Preface

Narrative theory (or 'narratology') is an area of research that is experiencing rapid development. Narrative theory discusses central questions concerning human communication; it also investigates the conditions for, and form and content of, such communication. The stories studied by narrative theory take various forms. Our culture is based on different types of story: novels, films, television series, strip cartoons, myths, anecdotes, songs, advertisements, biographies, and so forth. All these tell stories—even though the stories may not necessarily be complete, and may be presented in many different ways.

Since the forms of story that surround us are so many and so varied, narrative theory is relevant not only to literary studies but also to subjects such as history, the history of religion, theology, social anthropology, sociology, linguistics, psychology, and media studies. Crossing the borders between subjects, narrative theory thus brings to light a problem in the traditional establishment of discipline boundaries. For although it is often necessary to isolate a field of research or a particular problem in order to study it systematically, borders between subjects may be more arbitrary than we realize. The basis for this book is literary studies. Beyond formalism we may be, but we owe to formalism our understanding that literary texts are meaningful not just because of their 'content' but because of the totality of their verbal presentation. Narrative theory builds upon and extends this fundamental insight, and this is the basis for its contribution to literary studies. Additionally, as the book's title indicates, I wish to relate narrative theory to film: a different medium, but one that is a form of narrative (particularly the narrative fiction film). Of particular interest to a literary critic are 'film adaptations'—films that are based (more or less directly) on literary texts.

This book has a two-part structure. Part I provides an introduction to narrative theory. Although the discussion is oriented towards narrative fiction and centred on literary texts, the film aspect is brought into each chapter. Part II then analyses five prose texts by means of the narrative concepts (and theories associated with these concepts) introduced in Part I. I also comment on film adaptations of four of these texts, which are all central works in world literature.

In the period following the publication of the Norwegian version of this book in 1994, narrative theory has developed further. One striking feature of this development is the diversification of narrative theory: insights and terms from narrative theory are being used within critical trends that are not

primarily, or not only, concerned with the study of literary form and narrative structure. Examples of such trends are theories of reading, variants of new historicism, and post-colonial studies. While much is positive in these developments, there are also examples of the ignoring or marginalizing of insights from narrative theory as it has developed in our century from the Russian formalists onwards. In some contributions to post-colonial studies, for example, there is a tendency to reduce literary texts to relatively stable carriers of ideological positions. But this is to distort and simplify both narrative fiction and the narrative fiction film, which depend for their originality and significance as cultural documents on aesthetic form, and on the interplay of form and content. Although we live in an age of post-structuralism, it does not follow that insights accrued by formalist and structuralist critics, without whose contributions narrative theory would not exist, are irrelevant or useless. If, as critics now tend to stress, reading is a social activity that is influenced by the society beyond the author and reader, then it is important to study narrative texts as diverse manifestations of such social activity.

Another characteristic of recent developments is that, partly as a result of the decreased differentiation between fiction and history, narrative theory is being used to a greater extent in research which is not primarily (or not only) concerned with literature. The link between narrative theory and film studies has also been strengthened. Again, this kind of diversification suggests the continuing relevance of narrative theory—especially if, as the analyses in Part II aim to do, we understand narrative inclusively as a form of textual dynamics rather than as formalist schematization. Narrative is part of history, yet it also contributes to historical processes from within. Narrative is dynamic and changing, yet because the significance of its contribution to history and culture is inseparable from the way in which it is produced, narrative needs to be studied as form—as literary structure. It is to further investigation of this question that this book hopes to contribute.

Contents

xii   Contents

P

1

Introduction

Narrative text and narrative fiction

A narrative presents a chain of events which is situated in time and space. There are narratives not only in literature but also in other cultural utterances that surround us. Part of the explanation for the importance of, and our fascination with, narrative lies in the fact that it is fundamental not only to different forms of cultural expression but also to our own patterns of experience and to our insights into our own lives. For instance, our conversations with other people contain narrative sequences—we often report something we have experienced. Our thoughts often assume a narrative form, and even our dreams are like incomplete and confusing stories. Human beings have a deep-seated need to establish narrative patterns, something that is again connected with the tendency we have to see life as a story—a temporally limited line of development from beginning to end, from birth to death, in which we like to find each stage meaningful and to justify the choices we make.

Let us illustrate the definition above by a couple of examples. First an agency report printed in a newspaper:

> WITH FATHER IN HIS SUITCASE
>
> Security guards at Ben Gurion Airport in Israel recently stopped a 33-year-old Indian who had a skeleton in his suitcase. 'These are my father's remain,' said the Indian. 'I am keeping his bones with me until I can find a place to live. Then I shall bury them,' he said.

Is this a narrative? The answer to this question will depend on what we understand by the term (which I shall use synonymously with 'narrative text'). Gerald Prince gives this example of a 'minimal story': 'John was happy, then he saw Peter, then, as a result, he was unhappy' (Prince 1991: 53). Here we have only *one* event, which marks a *transition* from the happy state John was in to the unhappy state he is in now. Our example above also has a dominant event: the discovery of the skeleton in the Indian's suitcase. On the other hand, no transition in the man's state of mind is indicated, but must if necessary be read out of the explanation he gives. What most clearly 'pulls' this report in the direction of a narrative is that in condensed form it exhibits a three-link progression of events: first the Indian is stopped by airport security, then the skeleton

in the suitcase is discovered, and finally the Indian gives an explanation. This explanation (i.e. the third link in the chain of events) is in itself virtually a narrative. It not only sketches a journey, but furthermore relates the bones in the suitcase to a desire to end this journey. Brief as it is, the Indian's explanation thus highlights the temporal aspect of narrative. Yet since the central point of this text is a situationally determined explanation, it is its *narrative potential* that is most striking.

Since this newspaper report refers to an event that did in fact take place, the report does not constitute literary 'fiction' as we normally understand the term. However, although this book deals primarily with texts usually called 'fictional' (i.e. literary fiction and screen fiction), many of the narrative terms, techniques, and variations we discuss will be relevant for other text types as well. Our inclusive definition of narrative refers by no means only to literary fiction. Still, even though narrative theory has a relatively high transfer value to other subject areas, our primary concern is 'narrative fiction'. Here is an example of such a text:

> 'Ach', sagte die Maus, 'die Welt wird enger mit jedem Tag. Zuerst war sie so breit, dass ich Angst hatte, ich lief weiter und war glücklich, dass ich endlich rechts und links in der Ferne Mauern sah, aber diese langen Mauern eilen so schnell aufeinander zu, dass ich schon im letzten Zimmer bin, und dort im Winkel steht die Falle, in die ich laufe.' 'Du musst nur die Laufrichtung ändern,' sagte die Katze und frass sie. (Franz Kafka, *Sämtliche Erzählungen*, 368)
>
> 'Alas', said the mouse, 'the world is growing smaller every day. At the beginning it was so big that I was afraid, I kept running and running, and I was glad when at last I saw walls far away to the right and left, but these long walls are narrowing so quickly that I am in the last chamber already, and there in the corner stands the trap I am running into.' 'You only need to change your direction,' said the cat, and ate it up. (My translation)

I shall be returning to this text in Part II, where I shall discuss it in connection with Kafka's novel *The Trial*. The reason for presenting it at this early stage is to illustrate the definition of narrative given above. In addition to being narrative this text is *fictional*: it presents in words fictitious events that follow one another.

'Fiction' comes from the Latin *fingere* (original meaning: 'to make by shaping')—to invent, to think up, to make up (cf. Italian *fingere*, French *feindre*, English *feign*, German *fingieren*). By verbal fiction we understand in this book a literary narrative in prose that has been made up or invented. Fiction does not accurately describe events that have in fact (historically) taken place. In his *Apology for Poetry* (1595), Sir Philip Sidney said of the poet that he 'nothing affirmes, therefore never lyeth'. A modern version of this point of view is that even if fictional utterances are meaningful, and conform to the rules of ordinary, non-fictional discourse, they nevertheless do not present themselves as 'facts' in the usual sense (and cannot therefore be falsified in the way that a

historical account can). This does not at all imply that we cannot learn something important by reading and working with narrative fiction. The poet's task, as Aristotle believed, is to tell of such things as might happen; fiction can, as Theodor Adorno has observed, serve as a form of subconscious writing of history, and it can show us how man has experienced, and been formed by, what has happened down through the ages.

Having said this, it needs to be added that the borderlines between fiction and non-fiction can be blurred. Nor is 'fiction' understood in the same way in all cultures. When we say that fiction does not represent facts, this is partly on account of prevailing conventions in our cultural community, that is to say that author and reader understand fiction in the same way and mean roughly the same thing by the term. Salman Rushdie assumes the knowledge of such conventions when he writes in his essay 'Imaginary Homelands' that in *Midnight's Children* the narrator, Saleem, uses the cinema screen as a metaphor to discuss human perception (Rushdie 1992: 13). Both 'narrator' and 'metaphor' function, in the way Rushdie uses the terms here and in the way we normally understand them in connection with novels, in a fiction-constituting sense: we use these and other terms to show how fiction is created and how it operates. The fact that our understanding of such concepts is partly conventional (located in a social practice and influenced by European culture and history) helps to explain the extreme reaction to another of Rushdie's novels, *The Satanic Verses*, in Islamic societies. In spite of numerous aestheticizing and fiction-creating elements, *The Satanic Verses* was considered blasphemous in these cultural communities, as readers will know.

Having ventured these introductory comments on the concept of fiction, let us return to the Kafka text. The two verbs that in this case constitute the fictional events are 'run' and 'eat'. Note that the order of these two verbs is absolutely crucial to the meaning expressed by the text. A narrative *development* takes place between the two events, and this development is created by the verbal presentation. That the text is fictional is in this instance clearly indicated through the narrative device of making a mouse talk. In Chapter 5 we shall come back to the thematic effects of this device. What must be stressed already at this point is the narrative-constituting aspect, the *narrativity*, in the way in which the events are presented here.

Brief as it is, Kafka's text illustrates fundamental characteristics of narrative. The text presents not only events that follow one another but also indicates (albeit ever so briefly) that these events are situated in time and space and have dramatic effects. In extremely concentrated form this text shows a *combination* of events. The way such combinations are carried out involves different narrative devices and variations. Furthermore these point towards the interplay between three fundamental aspects of narrative fiction that we shall now look at a little more closely.

Narrative fiction: Discourse, story, and narration

This classification of narrative fiction was proposed by Gérard Genette in his seminal essay 'Discours du récit' (1972; published in English as *Narrative Discourse* in 1980). Genette's starting-point is the term *récit* (narrative), which in French has (at least) three meanings: a statement, the content of the statement, and the action one performs when producing the statement. In his argument Genette distinguishes between these three meanings of the word by giving each of them its special term: discourse (*récit*), story (*histoire*), and narration (*narration*). The explanation of the three concepts that now follows is provisional and will be refined as we go along.

1   *Discourse* is the spoken or written presentation of the events. Put in simple terms discourse is what we read, the text to which we have direct access. In discourse the order of events is not necessarily chronological, people are presented through characterization, and the transmitted content is filtered through narrative voices and perspectives.

2   *Story* refers to the narrated events and conflicts in narrative fiction, abstracted from their disposition in the discourse and arranged chronologically together with the fictional characters. Thus story approaches what we usually understand by a summary of the action. Part II gives several examples of such versions of stories; here is a suggested summary of the action in Miguel de Cervantes's *Don Quixote* (1605, 1615):

   A wise man goes out of his senses as a result of reading chivalric romances and travels out into the world as a knight errant to help those who need it and to punish those who deserve it. On account of his lack of any sense of reality he achieves the opposite of what he wants: he harms innocent people and himself, sets the guilty free, etc. Outwitted by a friend he finally returns home for good, curses chivalric romances, and dies.

   This kind of summary of the action is a story, a *paraphrase*. Paraphrasing the action is something we all do (more or less subconsciously) as we work our way through a text—it is included in the structuring activity that reading consists of. But a story is something other than an interpretation, for which we must analyse the discourse in a completely different way. (Note, however, that story can also be used synonymously with 'narrative'.)

3   *Narration* refers to how a text is written and communicated. The process of writing, of which narration is a trace, carries with it a number of narrative devices and combinations, which all contribute to constituting discourse. As Shlomith Rimmon-Kenan puts it: 'In the empirical world, the author is the agent responsible for the production of the narrative and for its communication. The empirical process of communication, however, is less relevant to the poetics of narrative fiction than its counterpart within the

text' (Rimmon-Kenan 1983: 3), a process in which the *narrator* has a key function. Yet we shall see that there are important links between the author *of* a text and the narrator *in* it.

As Peter Larsen has pointed out, these three basic categories of Genette's are primarily connected with written discourse:

   In oral cultures the story is produced and received in one and the same situation—it is immediately available to the listener as the narrator's 'speech' (as 'discourse' in the original meaning of the word). But it is not this form of 'discourse' Genette has in mind. Although he . . . consciously defines his basic categories in such a manner that in principle they can cover all types of story . . . he deals in his own analytical practice exclusively with 'literature', with *written* stories, in other words with statements which by virtue of the written word's 'preserving' quality circulate 'freely', isolated from the original act of narrating. (Larsen 1989: 11; my translation)

Larsen links this commentary to Genette, but it may also be related to the points in Chapter 2 on 'the epic proto-situation' and the author as writer. While Genette's classification of narrative fiction has exerted a great influence on recent narrative theory, he in his turn owes a debt to the pioneers of this theory: the Russian formalists, who as early as around 1920 used the conceptual pair *fabula/syuzhet* in a way that pointed towards the distinction between story and discourse. *Fabula* is a paraphrasing summary of the action, which the formalists relate to what Viktor Shklovsky calls the 'material' for narrative construction (Erlich 1981: 240). *Syuzhet* on the other hand refers to the oral or written *design* of the story, to the different procedures and devices in the text that make it literary. Thus the formalists' concept of *syuzhet* is linked to the word 'discourse'. *Syuzhet* is an element of form which extends over into the text's content side. In this way *syuzhet* is related to *plot*. Aristotle in the *Poetics* explains plot as 'the construction of the events' (Aristotle 1995: 49, 1450a). Central to Aristotle's understanding of plot is the notion of transformation 'in a probable or necessary sequence of events' (1995: 57, 1451a); compare the relation of cause and effect in the 'minimal story' presented above. In narrative fiction causality can either be implied or gain an explicit status. Rimmon-Kenan rightly notes that 'the very notion of causality is by no means unproblematic' (Rimmon-Kenan 1983: 17), and it needs to be stressed that causality in narrative fiction is not directly comparable with causal relationships in the empirical world. For example, elements of causality can be supplied by the reader of a fictional text. Even so, aspects of causality are commonly associated with the concept of plot. In *Reading for the Plot* (1984), Peter Brooks links this concept directly to *syuzhet* (in the 1920s the formalists were unknown outside Russia). For Brooks, plot is 'the dynamic shaping force of the narrative discourse' (Brooks 1984: 13). The term thus refers not only to *how* a fictional narrative is presented—as linguistically formed discourse and through an act of narrating (narration)—but also draws attention to the relationship between

textual form and content and the reader's vital role in the understanding of narrative.

Narrative fiction as film

With reference to narrative texts in general I have so far outlined the major characteristics of narrative fiction. In the case of literary fiction we usually think of short stories, novels, and so on. Yet although my central focus is on *verbal* fiction (i.e. written texts), each chapter will also devote some attention to film, which can have an important narrative dimension. Now clearly the narrative aspect is not equally clear in all films (nor, incidentally, in all prose texts), but often the narrative aspect is absolutely crucial both for the way the film functions and for its effect on the audience.

This said, it must be emphasized that literary and screen texts are in many ways very different. The cinema audience is, as the Russian formalist Boris Eikhenbaum stressed as early as 1926,

> placed in completely new conditions of perception, which are to an extent opposite to those of the reading process. Whereas the reader moves from the printed word to visualization of the subject, the viewer goes in the opposite direction: he moves from the subject, from comparison of the moving frames to their comprehension, to naming them; in short, to the construction of internal speech. (Eikhenbaum 1973: 123)

For Eikhenbaum and many later film theorists the transposing of literature to film (often referred to as 'adaptation') involves neither the staging nor illustration of literature but a *translation to film language*. Although film language is essentially different from language in literature, however, the most important components of the definition we have given of a narrative—time, space, and causality—are central concepts in film theory as well. Narrative terms such as plot, repetition, events, characters, and characterization are also important in film—even though the *form* of presentation and the way in which these concepts are actualized vary greatly in these two art forms.

The relationship between narrative prose literature and narrative film thus confirms the point that those narratives which are part of the world around us assume different forms and are expressed in many ways. By linking literature to film this book will examine more closely this central characteristic of narrative. The combination of the enormous appeal films have in themselves and the development of the modern media society is causing film to become a more and more important art form, which to an increasing extent influences the way in which we read and understand literature. In this evolutionary picture narrative theory helps us understand both what ties literature and film together and how they differ.

If the focus of this book is on narrative fiction, the film sections deal primarily with the narrative fiction film. And yet, as David Bordwell and Kristin Thompson put it, 'not everything shown or implied by a fiction film need be imaginary . . . [and fiction films] often comment on the real world' (Bordwell and Thompson 1997: 45). As in verbal narratives, the borderlines between fictional and documentary films can be blurred, and narrative is crucially important in many films which base themselves on actual events (for example, Steven Spielberg's *Schindler's List* (1994) or James Cameron's *Titanic* (1998)).

Narrative theory and analysis

The theory on which this book is based can, as has already been shown, be traced back to Russian formalism in the 1920s, and it has since become a truly international phenomenon, inspiring extensive research in many countries. That French theorists have been central to this development is reflected by the status of Genette's *Narrative Discourse* as a major theoretical reference. This standard work in narrative theory has been supplemented by theories and concepts developed by other scholars. Narrative theory has been combined with studies that also refer to film (such as Seymour Chatman's *Coming to Terms* (1990)) and with film theory (such as David Bordwell's *Narration in the Fiction Film* (1985) and Edward Branigan's *Narrative Comprehension and Film* (1992)). The present study is distinguished from these works by the manner in which it relates the filmic aspect to narrative literature, and by the weight it gives to narrative analysis.

This kind of critical emphasis implies that, although my approach is selective in that I refer to (and am indebted to) various theories of narrative, there are also significant contributions I do not use because they investigate forms of narrative not subjected to discussion here. An example of such a study is Monika Fludernik's *Towards a 'Natural' Narratology* (1996). In this important study, Fludernik presents a new paradigm which is explicitly historical and which does not restrict itself to canonical (and fictional) forms of narrative. This is an important area of study, yet the kind of narrative theory we need in order to explore narrative in this wider sense is not unproblematically applicable to the study of, for example, the modern novel. Thus, Fludernik's study is an illustrative example of the diversification of narrative theory on which I commented in the Preface.

Why include analyses in an introductory book on narrative theory? First, brief references to fictional texts are often too short to illustrate the critical possibilities (and problems) of narrative theory. As James Phelan and Peter J. Rabinowitz have observed, 'If the untheorized interpretation is not worth reading, the untested theoretical proclamation is not worth believing' (Phelan and Rabinowitz 1994: 9). Second, narrative theory is primarily understood as a tool for analysis and interpretation—a necessary aid to a better understanding of narrative texts through close reading. In order to exemplify

the theoretical terms presented in Part I, I use prose texts that are central to literary studies (such as Cervantes's *Don Quixote*). To illustrate and test the theory, Part II analyses five texts that are all complex and critically challenging, both narratively and thematically: the biblical parable of the sower in Mark 4, Franz Kafka's *The Trial*, James Joyce's 'The Dead', Joseph Conrad's *Heart of Darkness*, and Virginia Woolf's *To the Lighthouse*. On the basis of these narrative analyses Part II also discusses adaptations of four of these texts: Orson Welles's *The Trial*, John Huston's *The Dead*, Francis Ford Coppola's *Apocalypse Now*, and Colin Gregg's *To the Lighthouse*.

A critical attempt of this kind requires respect for the literary text and a wish to bring the reader of the analysis back to the text. At the same time it is clear that although a narrative commentary will be helpful in different interpretations, it is itself interpretative—among other things through the selective use of critical terms and through the choice of textual extracts on which comments are made. There is no ultimate interpretation of, for example, Kafka's *The Trial*, and I invite the reader of the analyses in Part II to supplement, refine, and problematize the attempts at interpretation I make. In theoretical terms Paul Armstrong formulates this problem as follows:

> Every interpretive approach reveals something only by disguising something else, which a competing method with different assumptions might disclose. Every hermeneutic standpoint has its own dialectic of blindness and insight—a ratio of disguise and disclosure which stems from its presuppositions. To accept a method of interpretation is to enter into a wager—to gamble, namely, that the insights made possible by its assumptions will offset the risks of blindness they entail. (Armstrong 1990: 7)

A word on ways of using this book: the theoretical Part I is divided into four chapters. In order that the different narrative theories and concepts can be used to supplement and explain one another, it will be an advantage to read these chapters chronologically. Although Part II is an integral part of the book, one need not read this part sequentially to derive benefit from it in relation to Part I, because although the texts here have been chosen with narrative variation in mind, the analyses are so designed that they can also be read independently of one another.

2

Narrative Communication

That a text is narrative implies that it verbally relates a story. Another term f[or] this story-telling is *narrative communication*, which indicates a process [of] transmission from the author as addresser to the reader as addressee. A usef[ul] point of departure to enable us to discuss and analyse such narrative commu[-] nication is what we call the *narrative communication model*. After the mod[el] has been presented, I shall comment on the different links it illustrates, wit[h] examples taken from narrative texts. I shall also relate the model to differe[nt] narrative variants, to the term 'film narrator', and to central narrative concep[ts] such as distance, perspective, and voice. First, however, some comments [on] narrative communication in film.

Film communication

From the previous chapter we will recall that the central concepts in t[he] definition we gave of a narrative—time, space, and causality—are also impo[r-] tant in the narrative fiction film. It is implicit in the premisses of this book th[at] film should be considered as a variant of narrative communication: the ficti[on] film is narrative in the sense that it presents a story, but in contrast to litera[ry] fiction it communicates filmically.

What then is film communication? We first note its strikingly visual quali[ty.] A film holds us firmly in the optical illusion that images displayed in rapid su[c-] cession (usually shot and projected at a rate of twenty-four frames per secon[d]) come to life. The intensely visualizing force of film is fundamental to the colo[s-] sal breakthrough this art form has had in our century. If we then ask wh[at] film's visualizing force involves, we immediately touch upon a muc[h] discussed topic in film theory. 'The visual is *essentially* pornographic,' clai[ms] Fredric Jameson. Films 'ask us to stare at the world as though it were a nak[ed] body' (Jameson 1992: 1, original emphasis). The visualizing aspect of film gi[ves] it an oddly superficial nature. Film is formally 'light' in a way Philip Kaufm[an] exploits thematically in his adaptation of Milan Kundera's *The Unbeara[ble] Lightness of Being* (1984); the fiction film shows us an illusory real world t[hat] resembles to the point of confusion the world we know ourselves, a world i[n] which we are free to peep for a couple of hours without participating.

Much of film's power to fascinate lies in the manner in which it combi[nes] the dimensions of space and time. The spatial dimension of film links it clos[e]

it is striking how strongly the use of metaphor and personification in the son-net reminds us of part 2 of *To the Lighthouse*. This applies not least to the wave metaphor which opens the sonnet, and which through simile is then linked with personifications of time. Because, as Duncan-Jones shows, the sonnet's opening echoes Ovid's *Metamorphoses* (15. 181–4), there is a sense in which this sonnet is intertextually related to reflections on time in, on the one hand, a much earlier literary work by Ovid (43 BC–AD 18), and, on the other hand, a modernist novel and a film. In Woolf the waves are a central metaphor. The title of one of her later novels is *The Waves* (1931). In part 2 of *To the Lighthouse* 'the winds and waves' (p. 183) are powerful images of time, and they are per-sonified in a way that reminds us of the personification of time in the sonnet. For the viewer, it is as if Mrs Ramsay, by reading this sonnet to the other char-acters in the adaptation of *To the Lighthouse*, communicates Shakespeare's poetic reflections on time by relating them to her own understanding of time (and to that explored in the novel as aesthetic structure). For the reader of the sonnet, as I have presented it in written form, this effect is reinforced. The poem encourages a form of reflective response that the film's pressure of action complicates; furthermore, the poem's character of commentary becomes clearer if one knows the whole film—and even clearer if one has read the novel. Yet although this difference in interpretative response says some-thing about how differently film and literature operate, the sonnet works as an integral part of the film. In its concise form the sonnet expresses, as it is pre-sented in the adaptation of this novel, how productive and thought-provoking the relationship between the two media can be.

References

Abrams, M. H. (1999). *A Glossary of Literary Terms*. 7th edn. Fort Worth: Harcourt Brace College Publishers.

Achebe, Chinua (1998). 'An Image of Africa: Racism in Conrad's *Heart of Darkness*' [1st pub. *The Massachusetts Review*, 18 (1977)]; repr. in Andrew Michael Roberts (ed.), *Joseph Conrad*. London: Longman, 109–23.

Adorno, Theodor W. (1970). *Ästhetische Theorie*. Frankfurt am Main: Suhrkamp.

—— (1982). 'Notes on Kafka', in *Prisms*. Cambridge, Mass.: MIT Press.

Allende, Isabel (1991a). *Eva Luna* [1987]. Harmondsworth: Penguin.

—— (1991b). *The Stories of Eva Luna*. Harmondsworth: Penguin.

Altman, Robert, and Barhydt, Frank (1993). *Short Cuts: The Screenplay*. Santa Barbara: Capra Press.

Andrew, Dudley (1992). 'Adaptation', in Gerald Mast, Marshal Cohen, and Leo Braudy (eds.), *Film Theory and Criticism*. Oxford: Oxford University Press, 420–8.

Annals of Saint Gall (1963). In *Monumenta Germaniae Historica*, series *Scriptores*, ed. George Heinrich Pertz. Stuttgart.

Arabian Nights' Entertainments (1998). Oxford World's Classics, ed. Robert Mack. Oxford: Oxford University Press.

Aristotle (1995). *Poetics*, ed. and trans. Stephen Halliwell. Loeb Classical Library. Cambridge, Mass.: Harvard University Press.

Armstrong, Paul (1990). *Conflicting Readings: Variety and Validity in Interpretation*. Chapel Hill: University of North Carolina Press.

Arnheim, Rudolf (1957). *Film as Art*. Berkeley: University of California Press.

Auerbach, Erich (1959). 'Figura', in *Scenes from the Drama of European Literature*. New York: Meridian, 11–76.

Austen, Jane (1998). *Pride and Prejudice* [1813], Oxford World's Classics, ed. James Kinsley. Oxford: Oxford University Press.

Bakhtin, M. M. (1982). *The Dialogic Imagination: Four Essays*, ed. Michael Holquist. Austin: University of Texas Press.

Bal, Mieke (1997). *Narratology: Introduction to the Theory of Narrative*. 2nd edn. Toronto: University of Toronto Press.

Balzac, Honoré de (1974). 'Sarrasine' [1830], in Barthes (1974). New York: Hill & Wang, 221–54.

Baroja, Pía (1943). *La casa de aigorri*. Madrid: Colección Austral.

Barthes, Roland (1974). *S/Z* [1970]. New York: Hill & Wang.

—— (1982a). *Camera Lucida: Reflections on Photography*. London: Jonathan Cape.

—— (1982b). 'Introduction to the Structural Analysis of Narratives', in *A Barthes Reader*, ed. Susan Sontag. London: Jonathan Cape, 251–95. [Original title: 'Introduction à l'analyse structurale des récits'. *Communications* (1966).]

—— (1988). 'The Death of the Author' [1968], in *Modern Criticism and Theory: A Reader*, ed. David Lodge. London: Longman, 167–71.

Beckett, Samuel (1972). *Malone Dies* [1958]. Harmondsworth: Penguin.

Beer, Gillian (1996). *Virginia Woolf: The Common Ground*. Edinburgh: Edinburgh University Press.

Benjamin, Walter (1979a). *Illuminations*, ed. Hannah Arendt. London: Fontana.

——(1979b). *Über Literatur*. Frankfurt am Main: Suhrkamp.

Bjørnson, Bjørnstjerne (1969). 'Faderen' [The Father]. In *Perler i prosa* [Pearls in Prose], ed. Edvard Beyer. Oslo: Den Norske Bokklubben, 45–7.

Blanchot, Maurice (1995). *The Work of Fire*. Stanford: Stanford University Press.

Blixen, Karen (Isak Dinesen) (1986). *Anecdotes of Destiny* [1958]. Harmondsworth: Penguin.

Booth, Wayne C. (1974). *A Rhetoric of Irony*. Chicago: University of Chicago Press.

——(1983). *The Rhetoric of Fiction*. 2nd edn. Chicago: University of Chicago Press.

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

——and Thompson, Kristin (1997). *Film Art: An Introduction*. 5th edn. New York: McGraw-Hill.

Borges, Jorge Luis (1979). *Labyrinths: Selected Stories and Other Writings*. Harmondsworth: Penguin.

Bourdieu, Pierre (1989). 'He Whose Word is Law', *Times Literary Supplement* (6–12 Oct.), 12–13.

Bowlby, Rachel (1988). *Virginia Woolf: Feminist Destinations*. Oxford: Blackwell.

Braaten, Lars Thomas (1984). *Filmfortelling og subjektivitet* [Film Narrative and Subjectivity]. Oslo: Universitetsforlaget.

Branigan, Edward (1992). *Narrative Comprehension and Film*. London: Routledge.

Brill, Lesley (1997). *John Huston's Filmmaking*. Cambridge: Cambridge University Press.

Brontë, Charlotte (1998). *Jane Eyre* [1847], Oxford World's Classics, ed. Margaret Smith. Oxford: Oxford University Press.

Brontë, Emily (1998). *Wuthering Heights* [1847], Oxford World's Classics, ed. Ian Jack. Oxford: Oxford University Press.

Brooks, Peter (1984). *Reading for the Plot: Design and Intention in Narrative*. Oxford: Clarendon Press.

Bullough, Edward (1957). 'Psychical Distance' [1912], in *Aesthetics: Lectures and Essays*, ed. E. Wilkinson. Stanford: Stanford University Press.

Bunyan, John (1998). *The Pilgrim's Progress* [1684], Oxford World's Classics, ed. N. H. Keeble. Oxford: Oxford University Press.

Burke, Kenneth (1975). ' "Stages" in "The Dead" ', in Robert Scholes and A. Walton Litz (eds.), *Dubliners: Text, Criticism, and Notes*. New York: Viking, 410–16.

Camus, Albert (1983). *The Outsider* [1942]. Harmondsworth: Penguin.

Carver, Raymond (1995). *Short Cuts*. London: Harvill Press.

Cavell, Stanley (1979). *The World Viewed: Reflections on the Ontology of Film*. Cambridge, Mass.: Harvard University Press.

Cervantes, Miguel de (1998). *Don Quixote* [1605, 1615], Oxford World's Classics, ed. E. C. Riley. Oxford: Oxford University Press.

Chatman, Seymour (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press.

——(1985). *Antonioni: Or, the Surface of the World*. Berkeley: University of California Press.

——(1990). *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press.

——(1997). '2½ Film Versions of *Heart of Darkness*', in Gene M. Moore (ed.), *Conrad on Film*. Cambridge: Cambridge University Press, 207–23.

Cixous, Hélène (1984). 'Joyce: The (r)use of Writing', in Derek Attridge and Daniel Ferrer (eds.), *Post-structuralist Joyce*. Cambridge: Cambridge University Press, 15–30.

Close, A. J. (1990). *Cervantes' Don Quixote*. Cambridge: Cambridge University Press.

Cohen, Keith (1979). *Film and Fiction: The Dynamics of Exchange*. New Haven: Yale University Press.

Cohn, Dorrit (1983). *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. Princeton: Princeton University Press.

Connors, Martin, and Craddock, James (eds.) (1998). *Videohound's Golden Movie Retriever*. New York: Visible Ink.

Conrad, Joseph (1978). *Congo Diary and Other Uncollected Pieces by Joseph Conrad*, ed. Zdzisław Najder. New York: Doubleday.

——(1989). *Under Western Eyes* [1911], Oxford World's Classics, ed. Jeremy Hawthorn. Oxford: Oxford University Press.

——(1992). *The Shadow-Line* [1916], Oxford World's Classics, ed. Jeremy Hawthorn. Oxford: Oxford University Press.

——(1995). *Nostromo* [1904], Oxford World's Classics, ed. Keith Karabine. Oxford: Oxford University Press.

——(1998a). *Heart of Darkness* [1899, 1902], Oxford World's Classics, ed. Cedric Watts. Oxford: Oxford University Press.

——(1998b). *The Secret Agent* [1907], Oxford World's Classics, ed. Roger Tennant. Oxford: Oxford University Press.

Corngold, Stanley (1988). *Kafka: The Necessity of Form*. Ithaca: Cornell University Press.

Cowie, Peter (1990). *Coppola*. London: Faber & Faber.

Crawford, Robert (1990). *The Savage and the City in the Work of T. S. Eliot*. Oxford: Clarendon Press.

Dante Alighieri (1998). *The Divine Comedy* [1321], Oxford World's Classics, ed. David Higgins. Oxford: Oxford University Press.

Davies, Norman (1984). *God's Playground: A History of Poland*, 2 vols. Oxford: Clarendon Press.

Deleuze, Gilles (1969). *Logique du sens*. Paris: Minuit. English trans. *The Logic of Sense*. New York: Columbia University Press, 1990.

——(1989). *Cinema 2: The Time-Image*. London: Athlone Press.

——and Guattari, Félix (1988). *A Thousand Plateaus*. London: Athlone Press.

de Man, Paul (1979). 'Semiology and Rhetoric', in *Textual Strategies*, ed. Josué V. Harari. London: Methuen, 121–40.

Derrida, Jacques (1984). 'Two Words for Joyce', in Derek Attridge and Daniel Ferrer (eds.), *Post-structuralist Joyce*. Cambridge: Cambridge University Press, 145–59.

——(1985). 'Préjugés, devant la loi', in *La Faculté de juger*. Paris: Minuit, 87–139.

Dibbets, Karel (1997). 'The Introduction of Sound', in Geoffrey Nowell-Smith (ed.), *The Oxford Dictionary of World Cinema*. Oxford: Oxford University Press, 211–19.

Dickens, Charles (1998). *Hard Times* [1854], Oxford World's Classics, ed. Paul Schlicke. Oxford: Oxford University Press.

——(1998). *Great Expectations* [1861], Oxford World's Classics, ed. Margaret Cardwell and Kate Flint. Oxford: Oxford University Press.

Diderot, Denis (1967). *Le Neveu de rameau* [1805]. Paris: Flammarion.

Diderot, Denis (1970). *Jacques le fataliste et son maître* [1795]. Paris: Flammarion.

Dos Passos, John (1938). *U.S.A.* New York: Modern Library.

Dostoevsky, Fyodor (1998a). *Crime and Punishment* [1866]. Oxford World's Classics. Oxford: Oxford University Press.

——(1998b). *The Karamazov Brothers* [1879–80]. Oxford World's Classics. Oxford: Oxford University Press.

Drabble, Margaret (ed.) (1997). *The Oxford Companion to English Literature*. Oxford: Oxford University Press.

Dusinberre, Juliet (1997). *Virginia Woolf's Renaissance: Woman Reader or Common Reader?* London: Macmillan.

Eco, Umberto (1984). *Semiotics and the Philosophy of Language*. London: Macmillan.

——(1989). *The Aesthetics of Chaosmos: The Middle Ages of James Joyce*. Cambridge, Mass.: Harvard University Press.

——(1990). *The Limits of Interpretation*. Bloomington: Indiana University Press.

——(1992). *Interpretation and Overinterpretation*, ed. Stefan Collini. Cambridge: Cambridge University Press.

Eikhenbaum, Boris (1973). 'Literature and Cinema' [1926], in *Russian Formalism: A Collection of Articles and Texts in Translation*, ed. Stephen Bann and John Bowlt. Edinburgh: Edinburgh University Press, 122–7.

Eisenstein, Sergei (1986). *The Film Sense* [1943]. London: Faber & Faber.

——(1988). *The Battleship Potemkin*. London: Faber & Faber.

——(1992). 'Dickens, Griffith, and the Film Today', in Gerald Mast, Marshall Cohen, and Leo Braudy (eds.), *Film Theory and Criticism*. Oxford: Oxford University Press, 395–402.

——Pudovkin, V. I., and Alexandrov, G. V. (1992). 'A Statement [on Sound]', in Gerald Mast, Marshall Cohen, and Leo Braudy (eds.), *Film Theory and Criticism*. Oxford: Oxford University Press, 317–19.

Eliot, Thomas Stearns (1974). *Collected Poems*. London: Faber & Faber.

Ellis, John (1989). *Visible Fictions: Cinema, Television, Video*. London: Routledge.

Ellmann, Richard (1982). *James Joyce*. Oxford: Oxford University Press.

Elsaesser, Thomas (ed.), with Adam Barker (1994). *Early Cinema: Space, Frame, Narrative*. London: BFI Publishing.

——and Wedel, Michael (1997). 'The Hollow Heart of Hollywood: *Apocalypse Now* and the New Sound Space', in Gene M. Moore (ed.), *Conrad on Film*. Cambridge: Cambridge University Press, 151–75.

Emrich, Wilhelm (1981). *Franz Kafka*. Königstein: Athenäum.

Erlich, Victor (1981). *Russian Formalism: History—Doctrine*. 3rd edn. New Haven: Yale University Press.

Faulkner, William (1950). *Collected Stories of William Faulkner*. New York: Random House.

——(1994). *The Sound and the Fury* [1929]. 2nd edn., ed. David Minter. New York: Norton.

——(1995). *Absalom, Absalom!* [1936]. London: Vintage.

Feder, Lillian (1955). 'Marlow's Descent into Hell', *Nineteenth-Century Fiction*, 9: 280–92.

Flaubert, Gustave (1998). *Madame Bovary* [1857]. Oxford World's Classics. Oxford: Oxford University Press.

Fleishman, Avrom (1992). *Narrated Films: Storytelling Situations in Cinema History*. Baltimore: Johns Hopkins University Press.

Fludernik, Monika (1996). *Towards a 'Natural' Narratology*. London: Routledge.

Forster, E. M. (1971). *Aspects of the Novel* [1927]. Harmondsworth: Penguin.

Fothergill, Anthony (1989). *Heart of Darkness*. London: Open University Press.

Foucault, Michel (1980). *Power/Knowledge*. Brighton: Harvester.

Gadamer, Hans-Georg (1975). *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik* [1960]. Tübingen: J. C. B. Mohr. English trans. *Truth and Method*. London: Sheed & Ward, 1975.

Genette, Gérard (1980). *Narrative Discourse*. Oxford: Blackwell. [Original title: 'Discours du récit: essai de méthode', in *Figures III*. Paris: Seuil, 1972, 67–273.]

——(1988). *Narrative Discourse Revisited*. Ithaca: Cornell University Press.

GoGwilt, Christopher (1995). *The Invention of the West: Joseph Conrad and the Double-Mapping Europe and Empire*. Stanford: Stanford University Press.

Gombrich, E. H. (1996). *Art and Illusion: A Study in the Psychology of Pictorial Representation* [1960]. London: Phaidon.

Gordimer, Nadine (1983). *Selected Stories*. Harmondsworth: Penguin.

Greimas, A. J. (1966). *Sémantique structurale*. Paris: Larousse.

Habermas, Jürgen (1973). 'Zu Gadamers *Wahrheit und Methode*', in *Hermeneutik und Ideologiekritik*, ed. Karl-Otto Apel *et al.* Frankfurt am Main: Suhrkamp, 45–56.

Hamburger, Käte (1968). *Die Logik der Dichtung*. 2nd edn. Stuttgart: Ernst Klett.

Hamsun, Knut (1996). *Hunger* [1890]. Edinburgh: Rebel.

——(1998). *Mysteries* [1892]. London: Condor.

Hansen, Erik Fosnes (1998). *Psalm at Journey's End* [1990]. London: Vintage.

Hayman, David (1987). *Re-forming the Narrative: Towards a Mechanics of Modernist Fiction*. Ithaca: Cornell University Press.

Hawthorn, Jeremy (ed.) (1985). *Narrative: From Malory to Motion Pictures*. London: Edward Arnold.

——(1997). *Studying the Novel: An Introduction*. 3rd edn. London: Arnold.

——(1998). *A Glossary of Contemporary Literary Theory*. 3rd edn. London: Arnold.

Hemingway, Ernest (1965). *Men Without Women* [1928]. Harmondsworth: Penguin.

Herr, Michael (1977). *Dispatches*. New York: Alfred Knopf.

Holquist, Michael (1990). *Dialogism: Bakhtin and his World*. London: Routledge.

Iser, Wolfgang (1980). *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: Johns Hopkins University Press.

Islam, Syed Manzurul (1996). *The Ethics of Travel: From Marco Polo to Kafka*. Manchester: Manchester University Press.

Jakobson, Roman (1987). *Language in Literature*, ed. Krystyna Pomorska and Stephen Rudy. Cambridge, Mass.: Harvard University Press.

Jameson, Fredric (1992). *Signatures of the Visible*. London: Routledge.

Joyce, James (1992a). *Dubliners* [1914]. Harmondsworth: Penguin.

——(1992b). *A Portrait of the Artist as a Young Man* [1914–15]. Harmondsworth: Penguin.

——(1992c). *Ulysses* [1922]. Harmondsworth: Penguin.

Kaez, Anton (1997). 'The New German Cinema', in Geoffrey Nowell-Smith (ed.), *The Oxford History of World Cinema*. Oxford: Oxford University Press, 514–27.

Kafka, Franz (1981). *Sämtliche Erzählungen*, ed. Paul Raabe. Frankfurt am Main: Fischer.

——(1988). *The Trial*, trans. Douglas Scott and Chris Walker. London: Picador.

——(1997). *Das Schloss* [1922]. Frankfurt am Main: Fischer.

Kafka, Franz (1998). *Der Process* [1914–15]. Frankfurt am Main: Fischer.

Kayser, Wolfgang (1971). *Das sprachliche Kunstwerk*. Berne: Francke.

Kennedy, Duncan (1997). 'Virgilian Epic', in Charles Martindale (ed.), *The Cambridge Companion to Virgil*. Cambridge: Cambridge University Press, 145–54.

Kermode, Frank (1979). *The Genesis of Secrecy: On the Interpretation of Narrative*. Cambridge, Mass.: Harvard University Press.

——(1981). *The Sense of an Ending: Studies in the Theory of Fiction*. Oxford: Oxford University Press.

Kimbrough, Robert (ed.) (1988). *Joseph Conrad's Heart of Darkness*, Norton Critical Edition, 3rd edn. New York: Norton.

Kittang, Atle (1884). *Luft, vind, ingenting: Hamsuns desillusjonsromanar frå Sult til Ringen sluttet* [Air, Wind, Nothingness: Hamsun's Novels of Disillusionment]. Oslo: Gyldendal.

Kobs, Jörgen (1970). *Kafka: Untersuchungen zur Bewusstsein und Sprache seiner Gestalten* [Kafka: Investigation of his Characters' Consciousness and Language]. Bad Homburg: Athenäum.

Koelb, Klayton (1989). *Kafka's Rhetoric: The Passion of Reading*. Ithaca: Cornell University Press.

Kozloff, Sarah (1988). *Invisible Storytellers: Voice-over Narration in the American Fiction Film*. Berkeley: University of California Press.

Kristeva, Julia (1980). *Desire in Language*. London: Blackwell.

Kundera, Milan (1995). *The Unbearable Lightness of Being* [1984]. London: Faber & Faber.

LaCapra, Dominick (1987). *History, Politics, and the Novel*. Ithaca: Cornell University Press.

Larsen, Peter (1989). 'TV: historie og/eller diskurs?' [TV: Story and/or Discourse?]. *Edda*, 75: 9–25.

Laxdæla Saga (1968). Oslo: Det Norske Samlaget.

Lee, Hermione (1997). *Virginia Woolf*. London: Vintage.

Lefebvre, Henri (1991). *The Production of Space*. Oxford: Blackwell.

Lessing, G. E. (1998). *Laokoon: Oder über die Grenzen der Malerei und der Poesie* [1766]. Stuttgart: Reclam.

Lie, Sissel (1986). *Tigersmil* [Smile of the Tiger]. Oslo: Gyldendal.

Livingstone, David, and Livingstone, Charles (1866). *Narrative of an Expedition to the Zambesi*. New York: Harper.

Lodge, David (1966). *Language of Fiction*. London: Routledge.

Lothe, Jakob (1985). 'Repetition and Narrative Method: Hardy, Conrad, Faulkner', in Jeremy Hawthorn (ed.), *Narrative: From Malory to Motion Pictures*. London: Edward Arnold, 116–31.

——(1989). *Conrad's Narrative Method*. Oxford: Clarendon Press.

——(1996a). 'Andrzej Wajda's Adaptation of Conrad's *The Shadow-Line*', in Alex S. Kurczaba (ed.), *Conrad and Poland*. New York: Columbia University Press, 217–32.

——(1996b). 'Conradian Narrative', in J. H. Stape (ed.), *The Cambridge Companion to Joseph Conrad*. Cambridge: Cambridge University Press, 160–78.

——(1997). 'Narrative, Character, and Plot: Theoretical Observations Related to Two Short Stories by Faulkner', in Hans H. Skei (ed.), *William Faulkner's Short Fiction*. Oslo: Solum, 74–81.

——(1999). 'Variants on Genre: *The Return of the Native, The Mayor of Casterbridge, The Hand of Ethelberta*', in Dale Kramer (ed.), *The Cambridge Companion to Thomas Hardy*. Cambridge: Cambridge University Press, 112–29.

Lubbock, Percy (1973). *The Craft of Fiction* [1921]. New York: Viking.

McDougal, Stuart Y. (1985). *Made into Movies: From Literature to Film*. New York: Holt, Rinehart, and Winston.

McEwan, Ian (1998). *Enduring Love*. London: Vintage.

McFarlane, Brian (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press.

McHale, Brian (1978). 'Free Indirect Discourse: A Survey of Recent Accounts', *Poetics and Theory of Literature*, 3: 249–87.

Maclean, Ian (1992). 'Reading and Interpretation', in Ann Jefferson and David Robey (eds.), *Modern Literary Theory*. London: Batsford, 122–44.

Madsen, Peter (1995). 'Modernity and Melancholy: Narration, Discourse, and Identity in *Heart of Darkness*', in Jakob Lothe (ed.), *Conrad in Scandinavia*. New York: Columbia University Press, 127–54.

Maltby, Richard (1998). 'Casablanca', in John Hill and Pamela Church Gibson (eds.), *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 283–6.

Martin, Wallace (1986). *Recent Theories of Narrative*. Ithaca: Cornell University Press.

Mast, Gerald (1983). *Film/Cinema/Movie: A Theory of Experience*. Chicago: University of Chicago Press.

——Cohen, Marshall, and Braudy, Leo (eds.) (1992). *Film Theory and Criticism: Introductory Readings*. 4th edn. Oxford: Oxford University Press.

Mayer, David (1972). *Sergei M. Eisenstein's Potemkin*. New York: Da Capo Press.

Metz, Christian (1974). *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press.

Meyer, Rosalind S. (1998). 'Literary Sources of *Heart of Darkness*', *Modern Language Review*, 93: 330–44.

Miller, J. Hillis (1981). 'The Two Allegories', in Morton W. Bloomfield (ed.), *Allegory, Myth, and Symbol*. Cambridge, Mass.: Harvard University Press, 355–70.

——(1982). *Fiction and Repetition: Seven English Novels*. Oxford: Blackwell.

——(1985). '*Heart of Darkness* Revisited', in Ross C. Murfin (ed.), *Conrad Revisited: Essays for the Eighties*. Alabama: University of Alabama Press, 31–50.

——(1990). 'Mr. Carmichael and Lily Briscoe: The Rhythm of Creativity in *To the Lighthouse*', in *Tropes, Parables, Performatives*. London: Harvester Wheatsheaf, 151–70.

——(1992). *Ariadne's Thread: Story Lines*. New Haven: Yale University Press.

Moi, Toril (1985). *Sexual/Textual Politics: Feminist Literary Theory*. London: Methuen.

Muecke, D. C. (1969). *The Compass of Irony*. London: Methuen.

Najder, Zdzisław (1983). *Joseph Conrad: A Chronicle*. Cambridge: Cambridge University Press.

——(1997). *Conrad in Perspective: Essays on Art and Fidelity*. Cambridge: Cambridge University Press.

Nietzsche, Friedrich (1974). *The Gay Science*. New York: Vintage.

Nøjgaard, Morten (1976). *Litteraturens univers: Indføring i tekstanalyse* [The Universe of Literature: Introduction to Textual Analysis]. Odense: Odense University Press.

Norris, Margot (1996). 'The (Lethal) Turn of the Twentieth Century: War and Population Control', in Robert Newman (ed.), *Centuries' Ends, Narrative Means*. Stanford: Stanford University Press, 151–9.

Nussbaum, Martha C. (1995). 'The Window: Knowledge of Other Minds in Virginia Woolf's *To the Lighthouse*', *New Literary History*, 26: 731–53.

Onega, Susana, and Landa, José Ángel García (eds.) (1996). *Narratology: An Introduction*. London: Longman.

Orr, John, and Nicholson, Colin (eds.) (1992). *Cinema and Fiction: New Modes of Adapting, 1950–1990*. Edinburgh: Edinburgh University Press.

Ovid (1998). *Metamorphoses*, Oxford World's Classics, ed. E. J. Kenney. Oxford: Oxford University Press.

Pascal, Roy (1982). *Kafka's Narrators: A Study of his Stories and Sketches*. Cambridge: Cambridge University Press.

Pecora, Vincent (1989). *Self and Form in Modern Narrative*. Baltimore: Johns Hopkins University Press.

Phelan, James (1989). *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative*. Chicago: University of Chicago Press.

——and Rabinowitz, Peter J. (eds.) (1994). *Understanding Narrative*. Columbus: Ohio State University Press.

Politzer, Heinz (1966). *Franz Kafka: Parable and Paradox*. Ithaca: Cornell University Press.

Pratt, Mary Louise (1994). 'Travel Narrative and Imperialist Vision', in James Phelan and Peter J. Rabinowitz (eds.), *Understanding Narrative*. Columbus: Ohio State University Press, 199–221.

Prince, Gerald (1991). *A Dictionary of Narratology*. Aldershot: Scholar Press.

Propp, Vladimir (1968). *Morphology of the Folktale* [1928]. Austin: University of Austin Press.

Proust, Marcel (1992). *In Search of Lost Time*, 6 vols. [1913–27]. London: Chatto & Windus.

Ricoeur, Paul (1981). 'Narrative Time', in *On Narrative*, ed. J. W. T. Mitchell. Chicago: University of Chicago Press, 165–86.

Rimmon-Kenan, Shlomith (1983). *Narrative Fiction: Contemporary Poetics*. London: Methuen.

Robbe-Grillet, Alain (1957). *La Jalousie*. Paris: Minuit.

——(1966). 'The Beach', in *French Short Stories*, ed. Pamela Lyon. Harmondsworth: Penguin, 12–23.

Robertson, Ritchie (1985). *Kafka: Judaism, Politics, and Literature*. Oxford: Clarendon Press.

Rothman, William (1988). *The 'I' of the Camera: Essays in Film Criticism, History, and Aesthetics*. Cambridge: Cambridge University Press.

Rushdie, Salman (1992). *Imaginary Homelands: Essays and Criticism 1981–91*. London: Granta.

——(1995). *Midnight's Children* [1981]. London: Vintage.

——(1998). *The Satanic Verses* [1988]. London: Vintage.

Russell, D. A., and Winterbottom, Michael (eds.) (1998). *Classical Literary Criticism*, Oxford World's Classics. Oxford: Oxford University Press.

Sandberg, Beatrice, and Speirs, Ronald (1997). *Franz Kafka*. London: Macmillan.

Scholes, Robert (1985). 'Narration and Narrativity in Film', in Gerald Mast and

Marshall Cohen (eds.), *Film Theory and Criticism*. 3rd edn. Oxford: Oxford University Press, 390–403.

——and Litz, A. Walton (eds.) (1975). *Dubliners: Text, Criticism, and Notes*. New York: Viking.

Shakespeare, William (1997). *Hamlet*, The Arden Shakespeare, ed. Harold Jenkins. London: Methuen.

——(1998). *Shakespeare's Sonnets*, The Arden Shakespeare, ed. Katherine Duncan-Jones. London: Nelson & Sons.

Shklovsky, Viktor (1973). *Theorie der Prosa*, ed. G. Drohla. Munich.

Showalter, Elaine (1977). 'Virginia Woolf and the Flight into Androgyny', in *A Literature of their Own: British Women Novelists from Brontë to Lessing*. Princeton, NJ: Princeton University Press.

Sophocles (1998). *Oedipus the King*, Oxford World's Classics. Oxford: Oxford University Press.

Sørenssen, Bjørn (1995). 'An Uneasy Relationship: *Heart of Darkness* and *Apocalypse Now*', in Jakob Lothe (ed.), *Conrad in Scandinavia*. New York: Columbia University Press, 155–69.

Stanzel, Franz K. (1986). *A Theory of Narrative*. Cambridge: Cambridge University Press.

——(1992). 'Consonant and Dissonant Closure in *Death in Venice* and *The Dead*', in Ann Fehn *et al.* (eds.), *Neverending Stories*. Princeton: Princeton University Press, 112–23.

Sturrock, John (1993). *The Language of Autobiography: Studies in the First Person Singular*. Cambridge: Cambridge University Press.

Tate, Allen (1975). 'The Dead', in Robert Scholes and A. Walton Litz (eds.), *Dubliners: Text, Criticism, and Notes*. New York: Viking, 404–9.

Todorov, Tzvetan (1978). 'Connaissance du vide: *Cœur des ténèbres*'. In *Les Genres du discours*. Paris: Seuil, 161–73.

——(1981). *Introduction to Poetics*. Brighton: Harvester.

——(1984). *Mikhail Bakhtin: The Dialogical Principle*. Manchester: Manchester University Press.

Togeby, Knud (1957). *La Composition du roman 'Don Quijote'*. København: Munksgaard.

Uspensky, Boris (1973). *A Poetics of Composition*. Berkeley: University of California Press.

Vanoye, Francis (1991). *Scénarios modèles, modèles scénarios*. Paris: Nathan.

Walker, John (ed.) (1998). *Halliwell's Film and Video Guide*. 1999 edn. London: HarperCollins.

Walzl, Florence L. (1975). 'Gabriel and Michael: The Conclusion of "The Dead"', in Robert Scholes and A. Walton Litz (eds.), *Dubliners: Text, Criticism, and Notes*. New York: Viking, 423–44.

Watt, Ian (1980). *Conrad in the Nineteenth Century*. London: Chatto & Windus.

Watts, Cedric (1977). *Conrad's Heart of Darkness: A Critical and Contextual Discussion*. Milan: Mursia.

——(1984). *The Deceptive Text: An Introduction to Covert Plots*. Brighton: Harvester.

——(1998). Introduction to Conrad, *Heart of Darkness*, Oxford World's Classics, ed. Cedric Watts. Oxford: Oxford University Press, pp. vii–xxiii.

Welles, Orson, and Bogdanovich, Peter (1998). *This is Orson Welles*. New York: Da Capo Press.

White, Hayden (1990). *The Content of the Form: Narrative Discourse and Historical Representation.* Baltimore: Johns Hopkins University Press.

Wilder, Thornton (1976). *The Bridge of San Luis Rey* [1927]. New York: Avon.

Woolf, Virginia (1998). *To the Lighthouse* [1927], Oxford World's Classics, ed. Margaret Drabble. Oxford: Oxford University Press.

Filmography

Apocalypse Now (1979)

Director, Francis Ford Coppola; script, John Milius and Francis Ford narration, Michael Herr; photography, Vittorio Storaro; music, Car Francis Coppola. With Marlon Brando (Col. Walter E. Kurtz), Martin She Benjamin Willard), Robert Duvall (Lt.-Col. Kilgore), Frederic Forest (Che Hall (Chief), Dennis Hopper (Photo Journalist), G. D. Spradlin (General tion, Francis Ford Coppola (Omni-Zoetrope). Video, Zoetrope Studios; P Video.

Babette's Feast (1987)

Director and script, Gabriel Axel; photography, Henning Kristiansen; Nørgaard. With Stéphane Audran (Babette), Bodil Kjer (Philippa), Birgitte (Martine), Jean-Philippe Lafont (Papin), Jarl Kulle (General Loewenhi duction, Panorama Film International/Nordic Film/Danish Film Institu Braveworld.

The Battleship Potemkin (1925)

Director and script, Sergei Eisenstein; photography, Edouard Tissé. With A V. Barski, G. Alexandrov, M. Gomorov. Production, Goskino. Video, Hendr

Citizen Kane (1941)

Director, Orson Welles; script, Herman J. Mankiewicz and Orson Welle raphy, Gregg Toland; music, Bernard Herrmann. With Orson Welles (Cha Kane), Joseph Cotten (Jedediah Leland), Dorothy Comingore (Susan Kane), Everett Sloane (Bernstein). Production, Orson Welles (RKO). Vi Films.

Crime and Punishment (1970)

Director and script, Lev Kulidzhanov; photography, Vyacheslav Shumsky. Taratorkin (Raskolnikov), Innokenti Smoktunovsky (Porfiry), Viktoria Tatjana Bedova. Production, Gorky Studio.

The Dead (1987)

Director, John Huston; script, Tony Huston; photography, Fred Murphy; North. With Anjelica Huston (Gretta), Donal McCann (Gabriel). Produc Production/Liffey Films. Video, First Rate.