality, utilising the same grammatical structures to encompass a broad range of meanings. This versatility creates a unique semantic field characterised by tension, instability, and ambiguity, making it particularly appealing to writers. Furthermore, this form of narration achieves a level of continuity that retrospective narration often struggles to replicate. The temporal gap between the narrating self and the experiencing self is effectively minimised, allowing the moment of narration to coincide with the moment of experience. This simultaneous narration creates a seamless connection between outer and inner realities, blending report and reflection in a manner that remains unmediated by memory. Finally, the constant focalization inherent in such narration increases the continuity of the text. It might stand out as unconventional, as noted by Fludernik characterizes the impact of certain literary techniques as "jarring on the reader's nerves like a razorblade,"[58] a description that effectively highlights the power of these techniques to evoke a visceral response. This metaphor not only emphasizes the intensity of the reader's experience but also suggests that such literature can elicit profound emotional reactions by challenging conventional narrative forms. By acknowledging the disruptive potential of these strategies, Fludernik underscores the capability of literature to provoke thought and reflection, engaging readers in a dynamic and often unsettling interaction with the text. This approach invites further exploration of how narrative methods can shape reader perceptions and foster deeper connections with the material. Fictional minds in novels entirely cast in the present tense gain a unique immediacy and autonomy as their thoughts and perceptions unfold simultaneously with the narrative itself. This simultaneity disrupts the controlling, retrospective gaze of the omniscient narrator, which can intrude upon and overshadow a

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[56] Cohn, 105.

[57] Susan Wright, 'Tense Meanings as Styles in Fictional Narrative: Present Tense Use in J.M. Coetzee's In the Heart of the Country', *Poetics*, 1 February 1987, 53–73.

[58] Fludernik, *Towards a 'natural' Narratology*, 249.

character's discourse. Present-tense narration instead foregrounds characters' agency, immersing readers in their lived experiences and fostering a direct connection to their perspectives. As we finalise this chapter, we will explore how the omniscient narrator's gaze can impose limitations on narrative freedom and how alternative techniques challenge this dynamic.

Omniscient Narrator's Gaze

The metaphorical application of Michel Foucault's panopticon— "panopticism", panoptic vision, panoptic narration"—inspired by *Discipline and Punish: The Birth of the Prison*[59] has entered the literary domain, particularly within the context of narrator-character relationships. Although critics like Lennard Davis have expressed scepticism toward such politically and ideologically charged applications to literature, others have developed the concept, drawing on the presumed similarities between the novel and prison.[60] Dorrit Cohn contends that the panoptic concept "casts a peculiarly hostile light on the novel as a genre and/or on its practitioners."[61] Furthermore, it diminishes or, more concerning, potentially eliminates the freedom of narrative techniques for representing consciousness. While literature's thematic scope undoubtedly encompasses a range of ideological issues, the analogy between narrative technique and panoptic vision is not only restrictive but also misguided if we adhere closely to Foucault's original meaning. Cohn's critique extends to the notion of how power operates within the narrative structure. She notes that it is evident that literature often portrays settings where the powerful dominate the powerless, as seen in the novels discussed by Miller, Selzer, and Bender. However, she maintains that "regardless of power differentials, fictional characters remain equal inhabitants of a shared, conflicted fictional world."[62] Cohn cites Foucault's "The Subject and Power" to underscore that

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[59] Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1979).

[60] Dorrit Cohn, 'Optics and Power in the Novel', in *The Distinction of Fiction* (John Hopkins Univ. Press, 1999), 172.

[61] Cohn, Transparent Minds, 163.

[62] Ibid, 171.

power relations "can only exist between entities that coexist, ontological equals that share the same space and time."[63] This statement does little to affirm the "fiction-related connections between ontological equals"[64] suggested by some critics. This distinction is essential in understanding the limitations of Foucault's theories when applied to fictional narrative structures. "Foucault rather obsessively overstates the absolute power of the one-way gaze that he derives from Bentham's penitentiary design"[65] says Cohn. In her opinion contemporary institutions, which often assert their ability to confine and control their subjects, do not consistently yield a population of compliant or submissive individuals. Whether among prisoners, students, workers, or children, the reality is that these environments can give rise to a diverse range of behaviors and attitudes, not just passivity. This complexity highlights the varied responses individuals have to authority and control, demonstrating that compliance is far from guaranteed. Nevertheless, the panoptic model has been widely adopted within fictional studies, often without sufficient scrutiny. This uncritical acceptance is particularly evident in the works like D. A. Miller *The Novel and the Police*, Mark Seltzer "Henry James and the Art of Power", and John Bender *Imagining the Penitentiary: Fiction and the Architecture of Mind in Eighteenth-Century England*. Each, in distinct ways, attempts to adapt Foucault's panopticon to the narrative techniques of novel writing.

Miller suggests that novel writing parallels policing, supporting this view through Balzac's *Une ténébreuse affaire* ("A Murky Business" or "A Historical Mystery"): "Balzac's omniscient narration assumes a fully panoptic view of the world it places under surveillance."[66] Nothing of significance eludes notation, and comprehensive knowledge encompasses the awareness that it is invariably correct. In a similar vein, Miller cites works by Flaubert, George Eliot, Trollope, and Zola as examples of omniscient narration that can be interpreted as "policing." However, Miller's dependence on Foucauldian principles may overlook vital complexities inherent in narrative techniques. However, the Foucauldian framework is not Miller's exclusive source for his policing thesis. Miller also employs Bakhtinian concepts, specifically

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[63] Ibid, 170.

[64] Ibid, 171.

[65] Ibid, 164.

[66] D. A. Miller, *The Novel and the Police* (Berkeley: University of California Press, 1988), 230.

monologism, which he interprets as a master-voice that unifies the novel's world into a "single interpretive center"[67]—an alleged "panopticism" of the narrator. Cohn challenges this interpretation, arguing that, except for Tolstoy, Bakhtin viewed such novels as dialogic and polyphonic.[68] Particularly, she emphasises Bakhtin's attention to techniques like free indirect discourse, which she argues provides narrative autonomy rather than imposing a master-voice. The second protagonist of narrative incarnation is Mark Seltzer. In his analysis of Henry James' *The Princess Casamassima*, Seltzer identifies elements of "spy mania," suggesting that James' work intricately explores themes of power and surveillance. Seltzer argues that the narrative reveals the pervasive influence of policing in the social fabric, indicating a deeper commentary on societal structures and authority. Seltzer characterises James as an ardent realist whose omniscient narrator wields what he perceives as an "unlimited authority" over a thoroughly controlled fictional world. This view, however, overlooks James's characteristic use of ubiquitous focalization and his commitment to "center consciousness" and "centered intelligence," both of which resist the idea of omniscient authority.[69] While Seltzer notes some of James's ambiguity, he dismisses it as "absurd confusion"[70]—similar to Miller's dismissive view of free indirect discourse as "shamming." In doing so, both Miller and Seltzer, by adhering closely to the Foucauldian panopticon model, may disregard the diversity, freedom, and authenticity of fictional minds within the novel.

John Bender's approach to the panoptic model differs slightly. Cohn critiques Bender's Imagining the Penitentiary in the context of transparency. John Bender, highly influenced by Bentham's ideas, draws from Bentham's definition of fiction in relation to law, linking fiction to the notion of "untruth" within the glass-celled panopticon. His work is laden with terms Cohn explores in Transparent Minds, which led him to imagine characters' minds as transparent, observed by the watchful eye of a prison guard. Here, Bender's analogy, like Miller's and Seltzer's, draws on Foucauldian concepts to equate narrative techniques with institutional surveillance. For Bender, the concept of transparency offers a fresh perspective that challenges the views of Arthur

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[67] Miller, 25.

[68] Cohn, 'Optics and Power in the Novel', December 1995, 165.

[69] There are numerous discussions of James' narrative techniques. One is by S. Selina Jamil, *Jamesian Centers of Consciousness as Readers and Tellers of Stories* (Lanham, Md: University Press of America, 2001).

[70] Mark Seltzer, *Henry James [and] the Art of Power* (Ithaca, N.Y.: Cornell Univ. Press, 1984), 156–57.

Danto and Nelson Goodman. Unlike Danto and Goodman, who believed that art and literary narratives are inherently opaque and intentionally elusive, Bender is excited to propose that transparency can indeed play a significant role in these forms of expression. Unlike Seltzer and Miller, Bender draws an intratextual parallel between innovative penitentiary architecture and verbal techniques in novels for depicting character. Dominick LaCapra and Walter Cohen criticised such interpretations as "facile associationism" and "arbitrary connectedness."[71] Cohn, too, labels Bender's analogy between prison architecture and her own narratological metaphors as deceptive. Cohn continues dismantling panopticon biases by highlighting two critical narratological components: omniscience and focalization. To begin, she addresses Gérard Genette's critique of the term "omniscience," which he dismisses as misleading. Genette argues that suggesting that the omniscient narrator does not actually "know" but rather constructs the entirety of the fictional world. 'The author has nothing to "know," since he invents everything, and we would be better off replacing it with completeness of information.'[72] The term "complete information" better reflects the narrator's ability to present a comprehensive view without suggesting an all-seeing authority. Cohn builds on this concept by noting that authors often choose to limit the information provided through a technique known as internal focalization, where the story is filtered through the perspective of a single character or a set of characters. This technique contrasts sharply with the idea of an all-encompassing, panoptic view, as it restricts what readers know to the subjective perceptions of specific characters. In Cohn's view, this limited access to character knowledge marks a clear departure from the panopticon model, in which the observer maintains uninterrupted, authoritative control over all subjects. While a guard in the panopticon can observe a student's physical presence or outward behavior, they cannot access the student's inner thoughts or emotions, thereby rendering their "power" incomplete and far removed from true omniscience. A closer examination of focalization further challenges proponents of panoptic vision in narrative. Historically, novels have developed greater freedoms for figural narrative situations or internal focalization, empowering fictional minds to articulate their own perspectives. Cohn questions whether readers should interpret ideological expressions in novels literally or perhaps with a degree of caution. Flaubert's trial is illustrative here: had

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[71] Cohn, 'Optics and Power in the Novel', 1999, n. 17.

[72] Gérard Genette, *Narrative Discourse Revisited* (Ithaca, N.Y. : Cornell University Press, 1988), 74.

Emma Bovary's views not been attributed to Flaubert, the trial may not have occurred. Dominik LaCapra has dedicated a study to this matter analyzing the distinction (and its imortance) between authorial and figural narration. Although LaCapra clearly displays similarity to Miller's, Seltzer's and Bender's views by stating that 'the question of "style" and of narrative practice cannot be separated from the larger sociocultural and political issues', he highlighted prominent importance of free indirect style in Madam Bovary as a segregated from the author and narrator entity. When we recognize figural focalization as an independent entity, separate from the narrator, the structure of the panopticon begins to lose its effectiveness. This shift allows for a more nuanced understanding of perspective, diminishing the surveillance-like control that the panopticon typically embodies. Figural focalization sometimes serves to evoke antipathy, as Sartre demonstrates in *The Childhood of a Leader*, where events unfold entirely through the subjective lens of figural narration of a villain character – openly repulsive.[73] Susan Lanser, in her exploration of postcolonial and feminist literature, emphasises the role of figural narration in these novels as a means of foregrounding the race and gender of the protagonists.[74] Ultimately, Cohn argues that reducing literary plurality diminishes its potential, risking a monolithic ideology in place of narrative diversity.

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[73] Cohn, *Transparent Minds*, 116.

[74] Lanser, *Fictions of Authority*, 200.

CHAPTER III

TRANSPARENT MINDS: NARRATIVE MODES FOR PRESENTING CONSCIOUSNESS FICTION

The mimesis of consciousness, often termed fictional minds, is a fascinating yet underexplored frontier in literary studies. While significant strides have been made in narrative techniques, this realm still holds an air of mystery. The groundbreaking work *Transparent Minds* by Dorrit Cohn, published in 1978, was the first to delve into this complex subject systematically. Just a year earlier, Roy Pascal introduced a similar examination called *The Dual Voice: Free Indirect Speech and Its Functioning in the Nineteenth-Century European Novel*. However, Pascal's approach is somewhat restrictive; it confines itself to the parameters of the nineteenth-century novel and limits narrative techniques to the specific lens of free indirect discourse. Brian McHale remarked on the difference between these two works:

Pascal's approach is basically diachronic (period-based), Cohn's synchronic and typological. Yet it is Cohn's book that is productive of the clearer insights into the processes by which new forms evolve from old - and this because it is Cohn who has the firmer grasp of the synchronic, formal relations that hold among the various techniques. [1]

Earlier scholarship surrounding fictional minds includes Robert Humphry's *Stream of Consciousness in the Modern Novel*[2] and Leon Edel's *The Modern Psychological Novel*[3], both of which have made significant contributions to the topic. However, they fall short of providing a cohesive and nuanced taxonomy of narrative modes for portraying consciousness, leaving many questions unanswered. Not even the celebrated narratologist Gérard Genette escapes this limitation, as he categories mental discourse into a binary framework of pure narration and pure imitation. Derek Bickerton builds upon Humphry's insights by identifying grammatical categories of quotation, including direct and indirect speech, as well as free direct and free indirect speech. However, there is no explicit classification for a silent discourse or any attempt to illuminate it as a valuable category of a fictional character's mind. It is understandable that

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[1] Brian McHale, 'Islands in the Stream of Consciousness: Dorrit Cohn's Transparent Minds', *Poetics Today* 2, no. 2 (1981): 183.

[2] Robert Humphrey, *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner, and Others*, 8. (Berkeley: Univ. of California Pr, 1972).

[3] Leon Edel, *The Modern Psychological Novel*, Repr (Gloucester Mass: P. Smith, 1973).

Peter Brooks found himself grappling with language in *Realist Vision*, as he explored the intricate and multifaceted nature of modernist fiction. He observes an intriguing absence of "something further" amidst the complexity, particularly regarding the term "stream of consciousness." Brooks contends that this phrase does not adequately capture the full spectrum of stylistic modes present in James Joyce's *Ulysses*. While he categorises Joyce's *Penelope* as an interior monologue and the "simplest kind of narration there is", he elaborates that it is actually "the simulation of the random reactions of one consciousness to the play of memory, anticipation, and the stimuli of the moment."[4] In a thought-provoking analogy, Brooks likens Joyce's evolving techniques to Picasso's transition from traditional figuration toward abstract forms. These rich connections illustrate the absence of a universally accepted classification system for narrative techniques. This lack of clarity complicates the task of dispensing with vague terminology, leading to uncertainties when striving to describe modernist literary approaches. The limited focus on various methods for expressing consciousness can be traced back to a historical reticence to engage deeply with the inner workings of literature, compounded by a dearth of authentic portrayals of fictional minds, particularly in realist narratives. Simultaneously, the allure of "numberless"[5] narratives has captivated narratologists, prompting them to explore a diverse array of mediums—including music, film, painting, and frescoes—often relegating literature to the sidelines in discussions of classical narratology. As literary texts have grown increasingly multifaceted over time, the need for contemporary classifications of devices that effectively render consciousness has become more pronounced, a void that Cohn aims to fill in her influential work.

In the dynamic discourse surrounding narrative techniques for rendering consciousness, two prominent schools of thought emerge: one grounded in linguistic analysis and the other in narratological theory. The linguistic perspective offers precise definitions and structural frameworks that illuminate the mechanics of language, yet it can risk oversimplifying the intricate tapestry of narrative and may overlook the reader's vital role in the process of meaning-making. Conversely, the narratological approach provides rich, metaphorical insights into the psychological and stylistic dimensions of storytelling. While this perspective adds depth and complexity, it can sometimes lack the clarity required for thorough analysis, making it more suited for focused, episodic discussions. Achieving a harmonious balance between these two approaches is crucial in developing a comprehensive framework that pays homage to the intricacies of narrative consciousness. By doing so, we can enhance our understanding of how various narrative devices synergistically work to convey the multifaceted nature of consciousness in literature—a theme meticulously explored in Dorrit Cohn's *Transparent Minds*.

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[4] Peter Brooks, Realist Vision (New Haven: Yale University Press, 2005), 201.

[5] Barthes, 'Communications'.

Integrating insights from both schools of thought offers a more holistic perspective on narrative techniques, fostering an appreciation of the distinctive strengths inherent in each approach. Dorrit Cohn has admitted her personal predilection for thoughtful novels that illuminate self-communion, thus giving us access to the depth of the character's psyche. For her investigation of literary devices that make this access possible, she has chosen passages from literature of the 1850-1950 period. Apart from a strong interest in psychological novels, Cohn was particularly inspired by Käte Hamburger's concepts that shed light onto Todorov's "virtuality of literary discourse". Hamburger was one of the first scholars to highlight the status of fictional lives as crucial bases for the uniqueness of fiction. The distinction between fictional language and the language of reality, in Hamburger's opinion, liberates fictional language from dependency and grants it a separate niche where character's here and now become more vivid in their own non-real reality. Dorrit Cohn primarily aligns with Hamburger's idea, which can be summarised as follows: "narrative fiction is the only literary genre, as well as the only kind of narrative, in which the unspoken thoughts, feelings, perceptions of a person other than the speaker can be portrayed".[6] This perspective sets the stage for understanding Cohn's proposed taxonomy of literary devices. In the following discussion, I will explore the three literary devices she identifies and their respective subcategories used to depict a character's psyche in third-person narration: psycho-narration, quoted monologue and narrated monologue.

Psycho-narration

Gerald Prince defines psycho-narration as "a narratized discourse representing a character's thoughts (as opposed to utterances), in the context of third-person narrative; internal analysis."[7] This term describes a specific narrative technique that has been explored in various academic discussions. Alternative terms such as "omniscient description" and "internal analysis" have been employed by scholars such as Derek Bickerton in *Modes of Interior Monologue: A Formal Definition*[8], as well as Lawrence Bowling in *What Is Stream of Consciousness Technique*[9] and Robert Humphry.

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[6] Cohn, *Transparent Minds*, 7.

[7] Gerald Prince, 'Psychonarration', in *A Dictionary of Narratology* (Routledge, 2003), 80.

[8] Derek Bickerton, 'Modes of Interior Monologue a Formal Definition', *Modern Language Quarterly* 28, no. 2 (1 June 1967): 229–39.

[9] Lawrence Edward Bowling, 'What Is the Stream of Consciousness Technique?', *PMLA/Publications of the Modern Language Association of America* 65, no. 4 (June 1950): 333–45.

However, Cohn critiques these alternatives for their inadequacies. She argues that "omniscient description" is overly broad, as it applies to a wide range of subjects beyond just the psyche. Moreover, she finds "internal analysis" to be misleading; the term "internal" implies a process occurring within a mind rather than a conceptual application to it. Additionally, "analysis" fails to encompass the straightforward reporting or highly imagistic approaches that a narrator may utilise when depicting consciousness. By separating psycho-narration from omniscient description, Cohn aimed to focus more specifically on the character's psyche, consciousness, or subconscious states, which are often non-verbal. She explained the temporal aspects of psycho-narration, noting that it can either condense or expand the retelling of events. The narrative perspective granted by the narrator in psycho-narration influences the interpretation of these depictions; the narrator can be sarcastic, sympathetic, or neutral, and this tone can significantly alter the meaning and purpose of the narrative. Cohn introduces the term "psycho-narration," drawing an analogy to psychoanalysis. Initially, the concept of psycho-narration faced resistance, as it was widely believed that consciousness could exclusively be conveyed through direct speech. Furthermore, many linguists and structuralists approached psycho-narration in a reductive manner, failing to recognise its potential subcategories. Cohn's analysis has highlighted these dimensions, including consonance and dissonance, expansion and summary, as well as the sub-verbal state. This comprehensive framework allows for diversity in understanding narrative techniques and their psychological implications.

Consonance and Dissonance

As can be discerned from Chapter II of this work, Dorrit Cohn engages deeply with Franz Stanzel's model of narrative situations, significantly expanding upon his notions of authorial and figural perspectives, synonymous with the narrator's and the character's points of view, respectively. This exploration traces the historical evolution of these narrative modes, highlighting a shift from an initial reluctance to portray the intricacies of character psychology to the emergence of the psychological novel, wherein the narrator is adeptly positioned to serve the figural mind, thereby enriching the understanding of characters' internal experiences and complexities. In psychological

novels, where a character's internal experience is paramount, two predominant narrative strategies emerge: one employs a distinct narrator who maintains a clear separation from the character's psyche, while the other features a more indistinct narrator who merges with the character's consciousness. Cohn introduces the concepts of "dissonance" and "consonance," highlighting the gap between authorial and figural minds, as well as a degree of agreement when sharing the same point of view. Thomas Mann's *Death in Venice* and James Joyce's *A Portrait of the Artist as a Young Man* serve as illustrative examples of these divergent approaches. Mann, alongside other twentieth-century novelists, reintegrates an audible narrator in third-person narratives, utilising this voice to delve into individual psychology. This tendency was not distinctly evident in nineteenth-century literature, as demonstrated by authors like Dickens, Turgenev, and Fontane, who favoured hyperactive narrators who engaged with multiple characters simultaneously. While the dynamic interactions among these characters enhance the narrative, they often do so at the expense of a deeper exploration of any single character's psyche. Becky Sharp's narrator tends to withhold her private reflections, opting instead to concentrate on the unfolding action. The stance of the wise superiority of a hyperactive narrator, in Cohn's opinion, creates a gap between the figural situation of the novel, thus coming off as dissonant. Nevertheless, the narrator from Death in Venice, a novel told in a third-person form, seems in accord with his character at the beginning. The narrative is centred on the internal struggles of the protagonist, Gustave von Aschenbach, conveyed primarily through psycho-narration, interspersed with an occasional direct monologue. In this context, the narrator assumes the role of an insightful psychologist, particularly focused on the intricacies of creative artistry. Cohn remarks on the narrator's consistency, which "can be verified in a dozen authorial glosses scattered throughout the text."[10] These authorial glosses increase the distance between Aschenbach's perspective and that of the narrator, particularly towards the end of the novel, when Aschenbach, blinded by his passions, stalks the boy Tadzio, hoping to initiate a casual conversation. The authorial point of view questions Aschenbach's actions underscores the deviance of his behaviour, and embodies a voice of sobriety, clarity, and rationalism that contrasts sharply with Aschenbach's conduct, ultimately condemning it. Cohn notes, "The most conspicuous is the presence of ex-cathedra statements unmistakably set apart from the narration proper by their gnomic present

[10] Cohn, *Transparent Minds*, 26.

tense."[11] By gnomic present, Cohn means the time used for timeless generalizations. Aschenbach's gravitation away from reason immediately echoes the discordant narrator's opinion and widens the abyss between the authorial and the figural of the novel. Such generalizations, along with the narrator's explicit judgment of Aschenbach's misconduct, are clearly conveyed through several rhetorical questions concerning the mystery of artistic nature: "Who can decipher the nature and pattern of artistic creativity? Who can comprehend the fusion of disciplined and dissolute instincts wherein it is so deeply rooted?" The narrator ultimately concludes, "For not to be capable of wanting salutary sobering is dissoluteness."[12] Cohn also highlights that the narrator does not attempt to adopt Aschenbach's syntax; instead, the authorial vocabulary is analytic and abstract, further enhancing the distance between their two points of view. Another element of authorial control in the narrative, according to Cohn, is implied in all cases of psycho-narration, even when the narrator and a character share similar views. There is a superiority in the knowledge of the narrator: The strength of the authorial voice enhances the cognitive privilege of the narrator. This privilege allows the narrator to uncover aspects of a fictional character that the character may be unwilling or unable to communicate. Such unexpressed states are termed sub-verbal and are explored in subsequent sections of this chapter. In general, psycho-narration can be seen as a means of translating thoughts or feelings that a character has overlooked, exemplified by the sentence, "She forgot that it was Monday." Cohn classifies these dimensions of a fictional character's mind into two pathways: one leads to a deeper understanding of the character's psyche, while the other evaluates their ethical worth. As consciousness is believed to encompass non-verbal elements, the narrator often draws conclusions that the character cannot express in words. At a pivotal moment in his life, Aschenbach is referred to as "the aging man," a label he would never think to apply to himself. In assessing ethical worth, Cohn argues that we often overlook how a narrator's moral evaluations may not be reliable, particularly in modern novels that employ intrusive narrators for ironic purposes.

Stephen Dedalus, like Aschenbach, is presented as an artist. However, Joyce's narrator differs from Mann's; he is adaptable and coherent with Stephen, which Cohn

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[11] Ibid, 28.

[12] Dorrit Cohn, *Transparent Minds* (Princeton: Princeton University Press, 1978), 27, translating passages from Thomas Mann, *Der Tod in Venedig, Gesammelte Werke,* vol. VIII (Frankfurt am Main: S. Fischer Verlag, 1960)

describes as a consonant type of psycho-narration. While the narrator in Thomas Mann's *Death in Venice* presents a pronounced presence in Aschenbach's consciousness, he simultaneously remains distant. In contrast, the narrator of James Joyce's *A Portrait of the Artist as a Young Man* aligns closely with the perspectives of its protagonist, Stephen. The narrative lacks speculative comments and enigmatic present statements; instead of analytical language, it is filled with metaphors. The narrator's tone is not neutral; rather, it extends the figural voice, and there is a notable absence of insights such as "he thought." Another factor that fosters this harmony between the narrator and the character is the depiction of emotions and thoughts alongside sensations. For example, the association of rain-laden trees with Hauptmann's women allows for a clearer presentation of the character's inner workings. The narrator is present, but their presence is not heavily emphasised. Cohn observes that "because of the absence of authorial rhetoric, the narrator's knowledge of Stephen's psyche seems to coincide with Stephen's self-knowledge."[13] Readers of A Portrait might recall the morning when Stephen wakes, immersed in the mood of a young poet charting a newly mapped path. Cohn points out the figural freedom taken to its limits: "In these pages, the nearly suffocating lushness of Stephen's neo-romantic mood floods the narrative account."[14] This overwhelming richness of the character's expression was noted by Leo Spitzer, who observed that a narrator's discourse can be inhabited by a character's stylistic idiom, which he termed "stylistic contagion."[15] Cohn suggests using this term to characterise the unrestricted flow of consonant psycho-narration in a third-person novel. Analysing Stephen's "matinal composition," Cohn concludes: "The predominant technique of this passage is still psycho-narration, defined by a profusion of verbs and nouns of consciousness. However, its vocabulary and rhythm are so vividly infused with Stephen's developing poetic idiom that one may speak of "stylistic contagion".'[16] By preserving the character's distinctive idiom and incorporating figural exclamations and interrogations as stylistic devices, a third-person narration can forge a symbiotic relationship between the narrator and the character. This technique not only enhances the narrative but also retains the essence of an indirect form of psycho-narration. One

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[13] Cohn, *Transparent Minds*, 31.

[14] Ibid, 32.

[15] Ibid, 33.

[16] Ibid, 32.

more significant feature of psycho-narration is its capacity to either condense or expand the portrayal of a character's intricate interiority. This technique allows for a vivid articulation of the nuanced aspects that characterize psycho-narration.

Summary and Expansion

Psycho-narration is a literary device that is not bound by the constraints of time. Unlimited temporal flexibility of depicting characters' inner happenings (thoughts, emotions and various feelings and psychological experiences) can be rendered in reduced or expanded formats: by means of summary or expansion. A conducting narrator of events must possess temporal omniscience in order to render a summary of the whole day, month, year or life of a character. Large time-frame descriptions are a characteristic of a realist novel. Cohn distinguishes three types of summaries that regulate rhythm of time, using passages from Jane Austen's *Emma* and Flaubert's *Madame Bovary*. The first mode of narrative condensation is *iterative* which is defined as the one that "organizes events on a pattern of recurrence".[17] Cohn detects this mode on the basis of adverbs of frequency and phrases from Emma's cognitive activity that signal her fantasies, details of her daydreaming and wishing:

> And, as she sat drawing or working, forming a *thousand amusing schemes* for the progress and close of their attachment, fancying interesting dialogues, and inventing elegant letters; the conclusion of *every imaginary declaration* on his side was that she refused him. [my emphasis][18]

Emphasised are words that signal this recurrence in Emma's thinking that are being summarized in a lengthy passage which I quoted only quarter from. The second type of modes of summarizing psycho-narration is *durative* that "organizes events on a pattern of persistence".[19] Emma doesn't cease to experience emotions towards Frank Churchill, a corresponding arsenal of words is used to display this persistence. "Both iterative and durative summaries compress time by focusing on the invariant aspects of the narrated

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[17] Ibid, 35.

[18] Jane Austen, 'Emma', in *The Complete Novels* (New York: Random House (Modern Library), no date), 923.

[19] Cohn, *Transparent Minds*, 35.

span."[20] The last mode of narrative condensing is *mutative* that recounts changes taken over a larger period of time. For instance, Emma's psycho-narration in the novel often concerns such changes over extended periods of time: "Emma continued to entertain no doubt of her being in love. *Her ideas only varied as to the how much. At first she thought it was a good deal;* and afterwards but little."[21] Emphasised are two sentences that display mutative type of condensing events in psycho-narration. Dorrit Cohn notes that French texts often highlight differences between the modes more vividly due to their grammatical tense specifications. The imperfect is used for iterative-durative actions, while the passé simple is used for mutative actions. Since summary in psycho-narration means presence of a narrator it is rare in figural novels. Cohn: "If broader inner vistas are found in such novels at all, they enter by way of protagonist's memory."[22] For example, Henry James deftly bypasses the entirety of Isabelle's first year of marriage, leaving the events shrouded in silence. Similarly, Virginia Woolf's *To The Lighthouse* depicts the passage of time as a silent, continuous flow, as suggested by the chapter title "Time Passes." This movement is conveyed through the characters' internal reflections and memories, rather than through explicit events, emphasising the quiet, often unnoticed nature of time itself. In contrast, the expansion of narrative time, sometimes to an extreme, is very popular in modernist literature; both Ulysses and Mrs. Dalloway take place within a single day. Marcel Proust is one of the most passionate advocates for the expansion of time in literature. Cohn analyses a lengthy passage from *In Search of Lost Time*, focusing on Swann's thoughts regarding the money he sends to Odette.[23] At the beginning of the quoted passage, Swann's train of thought aligns with the narrated time until he reaches a mental blank that is likened to a light going out by the narrator. Cohn illustrates the experience of three swiftly successive moments of inner time, each marked by distinct phrases that emphasise their immediacy: "suddenly," which signifies an abrupt change; "at that moment," capturing the exact point of transition; and "when," indicating a specific instance in the unfolding narrative. Each phrase enhances the reader's understanding of the rapid psychological shifts taking place. This interruption of Swann's thoughts transitions into depicting his physical

[20] Ibid

[21] Austen, 'Emma', 923.

[22] Cohn, *Transparent Minds*, 37.

[23] Cohn, 39.

gestures and perceptions; for instance, he clears his glasses and rubs his eyes. It is at this moment that we encounter a "narrator's exegetic simile"[24] that stretches this experience to its limits until Swann's mental vision is restored, allowing his thoughts to fill his consciousness once again.

> He could not explore the idea further, for an access of that mental lethargy which was, with him, congenital, intermittent and providential, came, at that moment, to extinguish all light in his brain, as instantaneously as, at a later period, when electric lighting had been everywhere installed, it became possible, merely by fingering a switch, to cut off all the supply of light from a house. His mind fumbled, for a moment, in the darkness, he took off his spectacles, wiped the glasses, passed his hands over his eyes, and saw light again only when he found himself face to face with a wholly different idea… [25]

By means of this interruption, Proust's narrator is able to narrate the events that are *not* in or on Swan's mind, thus extending the psycho-narration. Exegetic similes that produce analogies form a new sub-device for rendering consciousness that Cohn calls psycho-analogy and that she postulates to have the ability of replacing monologic techniques. One more example of psycho-narration expansion that overlaps (contains two devices) with psycho-analogy will be examined below, which is Robert Musil's *The Perfecting of Love (1966).*

Psycho-analogy

The current device is a rendering of a character's thought in a narrator's idiom, with a present analogy that stands close to a monologic technique. Flaubert used psycho-analogy to vitalise summary of the psycho-narration. The main instrument of this effect are similes, sometimes used ironically, as it is visible in the passage from Madame Bovary:

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[24] Cohn, 40.

[25] Dorrit Cohn, *Transparent Minds* (Princeton: Princeton University Press, 1978), 39, quoting Marcel Proust, *À la recherche du temps perdu*, vol. I, pp. 268–269; English translation from *Remembrance of Things Past*, vol. I, trans. C. K. Scott Moncrieff, p. 206.

> But the anxiety at a new role ... had been sufficient to make her believe that she finally felt that marvelous passion that until now had been *like a great rose-colored bird soaring in the splendor of poetic skies*. [my emphasis][26]

This description cannot truly be categorised as neutral; it distinctly reveals the author's presence and underscores their irony in contrast to the neutrality and patience found in Emma's depiction. It is unsurprising that modern psychological novels differ from their predecessors, as they often place a greater emphasis on exploring mental experiences. Prof. Mary Galbraith defines psycho-analogy as "the capture of the quality and dynamics of consciousness through comparisons with something more externally graspable".[27] She extracts an example from Henry James's *What Maisie Knew* to trace near analogies in depiction of Maisie's consciousness:

> She was taken into the confidence of passions on which she fixed just the stare she might have had for images bounding across the wall in the slide of a magic-*lantern*. Her little world was phantasmagoric—*strange shadows dancing on a sheet.* It was as if the whole performance had been given for her—a mite of a half-scared infant in a *great dim theatre*. (Galbraith's emphasis)

Although external objects are depicted, this event occurs in Missie's mind. It feels as though these substitutes serve as tools to express something that may be more formless than a thought, an image, or anything that resides within the subconscious realm of our consciousness. The current technique is most vivid on the example of Robert Musil's *The Perfecting of Love*, a story cast in the mind of a travelling woman named Claudine who is involved in an affair with a stranger while away from her husband. Not only is it an expansion within a psycho-narration narrative technique that considerably prolongs figural instances, but it is also an example of psycho-analogy to its fullest. Musil took the use of similes to the extreme in this novel, amounting to 337 on 38 pages of text, which granted him the title of the author of the most "unreadable" story. Nevertheless, such a narrative structure allows for avoiding direct means of rendering consciousness and precisely illuminates the sub-verbal state of the heroine. The narrator's mediation, in turn, is justified by this subliminal state of which we are

[26] Gustav Flaubert, 'Madame Bovary', in *Oeuvres I* (Gallimard, n.d.), 361.

[27] Mary Galbraith, 'Brief Glossary of Narrative Techniques Used for Representing Nonverbal Consciousness'

informed twice: "She was no longer aware of what she was thinking" and "She did not know why she felt this".[28] Such states of mental haziness give way to the narrator's agency and prevent any temporal progression, just as was demonstrated in Proust's passage above. However, Musil's similes, in particular their profusion, facilitate fusion between authorial and figural narration. The interior discourse used instead would not be able to grasp the timeless sub-verbal state that Claudine is in. A complex system of similes, in turn, supports such timelessness and creates a series of analogies bound to replace the character's self-communion. Cohn observes Musil's usage of participial modifiers and impersonal pronouns that create an "omnitemporal realm": "as when one is too tired to turn back and walk on and on"; "as of a room with windows kept shut for a long time"; as pleasantly cool as a bed in which one stays behind alone."[29] These analogical associations are of an undetermined origin: it is difficult to assign them with assurance to authorial or figural idiom since they would fit for both. It can be observed that psychoanalysis offers a valuable approach for gaining indirect insights into the intimate mental processes of a character, allowing for a more nuanced exploration that avoids potentially awkward phrases like "she thought."

Sub-Verbal States

Just as Claudine Henry James's Maisie cannot independently articulate her sub-verbal emotions, this inability does not stem from confusion in a subliminal state of mind. While the concept of a child's confusion, as articulated by William James, is certainly understandable - "The baby, assailed by eyes, ears, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion"[30] - Maisie's experience is distinct. She is aware of her feelings; she simply struggles to express them. Due to her lack of appropriate verbal agency sufficient for expressing her consciousness, James's

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[28] Robert Musil, *The Perfecting of a Love* (Dell: Publishing Co (Delta Books), 1966), 139–40.

[29] Cohn, *Transparent Minds*, 43.

[30] William James, *The Principles of Psychology: In Two Volumes. Vol. 2*, Facsim. of ed. New York, Henry Holt, 1890, vol. 2, Dover-Books on Biology, Psychology and Medicine (New York: Dover, 1995).

narrator must compensate for her "low verbal factor."[31] Below is the passage from the beginning of the book:

> She had conceived her first passion, and the object of it was her governess. It hadn't been put to her, and she couldn't, or at any rate didn't, put it to herself, that she liked Miss Overmore better than she liked papa; but it would have sustained her under such an imputation to feel herself able to reply that papa too liked Miss Overmore exactly as much. He had particularly told her so. Besides she could easily see it.[32]

The passage is distinctly presented from Maisie's perspective, yet the language is notably sophisticated, characteristic of Henry James's style. Apart from the term "papa," none of the phrases reflect the typical expressions of a child. Psycho-narration effectively reveals the inner thoughts and emotions of a child, encapsulating dimensions of their psychological experience that often remain unarticulated, vague, or obscure. Accordingly, psycho-narration often renders, in narrators knowing words, what a character "knows" without knowing how to put it into words".[33] In this case, the narrator's role is of an unobtrusive transcriber of figural mind. Whether it appears as a sudden vision or a cognitive pause that is difficult to express in an interior monologue, these subliminal states of consciousness demand narrative mediation. Readers are frequently alerted to the ambiguities and uncertainties inherent in a figurative mind and the challenges involved in attempting to describe it accurately. Ubiquitous rationalities of Raskolnikov rendered monologicaly come in contrast with a sudden cognitive stall when thoughts do not present anything relevant to verbal, which is conveyed through the narrator's exegetic part. Similarly, Thomas in Buddenbrooks is experiencing visionary flash, which is rendered in explanatory psycho-narration: "not in words and consecutive thoughts, but in sudden, rapturous illuminations of his inmost being".[34] Sometimes such states are declared post-factum by a narrator to secure the reader's understanding of an evasive "circumvention of self-articulation."[35] like in Törless by

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[31] Cohn, *Transparent Minds*, 48.

[32] Henry James, *What Maisie Knew* (New York: Doubleday Anchor Books, 1954), 33.

[33] Cohn, *Transparent Minds*, 46.

[34] Dorrit Cohn, *Transparent Minds* (1978), 48, translating passages from Thomas Mann, *Buddenbrooks, Gesammelte Werke,* vol. I (Frankfurt am Main: S. Fischer Verlag, 1960), 658. **Note:** All translations from works by Musil and Mann, originally written in German, are by Dorrit Cohn for this work, unless otherwise stated.

[35] Cohn, *Transparent Minds*, 48.

Robert Musil, where a sub-verbal state concludes the protagonist's erotic fantasies: "But all this was no longer discernable for Törless, and was fused in a single obscure feeling."[36] By the same token, the main character of D.H. Lawrence's Women in Love ends her romantic fantasies summoned in psycho-narration: "All this Gudrun knew in her subconsciousness, not in her mind."[37] *Women in Love* is a novel where the psychic and the somatic are united in a narration simultaneously as the characters experience inner turmoil and physical sensations at once. Cohn remarks on the choice of psycho-narration by Lawrence over other techniques for the depiction of the psychic and somatic, generally erotic experiences of characters. This expressive approach connects body and mind, conveying mental experiences intertwined with sensations of fictional consciousness in a third-person narrative. In Cohn's view, sensations linked to the perception of one's surroundings should not be separated from the technique of psycho-narration. She primarily refers to sensations that "impinge on a character's mind from within or from without."[38] At times, the depiction of a scene seamlessly intertwines with the character's inner experiences, especially during dreams, hallucinations, day visions and other mental states of this nature. Cohn states: "In figural novels especially, where the narration of external reality is intimately related to subjective perceptions, there is no clear borderline between the external and the internal scene ".[39] Sensory faculties merge with the outer scene and dissolve, simultaneously creating a surreal, burlesque stratum of reality and fantasy. Characters frequently encounter unusual perceptions that can be effectively expressed through psycho-narration. Narrators typically initiate such depictions with verbs of perception, particularly utilising a visual form of the verb "to see." Such inquit frequently mark the beginning of night or day vision, a hallucination, oneiric, hypnopompic or a trance-like altered state of consciousness of a character. Just as in the two quotes below that Cohn takes from Mann's *Death in Venice* and James' *The Beast in The Jungle:*

> He *saw*, *saw* a landscape, a tropical marshland beneath a heavy dank sky, ... *saw* ... hairy palm shafts rising up near and far, *saw* strangely mis-shapen trees drop their roots through the air into

[36] Robert Musil, *Die Verwirrungen des Zöglings Törless,* in *Prosa, Dramen, Späte Briefe* (Hamburg: Rowohlt, 1957), 116.

[37] D.H. Lawrence, *Women in Love* (New York: Viking Press (Compass Books), 1960), 443.

[38] Cohn, *Transparent Minds*, 49.

[39] Cohn, 49.

> the ground, ... *saw* between the knotted stems of the bamboo thicket the lights of a crouching tiger gleaming—and felt his heart throb with terror and inexplicable longing. [Cohn's emphasis][40]

> He *saw* the Jungle of his life and *saw* the lurking Beast; then, while he *looked, perceived* it, as by a stir of the air, rise, huge and hideous, for the leap that was to settle him. His eyes darkened—it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, face down, on the tomb. [Cohn's emphasis][41]

Both paragraphs contain hallucinatory visions. From the context of the novel, we know that Aschenbach is an intellectual who is hardly short of words however hallucination of a "highly verbal mind"[42] is a mixture of previous events of his life that mutate into extraordinary images retold by the narrator's agency. Pictures put to words in other words. These two quotes contain a so-called *Voir-device* that was identified by Anna G. Hatcher[43] and which is usually being applied in scenes with visions where the happening is "present solely to the eye of the mind". Voir-device signals the character's perception of the surrounding world. The repeated phrase "he saw" in the quotes highlights the activation of sensory faculties and replaces figurative language. The stylistic presentation of Aschenbach's tiger and Mersher's beast is quite similar, both representing mute visions, despite the fact that these visions have entirely different foundations. The device used to convey these mute visions is the same and equally effective.

Quoted Monologue

A term coined by Cohn, "quoted interior monologue" refers to a technique used by narrators to present the thoughts of fictional characters in third-person novels. This

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[40] Thomas Mann, *Der Tod in Venedig*, vol. VIII, Gesammelte Werke Vol I (Frankfurt am Main: S. Fischer Verlag, 1960), 447.

[41] Henry James, *The Beast in the Jungle* (London : Martin Secker, 1915), 87

[42] Cohn, *Transparent Minds*, 50.

[43] Hatcher, Anna Granville, 'Voir as a Modern Novelistic Device', *Philological Quarterly* Vol. 23 (1 January 1944): 354.

method has its roots as far back as the nineteenth century; however, the silence of a character's inner discourse wasn't clearly acknowledged at that time. Characters tended to speak rather than think to themselves—thoughts were rarely presented as audible. When there were indications of a character's silent thoughts, they were often obscured by the narrator or described as private and omitted altogether. For example, the narrator might note, "How Miss Sharp lay awake, thinking, will he come or not tomorrow? Need not be told here."[44] Cohn introduces her term, quoted interior monologue, dropping the second adjective for conveniency as primarily a technique for rendering silent discourse of a character, thoughts that are not voiced. The significance of silence and introspection in literature did not emerge until the realist period. Fictional characters began to be portrayed as crying to themselves and exclaiming their thoughts. For example, Goethe's "Wilhelm Meister" features characters who "exclaim in rapture," while Dickens's "Little Dorrit" expresses thoughts through dialogue rather than internal reflection. Similarly, Tom Jones is shown to cry to himself.[45] Initially, narrators would introduce a character's soliloquy with prefaces and apologies. However, in the context of psychological novels, the audibly soliloquizing voice became more closely linked with self-conscious posing. As a result, fictional characters gradually unlearn speaking to themselves in a manner of Gide's Bernard, and get accustomed to the habit of thinking to themselves, reflecting a significant evolution in literary representation. Victor Hugo, betraying the fact that he belongs to the pre-Realist generation, reflects on the matter of silent discourse: "We talk, speak, cry out to ourselves without breaking the external silence. There is a great tumult; everything speaks within us, except the mouth".[46]

Once "interior" started matching "silent," and thoughts were reported for what they are, there was a next evolution in reducing iniquitous formulas: "she thought," "he thought." Dorrit Cohn further explores this evolution of silencing of the monologic voice, quoting from Dostoevsky's Crime and Punishment and tracing citations of a character's thoughts that shift between the outer and inner scenes. The traditional belief was that self-communion should be done in isolation, away from others. *Crime and Punishment* is one of the novels that develop a new pattern of monologues -

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[44] William Thackeray, *Vanity Fair* (New American Library, 1950), 50.

[45] Cohn, *Transparent Minds*, 58–59.

[46] Cohn, p. 281 n. 14.

monologizing takes place during encounters and other experiences. However, phrases like "he thought... he whispered... he thought"[47] in the book serves to distance the reader from Raskolnikov's thoughts. As Cohn puts it, "together with the elaborate punctuation, [these phrases] continuously draw attention to the duality of the viewpoints."[48]

In the pursuit of continuity, a new era of modernist writers seeking to delve deeper into the psyche of their protagonists begin to omit quotation marks around their characters' silent discourse, akin to Raskolnikov's monologues' fragmentation and disconnectedness. In "Ulysses," such quoted interior monologues are hardly noticeable as they form an almost intact body with the narrator's. Cohn offers an experiment. She selects a quote from "Ulysses" and adds quotation marks around Bloom's interior monologue to display the effect it bears.

> On the doorstep he felt in his hip pocket for the latchkey. Not there. In the trousers. I left off. Must get it. Potato I have. Creaky wardrobe. No use disturbing her. She turned over sleepily that time. He pulled the halldoor to after him very quickly, more, till the footleaf dropped gently over the threshold, a limp lid. Looked shut. All right till I come back anyhow.[Cohn's emphasis][49]

After inserting explanatory inquit formulas in the passage Bloom's quoted interior monologue looks as follows:

> On the doorstep he felt in his hip pocket for the latchkey. "Not there," he thought. "In the trousers I left off. Must get it. Potato I have. Creaky wardrobe. No use disturbing her. She turned over sleepily that time." He pulled the halldoor to after him very quickly…

Explicit quotation signals contribute to the disconnecting of the monologue from the surrounding text. The use of the inquit formula is noted to alter Bloom's tone, potentially leading to a perception of incoherence. This perception is connected to a reader's expectation of coherent and rational verbal sequences after introducing an inquit. Bloom sounds rather infantile when bits of his thoughts, deprived of continuity, are split between the narrator's exegetic arrangement.

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[47] Fyodor Dostoevsky, *Crime and Punishment* (Modern Library (Random House), 1950), 90.

[48] Cohn, *Transparent Minds*, 61.

[49] James Joyce, *Ulysses* (London : Published for the Egoist Press, London by John Rodker, Paris, 1922), 55.

The narrative technique involving shifts between narration and monologue, often occurring within a single sentence and not bound by quotation marks, gained widespread adoption in modernist literature. For instance, Döblin's *Berlin Alexanderplatz* demonstrates the influence of James Joyce's work. Sartre similarly employs this technique in *Intimacy*, utilising comparable transitions. As Cohn suggests, this monologic inception is evident through shifts in tense and person.

> Lulu took her toe out of the slit in the sheet and wiggled her feet for the pleasure of feeling herself alert next to this soft, captive flesh. She heard rumblings: a talking stomach, I hate it, I can never tell whether it's his stomach or mine. She closed her eyes; liquids do it, bubbling through packs of soft pipes, everybody has them.[50]

Lulu's quoted monologue above is in present tense and unadorned with the narrator's inquit.

In contrast, Virginia Woolf favored the use of inquit phrases such as "he (she thought)." However, this usage is primarily for emphasis and does not convey the same intent found in pre-Joycean novels. "The Waves" breaks the record for the sheer number of such phrases, where they displace third person narration and become the primary mode of expression. The novel comprises interior monologues interrupted by the narrator solely for the purpose of identifying the thinker. Similarly, W. Faulkner applies inquit phrases for the sake of a rhythm and emphasis of a character's drifting deeper in thought

> I don't even know what they are saying to her," he thought, thinking I don't even know that what they are saying to her is something that men do not say to a passing child believing I do not know yet that in the instant of sleep the eyelid closing prisons within the eye's self.... [Faulkner's emphasis][51]

In his passage Joe Christmas develops a progression to a less articulated mental activity. The associative raw of thoughts ends in ellipsis marking a descent deeper into altered state of consciousness, a dream or dreamless sleep.

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[50] Jean-Paul Sartre, *Intimacy And Other Stories*, 1916, 3.

[51] William Faulkner, *Light in August* (Penguin Books, 1960), 133.

Theoretical Implications

The initial term interior monologue, however recognised by theoreticians, yet suffers from inconsistencies Online encyclopedia Britanica defines the term as “in dramatic and nondramatic fiction, a narrative technique that exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion“.[52] Gerald Prince’s definition stresses this ambiguity further:

> Interior monologue (monologue intérieur, stiller Monolog) is now frequently taken to subsume stream of consciousness as a particular variant. However, it has sometimes been opposed to stream of consciousness: interior monologue would present both impressions and thoughts; or else, the former would respect morphology and syntax, whereas the latter would not and would thus capture thought in its nascent stage, prior to any logical organization[53]

The term interior monologue is closely associated with Dujardin and his book *Les Lauriers sont coupés* (1887). The narrative style adopted in this novel significantly influenced later writers, notably James Joyce, who found inspiration in Dujardin's approach. Gerald Prince posits that Dujardin’s work "probably constitutes the most famous example of a text written entirely in free direct discourse,[54]" emphasizing the stylistic features and effects that are characteristic of the stream-of-consciousness technique, as defined by the notion of interior monologue. However, Dorrit Cohn identifies a complex issue surrounding the term "interior monologue" and its traditionally assigned characteristics. Dujardin himself, in examining his self-invented term, expressed a strong conviction about the "divisive line between quotations of the mind found in stream-of-consciousness novels and those present in more conventional narratives."[55] He claimed that interior monologue was a phenomenon exclusive to modern, fluid narratives, thus distinguishing them from pre-Joycean novels that adhered to the more rigid forms of "traditional monologue" or "silent soliloquy." This raises an

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[52] ‘Interior Monologue’, in *Britannica*, n.d., https://www.britannica.com/search?query=interior+monologue.

[53] Prince, *A Dictionary of Narratology*, 45.

[54] Prince, 45.

[55] Cohn, *Transparent Minds*, 12.

intriguing question: how should we interpret the direct thought quotations found in renowned works such as Stendhal's *Le Rouge et le noir* or Dostoevsky's *Crime and Punishment*? While Dujardin deserves acknowledgment for providing clarity on the subject, his assertion does not effectively resolve the issue of differentiation. Cohn emphasizes the psychological and stylistic distinctions, categorizing traditional monologues as "rhetoric, rational, deliberate," in contrast to the "associative, illogical, spontaneous" nature of interior monologues. It is crucial to note that Cohn vehemently opposes such a separation, pointing out that both forms of thought-quotation share a common characteristic: they reference the thinking self in the first person and express the narrated moment in the present tense. Cohn asserts that determining whether a passage qualifies as an interior monologue based solely on nuanced criteria is a daunting task. Many fictional mind quotations, from both pre- and post-Joycean literature, embody a blend of logical and associative elements, revealing varying degrees of "fluidity" that fluctuate from moment to moment and from one reader's interpretation to another. Focusing back on Dorrit Cohn's critique, it's vital to scrutinize her reservations about the term "interior." Although interiority is often characterized by a sense of quiet self-reflection and personal thought, its nuances suggest that it might be more appropriate to refer to it simply as "quoted." Historically, the phrase "interior monologue" carries considerable weight dating back to Dujardin's time, and its outright dismissal could contribute to added confusion within academic discourse. Thus, Cohn proposes a more precise terminology: "quoted interior monologue." This recommendation aims to streamline scholarly communication by omitting the second adjective, thereby enhancing clarity and ease of understanding.

Narrated Monologue

Narrated monologue is an indirect technique of accommodating figural narrative situation used in third-person novels. To put it differently, it is character's thinking and

other mental activity rendered in characters own idiom. Majority of contemporary literary critics refer to this technique as *free indirect discourse*, a term that remains the subject of ongoing debate. In her seminal 1978 work, Dorrit Cohn articulated her preference for the term *narrated monologue*, a choice that reflects her perspective on the nuances of this narrative form. Historically there was little distinction between narration and narrated monologue. Acknowledging such a distinction was a long process which started in German and French literary studies under the name of *Erlebte Rede* and *style indirect libre*. Pioneer studies that discussed erlebte Rede were articles by Charles Bally and Eugen Lerch published in Germanisch-romansche Monatsschrift before WWI. Subsequently, more comprehensive scholarly works produced in the first quarter of the twentieth century included: Etienne Lorck (1928);[56] Marguerite Lips (1926);[57] Werner Günther (1928).[58] James Letchoe, Leo Spitzer, Oskar Walzel, Albert Thibaudet[59] contributed to later discussions of this technique. Within early narratological studies by Todorov[60] and Genette free indirect discourse wasn't properly outlined and remained mentioned in passing in context of voice, mode and aspect. Erich Auerbach analyses Balzac's Madame Vauquer, noting how Balzac "enlightens us not at all concerning her previous life, but instead reproduces, partly in *erlebte Rede*, the formless, whining, mendaciously colloquial chatter with which she habitually answers sympathetic inquiries."[61] This is the sole brief mention with no further elaboration of the technique in his book *Mimesis* (1946).

Additional contributions to the exploration of free indirect discourse include Bernard Fehr, a German Anglicist, who introduced the term "substitutionary speech" for this narrative style.[62] Stephen Ullmann, a Romance philologist, dedicates a chapter

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[56] Etienne Lorck, *Die 'Erlebte Rede': Eine Sprachliche Untersuchung* (Heidelberg, 1928).

[57] Marguerite Lips, *Le Style Indirect Libre* (Paris, 1926).

[58] Günther Werner, *Probleme Der Rededarstellung* (Marburg, 1928).

[59] Leo Spitzer, Stilstudien II (1922, rpt Munich, 1961), pp. 166-207, and "Zur Entstehung der sogenannten erlebten Rede", "Germanisch-romanische Monatschrift 16 (1928), 327 ff.; Oskar Walzel, "Von "erlebter" Rede" in Das Wortkunstwerk; Albert Thibaudet, Gustav Flaubert (Paris, 1935), pp. 246-254"

[60] Tzvetan Todorov discusses free indirect discourse in passing in "Les régistres de la parole", Journal de Psychologie (1967), pp. 265-278

[61] Erich Auerbach, Willard R. Trask, and Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, 10. Aufl (Princeton, NJ: Princeton Univ. Pr, 1991), 472.

[62] Fehr Bernhard, 'Substitutionary Narration and Description: A Chapter in Stylistics.', *English Studies* 20, no. 3 (1938): 97–107.

titled “Reported Speech in Flaubert” in his book *Style in the French Novel* (1957).[63] Ullmann demonstrates a solid understanding of both French and German perspectives on erlebte Rede and succinctly defines it, consistently using the term “free indirect style” in his analysis. Harry Levin also discusses le style indirect libre, a phrase that “appears to lack a direct English counterpart,” while addressing its use in the works of Flaubert, Zola, and contemporary American novelists[64]. Additionally, there is a concise grammatical examination done by Danish philologist Otto Jespersen in *The Philosophy of Grammar* (1924), where he proposes the term “represented speech”[65]

In the anglophone literary landscape, there has been a significant silence surrounding this issue. Considering that Jane Austen primarily expresses her characters’ thoughts through narrated monologue, notable critics, such as Wayne Booth, have not recognised free indirect discourse as essential.[66] Meanwhile, other scholars have explored this technique more specifically in the works of authors like Henry James, James Joyce, and Virginia Woolf.[67].

Friedman Melvin, in *Stream of Consciousness: A Study in Literary Method* (1955), offers an investigation into the narrated monologue technique remarking its features: “it is a monologue in the third person and records thoughts and impressions in the same manner as the historians of antiquity reported the words of their heroes” and its tone: “it partakes of the tonal scales of poetry but assumes the form of prose on the page”. Despite an elaborated analysis of the free indirect style, Melvin limits it by neglecting the narrator-character bond inherent in the technique. “This device excludes intervention on the part of the author; but Flaubert’s anticipation of the method is incomplete, since he refuses to disappear behind his creation.” While Melvin was close to highlighting the “tonal scale” of narrated monologue as a consequence of narrator-character symbiosis he chose to attribute it to Flaubert’s extravagance. If we adhere to this belief, it fails to elucidate the complex interplay between the language of the narrator and that of the characters, which is often obscured by their respective

[63] Stephen Ullmann, *Style in the French Novel* (Cambridge: Cambridge University Press, 1957).

[64] Levin, The Gates of Horn: A Study of Five French Realists* (New York, 1963, pp. 254 and 348)

[65] Otto Jespersen, *The Philosophy of Grammar* (London: George Allen and Unwin LTD, 1924), 290–92.

[66] Wayne Booth, Distance and Point of View: An Essay in Classification, 1961

[67] Gordon O.Taylor, The Passage of Thought: Psychological Representation in the American Novel 1870-1900 (New York, 1969); William M. Shutte Introduction to Twentieth Century Interpretations of A Portrait of the Artist as a Young Man; Ian Watt, The First Paragraph of the Ambassadors: An Explication, Essays in Criticism 10, (1960)

idiom.[68] Moreover, emphasizing the unintrusive nature of narrated monologue highlights its similarity to direct discourse and does not demonstrate narrated monologue as a technique for rendering thoughts. Melvin mentions "a midpoint stylistically between the reverie in the first person and the indirect discourse of internal analysis." The term "internal analyses" was supported by Scholes and Kellogg. In their book Scholes and Kellogg present two narrative techniques representing consciousness:

In narrative literature after the eighteenth century the two principal devices for presenting the inner life are the same two that had been employed by Apollonius and all his followers: 1) narrative analysis in which the character's thoughts are filtered through the mind of the narrator with more or less interpretive commentary, and 2) the more direct and dramatic interior monologue. In nineteenth-century fiction as in Boccaccio, the two techniques are often employed together throughout a narrative, but some novelists indicate an obvious preference for one method or the other. George Eliot, in Middlemarch, prefers to narrate and comment. Stendhal, in The Red and the Black, though he will often comment, dramatizes with interior monologues to an extraordinary extent.[69]

This division, in turn, may overlook a diverse category of narrated monologue that was utilised by numerous 19th-century writers, emerging well before the modernist movement. Such limitations are common among theorists; for instance, David Daiches, a notable critic of Virginia Woolf, employed the term "stream of consciousness" to characterise the intricate flow of a character's thoughts. His focus seemed to lie more on maintaining a logical framework rather than delving deeply into the narrative techniques employed.

Virginia Woolf had a tidy mind, and she was not content to allow the thought stream of her characters to meander on without apparent purpose. She was even anxious to indicate to the reader a certain necessary, logical connection between one part of a reverie and the next. She was aware that the "free association" which makes up so much of our mental processes did not proceed in any logical order, yet it was logical in a sense, there was some deep and unconscious logic connecting these apparently random thoughts and images that crowd the drifting mind."[70]

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[68] See Cohn, 1978 p. 119 for narrator-character relationship and Brechtian alienation in narrated monologue

[69] Scholes and Kellogg, The Nature of Narrative, New York 1966, p.193

[70] David Daiches, Virginia Woolf, New York 1963, p.71

However, Cohn believes that Daiches was close to identifying free indirect discourse in Woolf's works when approaching a compromise between direct and indirect techniques closely. These techniques were analysed by one of the most detailed reviewers of stream of consciousness, Robert Humphrey. In his work, *Stream of Consciousness in the Modern Novel* (1972) he traces a technique that he names "indirect interior monologue," contrasting it with another method for rendering consciousness, which he calls "direct monologue." Humphrey critiques Dujardin's *Le Monologue Intérieur* (Paris, 1931) and attempts to clarify the confusion that Dujardin created by differentiating between direct and indirect forms of monologue. However, Dorrit Cohn finds this focus on "directness" to be no less confusing. She explains her concerns as follows:

> The rendering of a character's thoughts in third person cannot be direct (only direct speech can be); but neither is it indirect, since the act of reporting is in no way expressed in the text. For this reason, the term 'indirect interior monologue' is misleading: while interior monologue is rendered in the same sense as direct discourse, *erlebte Rede* is not indirect in the same sense as indirect discourse. The analogy to the latter in the rendering of consciousness is a mode in which the characters' thoughts and feelings are reported in subordinate clauses following *he hoped, feared, knew, ignored, concluded,* a technique most usually referred to as 'internal analysis.' But *erlebte Rede* is somewhere between direct and indirect discourse, more oblique than the former, less oblique than the latter.[71]

Cohn's thorough explanation clarifies her choice of terminology. She finds herself torn between the phrases "narrated consciousness" and "narrated monologue." The latter emphasizes the immediacy of the inner voice we experience, while the former highlights that it is the narrator—rather than a character within the novel—who conveys this voice to us. Both terms thus preserve the inherent ambiguity and complexity of this stylistic device. However, because "narrated consciousness" carries an unwelcome association with "stream of consciousness," she favoured the term "narrated monologue."

Choice of Terminology

[71] Cohn, 'Narrated Monologue', 103–4.

Dorrit Cohn was primarily interested in the silent discourse and found it inconvenient that most scholars would unite spoken[72] and silent discourse as linguistically identical. She says: “In a literary - rather than a strictly linguistic- perspective the narration of silent thoughts presents problems that are quiet separate, and far more intricate and interesting than those presented by its more vocal twin”.[73] Cohn believed that silent discourse deserves to be classified independently rather than being attached to the broader meaning domain[74].

Todorov acknowledged the range of meanings of the term free indirect discourse (style indirect libre) and defined *style indirect libre* as reported speech with the structure of indirect discourse but infused with pragmatic elements that reflect the character’s voice and social context.[75]. Other important criteria that he nominated this technique with is a point of view of a character, character’s vision that dominates *style indirect libre* and is called “vision avec”.[76] However the latter is nothing else but Stanzel’s figural narrative situation (point of view of a character). This description of indirect style encompasses the entire domain of narration, rather than merely a part of it. In a similar vein to Todorov, Paul Hernadi introduced an even broader term called “substitutionary narration.” However, he developed a related concept known as “substitutionary thought,” which corresponds to Cohn’s concept of the narrated monologue. There exists an abundance of metaphoric aids when selecting a term that encapsulates a two-in-one effect. Dorrit Cohn was searching for the term that captured the essential fact: “the narrator, not a character in the novel, relays this voice to us”.[77] She criticised both the vision avec component and departures from the duality in choice of terminology. Commenting on Todorov’s and Hernadi’s generalizations, she says:

> It is this broad denotation that my more narrowly conceived term “narrated monologue” purposely excludes. By implying the correspondence to a (potential) quoted monologue, the more

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[72] Spoken aspect of free indirect speech is described by Michael Gregory "Old Bailey-Speech in A Tale of Two Cities”, Review of English Literature 6, No. 2 (1965)

[73] Cohn, *Transparent Minds*, 109.

[74] Lethcoe suggested the term "narrated speech” and distinguished between inner and outer narrated speech. Ronald James Lethcoe, Narrated Speech and Consciousness, University Microfilms, 1969

[75] Tzvetan Todorov, Les régistres de la parole

[76] Jean Pouillon proposed the term "vision avec”

[77] Cohn, ‘Narrated Monologue’, 104.

> specific name pinpoints a more specific "thing." And even though the line of demarcation between figural thought and its immediate context may not always be easy to draw in practice, the term "narrated monologue" suggests a method for discerning its location—or for explaining its effacement.[78]

Dorrit Cohn's critiques of narrated monologue reveal two central concerns in her analysis of narrative techniques: the oversimplified application of visual metaphors and the reductive use of interpretative labels. First, Cohn challenges the reliance on visual terminology, such as *vision avec* ("vision with"), which inadequately describes the cognitive richness of narrated monologue. Instead, she advocates for *pensée avec* ("thought with"), emphasizing the deep cognitive alignment where narrative language fuses with the character's consciousness. This contrasts with quoted monologue's marked structure, as narrated monologue blends seamlessly into the narrative, often within a strict figural perspective. However, Cohn argues that this form transcends mere visual framing, immersing the reader in the character's mental world through its uniquely integrated linguistic resonance. Second, Cohn critiques interpretative labels like "dual voice" or "double perspective," as exemplified by Ian Watt's analysis of *The Ambassadors*. She asserts that such terms oversimplify the intricate synthesis in narrated monologue, which does not merely juxtapose narrator and character perspectives but unifies them into a singular, coherent consciousness. For Cohn, *pensée avec* encapsulates this integration, showcasing narrated monologue's ability to weave the character's internal experience seamlessly into third-person narration. In her analysis of narrated monologue, Dorrit Cohn emphasizes the importance of distinguishing between narration and figural situation, a distinction that is essential for understanding the technique's complexity. While the structure of narrated monologue remains consistent, its effect can vary significantly, particularly when employed in an ironic context—a strategy often utilized by authors to layer meaning and tone. Cohn also highlights the role of figural narration, as seen in the works of writers like James and Kafka, which conveys external events without explicit reflection, allowing the narrative to resonate with the character's perspective while maintaining an indirect stance. This method underscores the versatility of figural narration in shaping the fictional world through subtle alignment with the character's consciousness. Moreover, Cohn notes that narrated monologue is not the sole technique for representing

[78] Cohn, *Transparent Minds*, 110.

consciousness. A range of alternative methods often takes its place, each offering distinct ways of portraying the inner lives of characters. By illuminating these nuances, Cohn's analysis underscores the narrated monologue's pivotal role while situating it within a broader landscape of narrative strategies.

Decoding Narrated Monologue

The identification of narrated monologue can often be challenging and may not be immediately apparent. It is essential to employ specific strategies to effectively differentiate between the narrator's voice and that of the character. Dorrit Cohn identifies three key indicators for recognizing a narrated monologue: first, it mimics the rhythm of spoken language, incorporating present exclamations and rhetorical questions; second, it includes repetitions; and third, it allows for shifts between third-person and first-person perspectives, as well as transitions between past and present tenses. Moreover, narrated monologue is usually applied to situations in which a character experiences emotional turmoil, for instance, Austen's Emma, as observed in the following: "How could she have been so deceived! He protested that he had never thought seriously of Harriet - never!…"[79] This quote even more vividly signals of narrated monologue if given in a wider context. However, we could observe without an effort present exclamations and repetition that overall remind us of the spoken language of an agitated woman in thought that is overwhelmed by a mixture of feelings, one of which is jealousy. The application of a third condition or detecting narrated monologue in a novel, the transposition of person and tense, will also prove successful: "How could I have been so deceived! He protests that he has never thought seriously of Harriet—never!". As a result, we get a typical interior monologue.

Cohn examines two more characters Woolf's Septimus and Kafka's K each in their own misapprehension: manic obsession and disorienting helplessness. She claims that "far more than in ordinary narrative passages, their language teems with questions, exclamations, repetitions, overstatements, colloquialisms. In short, neither the content

[79] Austen, Emma

nor the style of these sentences can be plausibly attributed to their narrators".[80] Narrated monologue is often preceded by psycho-narration as narrator gives a pre-view of psychological state of the character giving way to his or her indirect monologising. Such a transition of narrator's report to the narrated monologue of Septimus' agonizing sense of isolation, triggered by noticing that Rezia has removed her wedding ring, can be traced in this passage:

> My hand has grown so thin," she said. "I have put it in my purse," she told him.
> He dropped her hand. Their marriage was over, he thought, with agony, with relief. *The rope was cut; he mounted; he was free, as it was decreed that he, Septimus, the lord of men, should be free; alone (since his wife had thrown away her wedding ring; since she had left him), he, Septimus, was alone, called forth in advance of the mass of men to hear the truth, to learn the meaning, which now at last, after all the toils of civilization—Greeks, Romans, Shakespeare, Darwin, and now himself—was to be given whole to...* "To whom?" he asked aloud. [Cohn's emphasis][81]

Septimus's narrated monologue in italics is preceded by narratorial psycho-narration. Woolf seamlessly blends direct speech, such as "My hand has grown so thin," with introspective thoughts, reflecting his fragmented mental state. Phrases like "he thought, with agony, with relief," along with the question "To whom?" reveal his self-exploration and existential inquiry. This intertwining of dialogue and personal reflection deepens the reader's understanding of Septimus's mind, contrasting with basic narration that may merely recount events. As a result, the passage feels more like a personal monologue than an objective narrative. The use of past tense and third person distinguishes the narrative from quoted monologues, even when these monologues are presented in a Joycean style without explicit quotation or introduction. Additionally, the lack of mental verbs creates grammatical independence, which sets it apart from psycho-narration. A typical narrated-monologue sentence stands grammatically between the two other forms, sharing with quoted monologue the expression in the principal clause, with psycho-narration of the tense system and the third-person reference. When the thought is a question, the word order of direct discourse is maintained in the narrated monologue, increasing its resemblance to quoted monologue and its distinction from psycho-narration. The following table shows the correspondence between tenses:

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[80] Cohn, *Transparent Minds*, 102.

[81] Virginia Woolf, *Mrs. Dalloway* (New York: Harcourt: Brace & World (Harvest Book), n.d.), 101–2.

Direct statement	**Indirect statement**	**Narrated monologue**
He said: I am rich	He said he was rich	He was rich
He said: I was rich	He said he had been rich	He had been rich
He said: I will be rich	He said he would be rich	He would be rich

The relationship between the three techniques—narrated monologue, quoted monologue, and psycho-narration—can be understood by examining their distinct grammatical and stylistic features. Narrated monologue occupies a unique position, merging aspects of both quoted monologue and psycho-narration. It retains the grammatical structure of the narrative voice while incorporating the character's internal dialogue. This approach enhances the depiction of the character's thoughts without relying heavily on direct quotations or mental verbs. This interplay between grammatical forms enables the narrated monologue to convey a character's consciousness in a subtle and nuanced way. For instance, when a character's thoughts are framed as questions, the syntax of direct speech is preserved, which aligns the narrated monologue more closely with quoted monologue while clearly distinguishing it from psycho-narration. Although the distinctions among these forms may seem subtle at first glance, they reveal an important interaction within narrative technique. Narrated monologue effectively serves as a bridge between the immediacy of a character's internal thoughts and the external narrative voice. This results in a layered representation of consciousness that maintains a degree of separation not found in the other forms. Ultimately, this nuanced interplay fosters a distinctive ambiguity in how a character's internal language is represented, enriching the overall narrative experience.

Irony and Sympathy

Cohn describes the narrated monologue as an evanescent form. It lacks the independence enjoyed by psycho-narration and is only effective until the narrator resumes the narration. An example from Joyce's *A Portrait of the Artist as a Young Man* occurs when Stephen is waiting for confession.

> The slide was shot too suddenly. The penitent came out. He was next. He stood up in terror and walked blindly into the box.
> At last it had come. He knelt in the silent gloom and raised his eyes to the white crucifix suspended above him. God could see that he was sorry. He would tell all his sins. His confession would be long, long. Everybody in the chapel would know then what a sinner he had been. Let them know. It was true. But God had promised to forgive him if he was sorry. He was sorry. He clasped his hands and raised them towards the white form, praying with his darkened eyes, praying with all his trembling body, swaying his head to and fro like a lost creature, praying with whimpering lips. [Cohn's emphasis][82]

The reliance on mediation and the context of the narrated monologue is clearly evident in this instance. Once Stehen's clasping hands are depicted we are distorted from his direct idiom. The restoration of objective narration and its grammar locks the subjective mind in. This incarnation can be characterized by a neutral, ironic, or sympathetic tone of the narrator. In some cases, writers combine all three tones, as seen in Flaubert's *Sentimental Education*.

Narrators frequently include pompous monologues from their characters to create ironic commentary. This technique often leads to dissonant narration, which is explored in the section of this chapter focused on psycho-narration. However, in the case of narrated monologues, the ironic dissonant commentary produces a different effect, as studied by Hugo Friedrich: "The narrator does not stand next to his figures, but he slips inside them. ...He becomes the actor who plays the role of his figure"[83]. This example drawn from *The Charterhouse of Parma* illustrates an actor who possesses a self-awareness of his performance. He intentionally amplifies his monologue, exaggerating its elements to an extreme degree.

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[82] Joyce, Portrait

[83] Hugo Friedrich, Drei Klassiker des franzosischen Romans (Frankfurt a. M., 1966, p. 128)

> He could find no consolation for so great an infamy, and, leaning his back against a willow, began to shed hot tears. He abandoned one by one all those beautiful dreams of a chivalrous and sublime friendship, like that of the heroes of the *Gerusalemme Liberata*. To see death come to one was nothing, surrounded by heroic and tender hearts, by noble friends who clasp one by the hand as one yields one's dying breath! But to retain one's enthusiasm surrounded by a pack of vile scoundrels!!! Like all angry men Fabrizio exaggerated. After a quarter of an hour of this melting mood...[84]

Cohn suggests that such actors of narrated monologues are not deprived of Brechtian alienation. Their tone is usually epic, romanticized, and hyperbolic. Which contrasts with a worldly, down-to-earth, realistic, sober, authorial voice to produce an effect of irony and sarcasm. Another peculiar case of alienation within narrated monologue is found by Cohn in *Magic Mountain* by Thomas Mann. When Hans Castorp catches himself singing a cheesy song, carried away by romantic feelings the final line abruptly ends his musings to indicate a ridicule: "this kind of ditty was decidedly inappropriate". Usually, such remarks and commentaries show that narrator separates himself from the language that his character temporary puts on signaling rootedness in figural narration. Norbert Miller[85] assigned this feature to the historic development of the novel from authorial to figuaral.

This narrator vs character game complicates when a narrator fakes his or her sympathy towards the character. Cohn calls it "mock figural narration". Sartre's The Childhood of the Leader is cast in the Lucien's, salot-protagonist's, point of view. To achieve this indirectly, Sartre guised Lucien's manner of expressing himself in the narrator's idiom. Cohn examines a toxic ideology passage from the novel[86] which she comments to be "pompously narcissistic imagery, the false analogy between mathematical, religious, and social absolutes: all build up the devastating portrait of an inauthentic man".[87] Sartre's use of a mock-figural narrative in Childhood of a Leader produces an ironic effect by aligning closely with the protagonist's fascist viewpoint while subtly undermining it. Through ironized affiliation, the narrator reflects the

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[84] Stendhal, The Charterhouse of Parma

[85] Norbert, Miller, Studien zur erlebten Rede bei Thomas Mann und Robert Musil, The Hague, 1965

[86] See Transparent Minds (1989) pp.120-121

[87] Cohn, *Transparent Minds*, 120.

protagonist's thoughts and language with exaggerated fidelity, enabling readers to appreciate the absurdity and grotesqueness of these beliefs without direct criticism. This implicit satire is a mimetic critique, where the protagonist's assertions appear self-defeating, thereby revealing the ideology's inherent flaws. The result is a non-intrusive form of ridicule that maintains narrative immersion while encouraging readers to recognise the vacuity and potential dangers of the character's views.

> She gazed out towards the distant sea. . . . And while she gazed her heart went pitapat. Yes, it was her he was looking at and there was meaning in his look. His eyes burned into her as though they would search her through and through, read her very soul. Wonderful eyes they were, superbly expressive, but could you trust them? People were so queer.[88]

Psycho-narration of this passage is infused with unexpected language - "pitapat". Cohn calls it "a shock effect created by the parody of a norm" where the norm implies serious narration. Such violation of tone can be seen in Lawrence's Plumed Serpent, James' Ambassadors, Joyce's Portrait, and Robbe-Grillet's Voyeur. The "shock effect" here comes from Joyce using narrated monologue—typically meant to seriously convey a character's inner thoughts—to subtly mock Gerty's romantic feelings, creating a mix of empathy and satire. "Her heart went pitapat" is in the narrator's voice, not Stephen's, and adds to this ironic distance, letting readers see Gerty's perspective but with a hint of playful critique.

[88] Ulysses, p. 357

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ABSTRACT

L'oggetto del mio lavoro è l'analisi dell'intricato e poliedrico processo di rappresentazione della coscienza finzionale, con un'attenzione particolare alle vite interiori dei personaggi letterari. Tali rappresentazioni si manifestano sotto forma di un discorso silenzioso, prevalentemente verbale, ma spesso si estendono all'esplorazione di stati sub-verbali—momenti di percezione e sfumature emotive che sfuggono a una piena articolazione verbale. Questi stati rappresentano territori liminali della coscienza, in cui l'esperienza vissuta non trova un'espressione immediata e lineare, ma emerge attraverso frammenti di percezioni, intuizioni e sentimenti che sfidano il linguaggio tradizionale.

Questo studio nasce dall'interesse verso i meccanismi letterari che permettono alle narrazioni di rendere visibile e tangibile questa complessità della mente finzionale. Inoltre, mira a esplorare i quadri teorici che illuminano tali processi, offrendo strumenti interpretativi che possano rivelare le modalità attraverso cui autori di diverse epoche e stili hanno articolato le complessità delle loro creazioni narrative.

Lo scopo del mio lavoro è duplice. Da una parte, esso si propone di analizzare e illustrare come le tecniche narrative siano in grado di dar vita alle menti finzionali, concentrandosi in particolare sulle narrazioni in terza persona, in cui l'autore oscilla tra il distacco del narratore e l'intimità dei pensieri del personaggio. Dall'altra, si prefigge di collocare queste tecniche all'interno del più ampio campo della narratologia, ponendo in rilievo i contributi fondamentali di *Dorrit Cohn*, una figura chiave nella teorizzazione della rappresentazione della coscienza nei testi letterari. Cohn è una studiosa di letteratura comparata e narratologia, le cui idee hanno avuto un impatto significativo sulla comprensione delle tecniche narrative, in particolare riguardo alla rappresentazione della coscienza finzionale. In questo contesto, i miei obiettivi includono l'identificazione dei metodi specifici utilizzati dagli autori per evocare la complessità della vita interiore, un confronto critico con i modelli teorici proposti da Cohn, e una riflessione su come tali scoperte possano essere inserite in un più ampio contesto letterario e narratologico.

Sul piano metodologico, questo lavoro si fonda su un'analisi testuale ravvicinata, che privilegia l'esame delle strutture narrative e dei dispositivi stilistici che facilitano la rappresentazione della coscienza finzionale. Questo approccio prevede un confronto approfondito con l'eredità teorica di Cohn, che a sua volta affonda le radici nel pensiero di figure come Franz Stanzel e Käte Hamburger. Questi studiosi hanno gettato le basi per la comprensione della narrativa come strumento capace di rappresentare la mente in modo unico e irreplicabile. Lo studio include un'analisi critica del loro impatto sulla teoria della finzionalità, con l'intento di non solo illuminare i contributi di Cohn, ma anche di ampliarne la portata applicandone gli strumenti analitici a opere di autori modernisti chiave, come Virginia Woolf e James Joyce.

La struttura della tesi riflette questi obiettivi, organizzando ogni capitolo in modo da costruire progressivamente un'esplorazione completa delle menti finzionali e delle loro rappresentazioni narrative. Ciascun capitolo si pone in dialogo con il precedente,

creando un percorso che integra analisi teoriche, indagini storiche e applicazioni testuali, così da offrire una visione esaustiva delle possibilità narrative nell'evocare la coscienza interiore.

Il primo capitolo della tesi stabilisce le fondamenta della narratologia come disciplina, tracciandone lo sviluppo storico dalle origini pre-strutturaliste fino alle diverse direzioni intraprese dalla narratologia post-classica. In questa sezione si fornisce innanzitutto una panoramica della "preistoria" della narratologia, collocandola all'interno delle tradizioni precedenti di analisi letteraria. Questo percorso inizia con l'esame di approcci teorici che, pur non appartenendo formalmente alla narratologia, hanno contribuito a porre le basi per una riflessione sistematica sul racconto e sulle sue strutture.

Successivamente, l'attenzione si sposta sul Formalismo Russo e sullo Strutturalismo, due movimenti che hanno dato forma alle prime articolazioni teoriche della narratologia. In questo contesto, vengono approfondite le opere di figure fondamentali come Vladimir Propp, Roman Jakobson e Viktor Shklovsky. Propp, con la sua analisi morfologica delle fiabe, offre un primo modello sistematico per lo studio della struttura narrativa, mentre Jakobson e Shklovsky contribuiscono rispettivamente con l'indagine sui dispositivi linguistici e sull'importanza della forma come mezzo per "straniarsi" dall'automatismo percettivo. Questi autori non solo influenzano profondamente il pensiero narratologico, ma forniscono strumenti metodologici che saranno ripresi e sviluppati dalla narratologia classica.

Il capitolo prosegue con un'analisi dei contributi dei principali esponenti della narratologia classica, tra cui Roland Barthes, Gérard Genette e Franz Stanzel. Questi studiosi hanno consolidato la narratologia come campo di studio autonomo e rigoroso, introducendo concetti chiave che continuano a influenzare il dibattito accademico. Genette, con la sua analisi dei livelli narrativi e delle modalità temporali, offre una struttura analitica per scomporre e comprendere il racconto; Barthes, attraverso i suoi "codici narrativi," esplora i meccanismi attraverso cui le narrazioni generano senso; Stanzel, infine, propone una tipologia delle situazioni narrative che permette di categorizzare le relazioni tra narratore e personaggio. Questi contributi forniscono le basi teoriche per affrontare lo studio della struttura narrativa e, in particolare, per analizzare la rappresentazione della coscienza finzionale.

Oltre alla narratologia classica, il capitolo affronta anche le evoluzioni della narratologia post-classica, dimostrando come la disciplina abbia saputo rinnovarsi e diversificarsi nel tempo. Questo sviluppo viene illustrato attraverso l'analisi di approcci tematici e metodologici innovativi, che hanno ampliato il campo di indagine della narratologia. Si esplorano, in particolare, i contributi delle narratologie transmediali, post-coloniali e femministe, evidenziando come queste prospettive abbiano arricchito il dibattito teorico. L'opera di studiosi come Susan Lanser, pioniera della narratologia femminista, e Marie-Laure Ryan, figura centrale negli studi transmediali, viene discussa per sottolineare l'impatto di questi approcci interdisciplinari. Tali contributi dimostrano la flessibilità della narratologia nel confrontarsi con narrazioni appartenenti a contesti mediatici e culturali differenti, rendendo evidente il potenziale espansivo della disciplina.

Infine, il capitolo collega lo studio delle menti finzionali a questo ampio quadro teorico, evidenziando la rilevanza e l'adattabilità della narratologia per affrontare le complessità delle narrazioni letterarie. In questa prospettiva, vengono messi in luce non solo i principi fondamentali della disciplina, ma anche il suo continuo processo di evoluzione, preparando così il terreno per il focus specifico della tesi: l'analisi delle tecniche narrative che consentono la rappresentazione della coscienza finzionale. Questa esplorazione teorica funge da base per i capitoli successivi, che applicano tali strumenti analitici a opere letterarie di rilievo.

Il Capitolo II si concentra sull'analisi approfondita del concetto complesso di finzionalità, esaminandone il ruolo cruciale nella distinzione tra narrazioni finzionali e quelle non finzionali, in particolare per quanto riguarda la rappresentazione delle menti finzionali. La finzionalità è un aspetto essenziale che definisce la natura della narrativa come genere, consentendo una libertà creativa che spesso sfugge ai limiti imposti da forme strettamente referenziali come le biografie o le narrazioni storiche. Tuttavia, quando la finzione viene assimilata a generi ibridi, che mescolano elementi inventati e fattuali, questa capacità unica di rappresentare la coscienza finzionale rischia di essere compromessa.

Il capitolo esplora il problema della rappresentazione delle menti finzionali all'interno di quadri totalmente referenziali. In un contesto come quello delle biografie, che spesso incorporano una fusione di narrazione immaginativa e descrizioni di eventi

reali, le menti finzionali tendono a essere costrette entro limiti che riducono la loro autonomia narrativa. La finzione, al contrario, offre una piattaforma privilegiata per lo sviluppo della coscienza finzionale, permettendo un'esplorazione più libera e complessa della vita interiore dei personaggi. Questo aspetto fondamentale viene approfondito attraverso le intuizioni teoriche di Dorrit Cohn, che analizzano i limiti e le potenzialità di tali rappresentazioni.

Le idee di Cohn si basano su una solida eredità teorica, derivante in larga misura dai contributi fondamentali di Franz Stanzel e Käte Hamburger, il cui lavoro ha influenzato profondamente il suo pensiero. Il modello delle situazioni narrative di Stanzel, con il suo cerchio tipologico, offre un quadro utile per comprendere l'interazione tra prospettiva narrativa e rappresentazione della coscienza. Hamburger, invece, con il suo concetto di *I-originarity*, individua le possibilità espressive uniche del discorso in terza persona nella narrativa, fornendo le basi concettuali per l'analisi di Cohn sul discorso silenzioso e sugli stati sub-verbali. L'argomentazione di Cohn, secondo cui la struttura della finzione facilita una libertà senza pari per l'espressione delle menti finzionali, si radica profondamente in queste influenze.

Il capitolo si articola in tre sezioni, ciascuna dedicata a una questione centrale nei lavori di Cohn e nel mio studio sulla coscienza finzionale. La prima parte analizza la tensione tra finzione e non finzione, soffermandosi su come le menti finzionali siano spesso limitate quando vengono assorbite all'interno di quadri referenziali, come avviene nelle biografie immaginarie. Qui viene approfondito l'argomento di Cohn secondo cui la finzionalità funge da confine protettivo per le menti finzionali, permettendo loro di svilupparsi liberamente. Vengono forniti esempi che illustrano i rischi derivanti dall'erosione di questo confine, evidenziando come la perdita di autonomia narrativa possa compromettere la ricchezza della rappresentazione interiore.

La seconda parte si concentra sull'uso del presente come dispositivo letterario per conferire immediatezza e intimità al discorso silenzioso dei personaggi finzionali. Cohn osserva come il presente narrativo crei un senso di immersione che porta il lettore direttamente all'interno del mondo mentale ed emotivo del personaggio. Questa tecnica, che connette immediatamente lettore e coscienza del personaggio, viene analizzata nel contesto di strategie narrative più ampie per rappresentare la vita interiore. In particolare, viene messo in evidenza come il presente possa rafforzare l'engagement emotivo del

lettore, facilitando un’interazione più profonda con la complessità della coscienza finzionale.

La parte finale del capitolo affronta la narrazione onnisciente, mettendo in discussione l’idea preconcetta secondo cui essa sia intrinsecamente associata alla sorveglianza o al controllo. Questa visione, influenzata da concetti filosofici sulla sorveglianza sociale, tende a interpretare in modo ostile il genere finzionale, presentandolo come uno strumento per imporre un’autorità esterna alle situazioni figurali. Cohn, al contrario, difende la narrazione figurale come una modalità narrativa legittima e flessibile, che consente l’esplorazione senza ostacoli della coscienza finzionale, senza imporre un’agency esterna. Analizzo qui le implicazioni di tale argomentazione per una comprensione più ampia della libertà e dell’autonomia narrativa nella finzione, sottolineando come la narrazione onnisciente possa essere ripensata come strumento di esplorazione empatica piuttosto che di controllo.

Attraverso questa tripartizione, il capitolo fornisce un’analisi approfondita dei contributi teorici di Cohn e della loro rilevanza per lo studio delle menti finzionali. Il capitolo non solo ribadisce l’importanza della finzionalità come caratteristica specifica del genere narrativo, ma evidenzia anche le sfide poste dai quadri esterni e dai fraintendimenti critici che minacciano di limitare la rappresentazione della vita interiore. Così, questa sezione prepara il terreno per un’ulteriore esplorazione delle tecniche narrative nelle opere letterarie analizzate nei capitoli successivi.

Il Capitolo III si concentra sul lavoro fondamentale di Dorrit Cohn, *Transparent minds: Narrative Modes for Presenting Consciousness in Fiction*(1978), e sul suo contributo decisivo allo studio delle tecniche narrative per rappresentare la coscienza nelle narrazioni in terza persona. Questo capitolo è dedicato a un'analisi approfondita dei tre principali metodi narrativi individuati da Cohn: la *psycho-narration*, il monologo quotato (noto anche come monologo interiore) e il monologo narrato (o discorso indiretto libero), esaminando il loro ruolo nel portare alla luce la vita interiore dei personaggi fittizi. In tal modo, esploro anche le sfumature teoriche e l'evoluzione storica di questi termini, insieme alle sottocategorie e alle variazioni stilistiche che Cohn identifica all'interno di ciascun metodo.

La prima sezione esamina la *psycho-narration*, la tecnica narrativa con cui l'autore comunica i pensieri, i sentimenti e i processi mentali di un personaggio in modo indiretto attraverso la voce narrante. La dettagliata tassonomia della *psycho-narration* elaborata da Cohn include sottocategorie significative che rivelano la diversità e la complessità di questa tecnica. La *consonance* e la *dissonance* descrivono l'allineamento o il disallineamento della voce del narratore con la coscienza del personaggio, mettendo in evidenza i cambiamenti di tono e prospettiva. *Expansion* e *summary* illustrano l'entità con cui i pensieri vengono elaborati o condensati, mentre la *psycho-analogy* si concentra sui modi metaforici e simbolici utilizzati per evocare le qualità ineffabili dello stato interiore di un personaggio. Inoltre, l'analisi dei *sub-verbal states* da parte di Cohn—quelle aree sfumate della percezione, dell'intuizione e dell'emozione che sfuggono alla formulazione diretta—dimostra la sua comprensione sfumata delle menti finzionali.

Per radicare questa discussione, illustro questi dispositivi con gli esempi di Cohn tratti da una vasta gamma di opere classiche. James Joyce, Virginia Woolf, Jane Austen, Thomas Mann, Franz Kafka, Robert Musil, Fyodor Dostoevsky e Gustave Flaubert offrono tutti opportunità preziose per apprezzare il potere e la versatilità della *psycho-narration*. Le loro opere, nel loro insieme, dimostrano l'ampia applicazione della *psycho-narration* e delle sue sottocategorie attraverso diverse tradizioni e stili letterari.

La seconda sezione è dedicata al monologo quotato, noto anche come monologo interiore, in cui i pensieri del personaggio vengono presentati letteralmente, spesso in prima persona e senza mediazione narrante. Questo metodo offre un accesso diretto e immediato alla coscienza del personaggio, creando un'intimità non filtrata tra il personaggio e il lettore. Discuto l'evoluzione storica del termine, tracciando la sua linea concettuale e le implicazioni teoriche, in particolare nel suo rapporto con la letteratura modernista, dove il monologo interiore ha acquisito una rilevanza centrale.

Infine, esamino il monologo narrato, o discorso indiretto libero, una tecnica ibrida che fonde la voce del narratore con i pensieri interiori del personaggio. Questa sezione esplora le sottocategorie del monologo narrato, tra cui l'ironia e la simpatia, che evidenziano i modi in cui il tono narrativo può allinearsi o distanziarsi dalla prospettiva del personaggio. La discussione considera anche le implicazioni teoriche più ampie del

monologo narrato, in particolare la sua capacità unica di sfumare i confini tra narratore e personaggio.

In tutto il capitolo, sottolineo come queste tecniche—singolarmente e in combinazione—consentano agli autori di rendere la complessità della coscienza fittizia in modi che sono sia stilisticamente innovativi che tematicamente profondi. Approfondendo il quadro teorico di Cohn e i suoi esempi tratti da un'ampia varietà di opere canoniche, questo capitolo evidenzia la centralità di questi metodi nella rappresentazione letteraria della vita interiore.

Il Capitolo IV esplora l'applicazione delle tecniche narrative analizzate nel Capitolo III, concentrandosi sulle opere dei modernisti anglofoni Virginia Woolf e James Joyce. Questi autori, noti per i loro approcci sperimentali nella rappresentazione della coscienza, offrono un terreno fertile per esaminare la *psycho-narration*, il monologo narrato e la loro interazione all'interno dei testi letterari. La mia analisi in questo capitolo va oltre l'esposizione teorica, impegnandosi attivamente con le loro opere, cercando di decifrare le intricate tecniche narrative da loro impiegate.

Woolf e Joyce hanno rivoluzionato la rappresentazione della coscienza fittizia spingendo i confini delle forme narrative convenzionali. Nei romanzi di Woolf, come *Mrs. Dalloway* e *To the Lighthouse*, la *psycho-narration* si intreccia frequentemente con il monologo narrato, permettendo ai lettori di sperimentare i pensieri, i ricordi e le emozioni dei suoi personaggi in modo fluido, quasi senza soluzione di continuità. L'uso della *psycho-narration* da parte di Woolf spesso rivela gli *stati sub-verbal* dei suoi personaggi—momenti di percezione, intuizione ed emozioni frammentate—mentre il monologo narrato cattura il ritmo del pensiero con una straordinaria immediatezza. La mia analisi evidenzia come le tecniche di Woolf invitino i lettori nel mondo intimo e caleidoscopico delle menti dei suoi personaggi, offrendo un accesso senza precedenti alla loro vita interiore.

In modo simile, nei romanzi di Joyce, *Ulysses* e *A Portrait of the Artist as a Young Man*, la *psycho-narration* e il monologo narrato svolgono un ruolo essenziale nel tracciare i contorni della coscienza dei suoi personaggi. L'uso di queste tecniche da parte di Joyce è spesso più audace e frammentato, riflettendo l'etica modernista dell'esperimento. Il monologo narrato, in particolare, diventa un veicolo per

l'esplorazione del *discorso indiretto libero*, creando strati di ironia e simpatia che complicano il rapporto del lettore con i suoi personaggi. La *psycho-narration* nelle opere di Joyce oscilla frequentemente tra *expansion* e *summary*, offrendo momenti di profonda introspezione accanto a flussi rapidi e condensati di pensieri.

Questo capitolo pone particolare enfasi sull'osservazione di queste tecniche in azione, analizzando passaggi chiave per scoprire come Woolf e Joyce le utilizzino per evocare l'immediatezza e la complessità dei mondi interiori dei loro personaggi. Ad esempio, la rappresentazione dei pensieri di Clarissa Dalloway mentre si muove per Londra mette a confronto la realtà esterna del suo ambiente con il flusso intricati dei suoi pensieri interiori, dimostrando come il monologo narrato e la *psycho-narration* lavorino in tandem. Allo stesso modo, la rappresentazione di Stephen Dedalus e Leopold Bloom in Joyce mostra le transizioni fluide tra diverse modalità di coscienza, illustrando la versatilità della *psycho-narration* e del monologo narrato nel catturare schemi di pensiero frammentati e associativi.

Le mie letture ravvicinate di questi testi non mirano solo a chiarire le tecniche narrative in gioco, ma anche a confrontarsi con le sfide interpretative più ampie che esse pongono. Le innovazioni di Woolf e Joyce richiedono una partecipazione attiva da parte del lettore, richiedendo un tipo di decifrazione che rispecchia l'esperimento narrativo stesso. In questo modo, la mia analisi cerca di colmare le dimensioni teoriche e pratiche della narratologia, dimostrando come le intuizioni di Dorrit Cohn e di altri possano illuminare i complessi meccanismi di questi testi innovativi.

Concentrandosi su Woolf e Joyce, questo capitolo sottolinea la rilevanza duratura della *psycho-narration* e del monologo narrato come strumenti per rappresentare la coscienza fittizia. Le loro opere esemplificano il potenziale creativo di queste tecniche, mostrando la loro capacità di articolare le ricche e sfaccettate vite interiori dei personaggi, ampliando al contempo le possibilità della forma narrativa. Questo capitolo, dunque, rappresenta una culminazione della tesi, collegando l'esplorazione teorica alla pratica letteraria, approfondendo la nostra comprensione di come le menti finzionali vengano portate in vita sulla pagina.