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Illustrations

The author and publisher are grateful to be able to include the following illustrations.

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- 8 *Understanding Comics* (page 66) by Scott McCloud. Reprinted by permission of HarperCollins Publishers, Inc. 122
- 9 Black and white photographic still from *Duck Amuck* (Warner Brothers, 1953). Courtesy of the Academy of Motion Picture Arts and Sciences. 172

at exactitude. Therefore, and above all else, I have aimed at clarity in this introduction to narrative. I have also been highly selective in recommending, at the ends of Chapters Two through Fourteen, secondary texts that seem at this date to have stood the test of time (though for some areas, like hypertext narrative, the works have only barely been tested). At the same time, it is important to acknowledge here the assistance I have received from the work on narrative by many brilliant scholars, among them: M. M. Bakhtin, Mieke Bal, Ann Banfield, Roland Barthes, Emile Benveniste, Wayne Booth, David Bordwell, Edward Branigan, Claude Bremond, Peter Brooks, Ross Chambers, Seymour Chatman, Dorrit Cohn, Jonathan Culler, Jacques Derrida, Umberto Eco, Monika Fludernik, Gérard Genette, A. J. Greimas, David Herman, Paul Hernadi, Wolfgang Iser, Roman Jakobson, Fredric Jameson, Robert Kellogg, Frank Kermode, George P. Landow, Claude Lévi-Strauss, Wallace Martin, Scott McCloud, J. Hillis Miller, Bill Nichols, Roy Pascal, Gerald Prince, Vladimir Propp, Peter J. Rabinowitz, Eric Rabkin, David Richter, Paul Ricoeur, Brian Richardson, Robert Scholes, Shlomith Rimmon-Kenan, Marie-Laure Ryan, Saint Augustine, Victor Shklovsky, Franz Stanzel, Tzvetan Todorov, Boris Tomashevsky, Hayden White, and Trevor Whittock.

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Preface to the second edition

Narrative existed long before people gave it a name and tried to figure out how it works. It comes to us so naturally that, when we start to examine it, we are a bit like Monsieur Jourdain in Molière's *Le bourgeois gentilhomme*, who discovered he had been speaking prose all his life without knowing it. Accordingly, in this revised and expanded second edition, I have continued to imagine as my first reader someone without any preconceptions about the field of narrative. I trust this has kept me honest to the degree that it has helped me to look with a critical eye at my own preconceptions. In the interval since the final draft of the first edition of *The Cambridge Introduction to Narrative* was sent to the press (on, of all dates, September 11, 2001), much has been published in the robust field of narrative study, including four fine introductions to narrative as a specifically literary form, each of which, in its distinctive way, works well as a complement to this book. The interval saw much else, including the *Routledge Encyclopedia of Narrative Theory*, a scrupulously edited volume that is as comprehensive as it is indispensable.

I see all of this work, along with the work that has gone before, falling into an inverted pyramid. The present book is situated where the pyramid comes to a point: the transaction between the mind and the narrative medium that makes narrative happen. As such, this book, like the first edition, is not an overview of approaches to narrative. It is, rather, my best attempt to harvest and make readable what is known about how audiences and the forms of narrative interact. As such, it draws on the overlapping elements of formalist, reader-oriented, cognitive, and rhetorical approaches, which encompass much of the work going on here at the base of this upside-down pyramid, and provides a foundation for any other viable approach. Because narrative is everywhere that human beings are, and involved in almost everything they do, this pyramid of knowledge just keeps expanding upward and outward.

I am grateful to Cambridge University Press and to my indefatigably helpful and enthusiastic editor, Ray Ryan, for encouraging me to enlarge the book for this second edition. In doing so, I have at the same time sought to economize sufficiently to keep the book affordable. The big change is the addition of two

new chapters (Eleven and Twelve), one on the fiction/nonfiction distinction ("Narrative and truth") and the other on the kinds of world-creating that narrative does ("Narrative worlds"). These subjects are both, currently, lively areas in the study of narrative and more closely intertwined than may at first appear. I have also made additions of varying length to a number of the other chapters at those points where I felt more was needed for clarity or where my thinking has changed. The names of some of the authors whose work has helped me along the way were absent from the first preface, either by inadvertence or because I was not then familiar with their work. Here they are now: Frederick Aldama, Jerome Bruner, Lubomír Doležel, Emma Kafalenos, Uri Margolin, Brian McHale, Alan Palmer, James Phelan, John Pier, Meir Sternberg, and Lisa Zunshine. Special thanks to Brian Richardson and James Phelan for their suggestions and words of encouragement for this edition. Thanks, too, to Edward Branigan, Tracy Larabee, Byram Abbott, and Jason Abbott for assistance in research. David Herman trained his eagle eye on the entire manuscript, rescuing me from error while expanding my mind. I am deeply grateful for this and for his unfailing support. Finally, as in the past, so now again, heartfelt thanks to my most trusted and beloved first and best reader, Anita Abbott.

Acknowledgments

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