



PROJECT MUSE®

---

## A Poetics of Unnatural Narrative

Jan Alber, Henrik Skov Nielsen, Brian Richardson

Published by The Ohio State University Press

Alber, Jan & Nielsen, Skov & Richardson, Brian.

A Poetics of Unnatural Narrative.

Columbus: The Ohio State University Press, 2013.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/27529>

# Index

- 11:14* (Marck), 38  
*21 Grams* (Iñárritu), 35
- Abbott, H. Porter, 8, 8n11, 28, 31, 63n15, 31, 33  
absorption, antiabsorption (poetry), 204–6, 211  
*Adventures of Huckleberry Finn* (Twain), 3, 11, 172  
aesthetic illusion (Wolf), 5, 11, 115, 115n5, 115n6, 116, 119, 120, 121, 121n14, 125, 128, 129, 131, 133, 135, 136, 137, 139  
*afternoon: a story* (Joyce), 25, 26, 197  
agency, 11, 69, 82, 85–89, 145, 150, 152–54, 160, 163, 169, 183, 207  
Alber, Jan, 1n1, 2, 5, 6, 7, 8n11, 10, 33, 35, 67, 69, 95–96, 97, 97n2, 110, 115, 117–19, 118n12, 120, 128, 134, 145, 146, 156–57, 157n5, 164, 186, 200n1  
“The Aleph” (Borges), 53–55  
allegory, 49, 49n7, 56, 58, 60–62, 95, 96–97, 104, 106, 118–20, 132, 134, 138n31, 157, 215  
Allen, Woody, 114, 124, 125, 127, 135  
*Alphabetical Africa* (Abish), 55n12  
alternative timelines, 38  
*Animal Farm* (Orwell), 36  
*Arcadia* (Sidney), 209  
antimimetic narrative, 5, 6n7, 11, 16, 29, 170  
Apuleius, 4  
Aristophanes, 2, 4, 12, 29  
Aristotle, 1  
artifice, 200–207, 211–14, 217  
assimilation, 143–44, 146, 149, 164, 199–200, 204n11, 204–5, 217  
attribution theory, 106  
*At Swim-Two-Birds* (O’Brien), 25, 129, 137n30, 138n31  
audience, actual, 168. *See also* reader  
audience, authorial, 87, 168, 170  
author, 2, 23, 25, 28, 68–69, 73, 76–7, 77n5, 82, 85–92, 122, 133, 155n3, 158, 167–69, 183, 192, 197  
automatize, 143  
avant-garde, 7, 12, 143, 203, 205–6  
*Le avventure di Pinocchio* (Collodi), 131
- Back to the Future* (Zemeckis), 38  
“The Babysitter” (Coover), 5, 6, 21  
Bakhtin, Mikhail, 4, 45, 134  
Barthes, Roland, 118  
*Bartleby* (Melville), 104  
beast fable, 6  
Beckett, Samuel, 2, 5, 9, 18–19, 25, 28, 29, 32n1, 40, 83–84, 119, 200  
beginnings, 25

- Bell, Alice, 11–12, 193  
 Bernstein, Charles, 205–7, 211  
*Beowulf*, 52  
 Bergson, Henri, 125  
 blending, 35, 48, 48n4, 62, 96, 118, 120n13  
 Block de Behar, Lisa, 53–54  
 “The Body” (Bouly), 17  
 Bolter, J. David, 188  
 Borges, Jorge Luis, 2, 12, 53n10  
*The Breast* (Roth), 6  
 Brooks, Peter, 26  
 Butts, Richard, 52
- Calvino, Italo, 2, 25  
 carnivalesque, the (Bakhtin), 134  
 Carter, Angela, 2, 58–60  
*The Castle of Otranto* (Walpole), 128  
 character narration, 167–83  
 Chatman, Seymour, 35n7, 45–46; model, 87–88  
 chronotope, 45  
 Ciccoricco, David, 192  
 “The Circle” (Nabokov), 21  
 classical (structuralist) narratology, 73, 100, 103, 110, 143, 150, 152, 162  
*Cloud Nine* (Churchill), 21  
 cognition, 5–8, 10–11, 33n2, 35, 35n9, 40, 47–48, 48n5, 49, 51, 62–63, 63n15, 64, 71, 73, 94–96, 98–104, 107, 109–10, 118, 144–46, 149n1, 150, 152–53, 157–58, 161–64, 167n1, 176n8, 186, 199, 218–19  
 cognitive narratology, 1, 7, 94, 96, 98, 99, 102, 103, 104, 110, 144, 145, 152, 161–62  
 Cohn, Dorrit, 180  
 coherence, 20, 153, 157  
 Coleridge, Samuel Taylor, 115  
 communication, 86–89, 92, 120n13, 121, 136, 145, 169–70, 182, 202, 206  
 “Composition” (Bradbury), 26–27  
*Composition No. 1* (Saporta), 186  
*Concave and Convex* (Escher), 146–47, 164  
 consciousness, 7, 60, 70, 75, 94, 97, 100, 102–4, 104n7, 106, 110, 150n1, 151, 159–63, 170, 210n18, 214  
 construction, 144, 149–50, 153, 161, 163  
 conventionalization, 6–7, 37, 48n5, 51, 85, 97–98, 104–5, 143  
 conversational storytelling, 70, 72, 91. *See also* natural narrative  
 Coover, Robert, 5, 6, 21, 24–25  
*Counter-Clock World* (Dick), 38  
 crossover narration, 11, 168–69, 174–79  
*The Crying of Lot 49* (Pynchon), 29  
 Culler, Jonathan, 35, 118–19, 202n2, 202n8, 204n11, 216n22  
 cummings, e.e., 202n7  
 Currie, Mark, 35n10
- Danielewski, Mark Z., 2, 47, 60–62  
 deconstruction, 2, 25, 35n10, 55, 62–63, 144  
 defamiliarization (Shklovsky), 6, 115, 117n9, 136–39, 143–44, 149, 203. *See also* estrangement  
 DelConte, Matt, 22, 180  
 denarration, 22, 40  
 Dennerlein, Katrin, 47n2  
 Dick, Philip K., 36  
 Dickens, Charles, 11, 145, 150, 154, 158–61, 164  
 Dickinson, Emily, 202n7  
 disclosure function of narrator, 168  
 discourse (Genette), 7, 9, 19–20, 22, 32, 32n, 34–35, 35n, 36–40, 46, 71–76, 80, 87–88, 90, 100, 122, 130, 132, 150, 159–63, 169, 175–77, 179, 181, 183, 185, 204, 214, 217. *See also* *syuzhet*  
 Doležel, Lubomír, 2, 47, 48  
*doppelgänger*, 80  
*Double or Nothing* (Federman), 25  
 Douglas, Jane Yellowlees, 188, 192  
*Dune* (Frank Herbert), 53  
 DuPlessis, Rachel Blau, 201n5
- Endgame* (Beckett), 25  
*Endymion and Phoebe* (Drayton), 218n8  
 endings, 26–27  
 exceptionality thesis (Herman), 69–70, 84, 99n, 102  
 episteme (Foucault), 122  
 estrangement (Shklovsky), 37, 110, 143,

- 153, 164, 203. *See also* defamiliarization
- experientiality (Fludernik), 73, 74, 76, 77, 104n7, 118, 157, 160, 163
- The Eyre Affair* (Fforde), 135
- fabula*, 5, 9, 10, 16–29. *See also* story
- fact-reporting narration, 10, 68
- Faerie Queene* (Spenser), 207–8
- familiarization, 7, 67, 71, 144
- fantasy, 36, 40, 48, 51, 105, 131–32, 134, 136, 163
- farce, 149
- Fehrle, Johannes, 37, 37n12
- Figurski at Findhorn on Acid* (Holeton), 197
- Finnegans Wake* (Joyce), 21
- Fish, Stanley, 216n22
- “Fizzles 8” (Beckett), 25
- Flatland* (Abbott), 56–58
- Flaubert, Gustave, 11, 126, 145, 149–53, 156–58, 160–61, 163–64
- Fludernik, Monika, 1n1, 3, 20, 35, 118, 120, 167, 186, 190, 193–94, 195, 199–201, 204n11
- focalization (Genette), 10, 36, 67, 68, 70, 72–85, 90–92, 100, 144, 150, 152, 160, 176, 207
- focalizer, 76, 150
- Ford, Richard, 28
- Forrest-Thompson, Veronica, 202, 203–6, 211n19, 215n22
- Forster, E. M., 45
- The Forever War* (Haldeman), 34n6
- Foucault, Michel, 55n13, 122
- frames, 6–7, 7n8, 8, 35, 48–49, 62, 64, 71, 86–87, 89, 95–6, 117n9, 118, 120n13, 127–28, 130–32, 134, 136–37, 144–45, 157–58, 160–61, 163, 173, 194–95
- Frankenstein* (Shelley), 127, 130
- Freddy Neptune* (Murray, Les), 207, 214–21
- The French Lieutenant’s Woman* (Fowles), 27, 28, 29
- Genette, Gérard, 10, 32, 36, 45, 115, 116n7, 168
- genre, 4, 10, 36–40, 48, 49n, 51–52, 68, 71, 97n, 97–98, 104–6, 118, 128, 132, 144, 169, 200, 202, 204, 214, 215n
- Gibson, Andrew, 35n10
- Gilbert, Elliott L., 57
- Glamorama* (Ellis), 40, 78–81, 89, 180–81
- Gothic fiction, 12, 20, 59, 127–28, 162
- The Great Gatsby* (Fitzgerald), 11, 82–83, 175–79
- Greene, Brian, 31–32
- Greimas, Algirdas-Julien, and Joseph Courtés, 46
- “The Grid” (Moody), 38–39, 41, 42
- Groundhog Day* (Ramis), 38
- Gulliver’s Travels* (Swift), 58n14
- habituation, 71, 134–35, 135n29, 138, 138n32, 143
- “The Haile Selassie Funeral Train” (Davenport), 55–56
- Hamilton, Natalie, 62
- Hansen, Per Krogh, 35n7, 37, 40
- Happy Days* (Beckett), 119
- Happenstance* (Shields), 24
- Harry Potter* (Rowling), 52
- Hawking, Stephen, and Leonard Mlodinow, 64
- Heart of Darkness* (Conrad), 218
- Heinze, Rüdiger, 1n1, 5, 9, 21n2
- Heise, Ursula, 21, 36n10
- Henderson, Andrea, 57
- Herman, David, 35, 35n10, 40, 46, 51, 64, 194
- Hero and Leander* (Marlowe), 210n18
- heterodiegetic narration with zero focalization (Genette), 75, 77n6, 85. *See also* omniscient narration
- heterotopia, 55n13
- Hoffman, Gerhard, 46
- Hoffmann, E. T. A., 2
- homodiegetic narration with zero focalization (Genette), 75, 77, 79, 79n9, 85. *See also* omniscience, first-person
- House of Leaves* (Danielewski), 47, 60–62
- “How” (Moore), 22
- How the Garcia Girls Lost Their Accent* (Alvarez), 40

- human experience, 31, 42, 48, 73, 154  
hyperreality, 150  
hypertext fiction, 11, 185–97
- If on a winter's night a traveller* (Calvino), 25
- Iliad* (Homer), 114n3
- imagined community, 91
- immersion, 11, 114–16, 115n6, 119–21, 121n14, 123–25, 128, 131, 131n21, 133–39, 138n31, 157–59, 163, 183
- implausibly knowledgeable narration, 172–77
- implied author, 87–88, 167, 167n2, 168, 199
- impossibility, 1, 9, 71, 78, 92, 104, 110, 118, 126, 133, 134, 163, 173, 186, 193; architectural, 50, 60, 61, 146; geographical, 55, 55n12; human, 6, 47n3, 90; logical, 6, 10, 33, 38, 40, 47, 117–18, 157; physical, 6, 10, 33, 40, 47, 52, 59, 97, 97n2, 98, 117–18; psychological, 72, 179; spatial, 56–58, 149
- impressionism, 143, 152, 217
- In the Labyrinth* (Robbe-Grillet), 22
- “The Index” (Ballard), 17
- inductive approach, 4
- The Infernal Desire Machines of Doctor Hoffman* (Carter), 58–60
- Innocent* (Turrow), 182
- intentionality, 149n1, 163
- interpretation, 5, 7–8, 10, 20, 49, 62–63, 63n15, 64n16, 67–69, 72, 78–85, 87, 89n16, 89–92, 95–96, 106, 119, 120n13, 145, 151, 154–55, 161–62, 164, 177, 191–92, 195–96, 211
- interruption, narrative, 209–9, 211–14, 220
- intersubjectivity, 107, 162
- “The Invention of Photography in Toledo” (Davenport), 55n12
- Irréversible* (Noé), 34, 38
- Iversen, Stefan, 1n1, 3, 6–7, 8, 10, 63n15
- Jahn, Manfred, and Sabine Buchholz, 45
- Jealousy* (Robbe-Grillet), 21
- Jimmy Corrigan* (Ware), 40
- Joyce, Michael, 25, 26, 192, 197
- Keats, John, 8n11, 203
- Kinney, Claire Regan, 201n3
- Kittay, Jeffrey, and Wlad Godzich, 215
- Klauk, Tobias, and Tilmann Köppe, 1n1
- Klimek, Sonja, 115n6, 117n9, 139
- Knowlson, James, and John Pillig, 19
- Koskimaa, Raine, 190
- “The Kugelmass Episode” (Allen), 125–27, 135
- Labov, William, 3; and linguistic discourse analysis, 71
- Language Poets, 202n7
- The Late Bourgeois World* (Gordimer), 29
- Lem, Stanisław, 36
- Lessing, Gotthold Ephraim, 45
- “Life Story” (Shields), 9, 17–18
- lineation. *See* segmentation
- Lockridge, Ernest, 177n9
- Lola rennt* (Tykwer), 9, 27, 38
- Lunar Park* (Ellis), 47
- Mäkelä, Maria, 1n1, 7, 11, 29, 63n15, 67, 69
- Margolin, Uri, 42
- Maus* (Spiegelman), 35, 40
- McHale, Brian, 4–5, 12, 25, 152, 201, 203n10, 208n14
- meaning, variable, 191–92
- Memento* (Nolan), 34, 38, 40
- mentalizing, 98, 101
- metalepsis, 11, 104, 159, 179; definition of, 116–17; rhetorical (Nelles), 117; epistemological (Nelles), 117; ontological (Nelles), 117
- Metamorphoseon libri* (Ovid), 114, 207
- metamorphosis, 7, 97, 104–6, 109–10, 114n3, 130–31, 131n21, 207, 209n15, 210n16
- Metamorphosis of Pygmalion's Image* (Marston), 210–11n18
- metaphor, 20, 24, 35, 36n10, 75, 104, 152–53, 158, 205, 210, 212, 215, 217

- metareferentiality, 124, 126, 127, 129, 135, 137, 137n30
- Metz, Christian, 32
- Midnight's Children* (Rushdie), 6, 47n3
- A Midsummer Night's Dream* (Shakespeare), 5, 21, 32n1
- Miller, J. Hillis, 63
- mimesis, 69–70, 72, 87, 118, 171; anti-mimetic, 1, 2n2, 3–5, 6n7, 11, 16, 23, 28–29, 70, 129, 142, 167–68, 170–71, 173–81; nonmimetic, 6n7
- mimetic bias, 4
- mimetic code violations, 172–83; rules of, 174–75
- mimetic reductionism, 1
- mind reading (Palmer), 98–99, 150n1
- mind representation, 6, 68–69, 72, 77–78, 90, 92, 100, 102
- mise en abyme*, 113, 122, 123, 132, 132n23, 134
- mise en cadre*, 132, 132n23
- The Mixquiahuala Letters* (Castillo), 9, 23, 26
- Moby Dick* (Melville), 81–82, 89–90
- modernism, 4, 156, 217
- Moll, Andrea, 38
- Molloy* (Beckett), 40
- mood (Genette), 10, 67–68, 73, 77, 79–80, 83–85
- multilinear narratives, 20–28, 187, 191
- Nabokov, Vladimir, 2, 16, 21, 149, 150n1
- narratee, 168
- narrative, identity as, 27
- narrative contradictions, 190
- narrative poetry, 200–221
- narrativity, 17–20
- narrativization (Fludernik), 10, 33, 35–36, 72, 199–200, 202, 204n11
- narrator, 189–91, 195–96
- narrator functions, 168
- natural (conversational) narratives, 3, 5, 12, 16, 20, 167, 170, 199–207, 217–21. *See also* conversational storytelling
- natural narratology (Fludernik), 70, 71
- naturalization, 49, 67, 71, 79, 81, 97, 115, 116, 118, 119, 120n13, 123, 125, 127, 128, 129, 134, 136, 138n32, 151, 160–61
- naturalization, bad (Forrest-Thompson), 204–5
- Natürlichkeitstheorie*, 71
- Nelles, William, 115n6, 117
- Nielsen, Henrik Skov, 1n1, 6, 10, 29, 64n16, 170, 172n4, 180–82, 200n1
- Nieuwland, Mante S., and Jos J. A. van Berkum, 48n4, 52
- nonmeaning (Mäkelä), 153
- no-narrator thesis, 10, 68, 86
- non-linearity, 38
- “Notes Towards a Mental Breakdown” (Ballard), 17
- “Of Sanguine Fire” (Prynne), 206n12
- Olsen, Stein Haugom, 8
- omniscient narration, 6, 151, 158, 160, 160n6, 161, 196 (*see also* heterodiegetic narration with zero focalization); first-person omniscience, 2 (*see also* homodiegetic narration with zero focalization)
- ontology, 2, 21n1, 27, 78, 84, 87, 114, 114n3, 116–7, 117n10, 122–3, 126, 129n20, 130, 134–35, 188–89, 193–97
- ordinary realist texts, 145
- Orlando* (Woolf), 21
- Ovid, 114, 114n2, 130–31, 131n21
- Pale Fire* (Nabokov), 16
- paralepsis, 168
- paralipsis, 168–69, 172–77
- parody, 58, 109, 159, 214
- Partie* (Cixous), 24
- Patchwork Girl* (Jackson), 197
- Pavel, Thomas, 53
- perception, 10–11, 53, 69, 75–77, 85, 143–50, 152–58, 158, 169, 176–78, 182, 218; dislocated, 155, 164
- Perleman, Bob, 206
- Phelan, Jim, 3, 5, 11, 29, 41n16, 168, 175n6, 175n7
- Pig Tales* (Darrieussecq), 11, 95, 105–7, 109
- “Ping” (Beckett), 18–19

- plot, 2–3, 9, 23, 26, 28, 45, 73, 80n11, 114n2, 157–58, 164, 206
- Poe, Edgar Allen, 170
- The Poetics of Space* (Bachelard), 46
- poetics of the unnatural, 37, 135–39
- Ponge, Francis, 201n4
- possible-worlds theory, 190
- postclassical narratology, 73, 150
- postmodernism, 3–5, 9, 12, 29, 32n1, 36n10, 37, 129, 135, 135n29, 149, 157, 200, 214
- poststructuralism, 62, 95
- present-tense narration, 168, 179–83
- “Primary Sources” (Moody), 17
- prototype, 116, 145, 149, 161, 164
- principle of minimal departure (Ryan), 122
- psychology, 4, 69, 96, 98–100, 100n4, 102n5, 102–3, 208n14; *Gestalt*, 154
- The Purple Rose of Cairo* (Allen), 114, 121–27
- Pygmalion myth, 114, 114n2, 130–31
- Rabelais, 4, 12
- Rabinowitz, Peter, 35n10, 36, 36n10, 64, 168
- Rader, Ralph, 171
- The Rape of Lucrece* (Shakespeare), 210n17
- reader, 20, 22–23, 24, 169, 171, 186–87, 191–97
- reader expectations, 71, 134–35, 144, 219n24
- realism, 3, 11–12, 28, 36, 53, 72, 115n6, 122, 142–64, 170, 215
- real-world experience, 2, 6, 8, 10, 47, 47n, 49, 55, 62, 64n, 69, 71–72, 77n, 80, 82, 87, 90–92, 96–97, 145, 170–71, 181, 186, 188–90, 193
- redundant telling, 168
- Reflex and Bone Structure* (Major), 2
- relational theory, 68, 76
- representation, 68–70, 72, 77–78, 87, 89–90, 92, 100, 102–3, 110, 116–17, 119–22, 124, 126–28, 130–31, 137, 138n31, 142–44, 149–53, 150n1, 159–61, 163–64, 188, 190
- rereading, 191–97
- restriction, 10, 67, 73, 75–76, 90, 160n6, 168, 170, 173
- reversals, sustained episodic, 38
- rhetorical model of narrative, 4, 10, 69, 87–88, 169, 171
- Ricardou, Jean, 4
- Richardson, Brian, 1n1, 3, 5, 6n7, 7, 9, 21n2, 22, 32, 32n1, 35n7, 35n10, 36, 40, 135n29, 186, 187–88, 190–91, 194
- Richter, David, 42
- Ricoeur, Paul, 31, 118
- Rimmon-Kenan, Shlomith, 23, 31
- Robbe-Grillet, Alain, 4, 9, 19–22
- Ronen, Ruth, 46
- Russian formalism, 4, 20, 143, 200n2, 211n19
- Ryan, Marie-Laure, 28, 32, 32n1, 33, 38, 41, 46, 48, 116, 117n10, 122, 125, 158, 160, 190
- Sarraute, Nathalie, 4
- satire, 49, 49n7, 56–57, 62
- Schaeffer, Jean-Marie, 115n6, 121n14
- science fiction, 6, 12, 36, 52–53
- scripts, 7, 7n8, 35–37, 38n13, 42, 62, 64, 96, 157
- second-person narrative, 9, 193–96
- “The Secret Room” (Robbe-Grillet), 19–20
- segmentation, segmentivity (poetry), 201–14, 219–21
- sense-making, 7, 95, 97, 103, 120n13, 144–45, 161
- Shakespeare, 2, 4, 5, 12, 21, 32n1, 207–14
- Shelley, Percy B., 127n19
- Shklovsky, Viktor, 4, 143–44, 149, 211n19
- Shoptaw, John, 201
- Similarity Thesis, 99, 102
- simulation, 10, 47, 99, 159
- Simulation Theory (ST), 99, 101
- Sir Gawain and the Green Knight*, 52
- Sliding Doors* (Howitt), 38
- Slocombe, Will, 61
- space, 2–3, 10, 18, 146, 149, 157, 172, 181, 188, 193–94, 201, 208, 212; definition of, 45; lived space (Bachelard), 46, 48; story space vs. discourse space (Chatman), 46
- Spenser, Edmund, 208–9
- Sternberg, Meir, 20

- story, 16–29. See also *fabula*  
 “A Story as You Like It” (Queneau), 22  
 story vs. discourse (Chatman), 35, 38–40  
 storyworld, 2, 6–9, 19, 22, 35n9, 37, 45,  
     49–50, 59, 64, 68, 72, 77, 79, 81,  
     86–87, 90, 92, 113, 115, 118–20, 122,  
     124–26, 128, 133–34, 137n30, 144–46,  
     149–50, 152–53, 156–58, 164, 170,  
     175, 180, 182–83, 194, 206–7  
 structuralism, 4, 20, 84, 95, 116, 118, 156,  
     185–87, 192, 197, 211  
 Superman, 37  
 Swift, Jonathan, 2  
 synthetic aspects of narrative, 171  
*syuzhet*, 23–25, 28. See also discourse
- Tammi, Pekka, 1n1  
 Taylor, Holly, and Barbara Tversky, 46  
 temporality, 5, 9, 20–22, 31–32, 33n3, 34,  
     34n4, 35, 35n10, 38, 40, 40n14, 55,  
     157–58, 172–74, 176. See also time  
 temporal paradoxes, 31n1, 41  
 textual generators, 22  
 thematic aspects of narrative, 171  
 theme: definition of, 48n6  
 theory of relativity (Einstein), 33n4  
 Theory of Mind (ToM), 95, 99–105, 110,  
     149n1, 162  
 Theory Theory (TT), 99, 101  
*The Third Policeman* (O’Brien), 49–51  
 Thoss, Jeff, 115  
*Through the Looking-Glass* (Carroll),  
     128–29  
 time: and narrative, 31–34. See also tem-  
     porality  
 time reversal, 38  
 time travel, 38  
*Time’s Arrow* (Amis), 34, 38, 40  
*Time Bandits* (Gilliam), 40, 42  
*The Time Machine* (Wells), 9, 34, 36,  
     36n10, 38  
*Timequake* (Vonnegut), 38  
*The Time Traveler’s Wife* (Niffenegger),  
     34, 36  
 Tolstoy, Leo, 11, 29, 145, 150, 154, 155n3,  
     156–57, 160–61, 164  
*Tom Sawyer* (Twain), 3
- Towards a “Natural” Narratology* (Flud-  
     ernik), 3, 118  
 transformation, 7, 19, 97, 105, 107, 127,  
     130–31, 155  
 transcendental realm, 49, 51, 62  
 transgression, 4, 11, 16, 37, 54, 67, 79, 82,  
     84, 92, 115–17, 121n14, 142–44  
*Troilus and Criseyde* (Chaucer), 201, 208–9  
 “The Turn of the Screw” (Oates), 56  
 Tyrkkö, Jukka, 28
- uncanny, the, 46, 80, 110, 149, 153  
*Die unendliche Geschichte* (Ende), 132–35,  
     137n30, 138n31  
*The Unfortunates* (Johnson), 24, 187  
*The Unnamable* (Beckett), 5, 28–29  
 unnatural, the: and cognitive approach to,  
     7–8, 44–64; conventionalized instanc-  
     es of, 6, 7, 37, 48n5, 51, 85, 97, 105;  
     definitions of, 3–4, 5–7; 16, 117–18;  
     discourse level, 6n6, 22; interpreta-  
     tion, 5, 7–9, 62–64; methodology, 7–9;  
     vs. natural (real-world) frames, 47; vs.  
     natural narratives, 5, 170, 199–207,  
     216–21; new scientific theories, 64;  
     story level, 6n6; reading strategies to  
     make sense of, 10, 19–20, 35, 35n9,  
     48–49, 62, 64n16, 118, 118n12; vs. the  
     unconventional, 36  
 unnatural characters, 2  
 unnatural metalepsis (= ontological meta-  
     lepsis), 11, 113–39  
 unnatural minds, 10, 68, 94–110  
 unnatural narratology, 1–2, 4–5, 8–10,  
     12, 28–29, 33, 67, 69–70, 72, 94–95,  
     135, 142, 144–45, 158, 164, 185–88,  
     191–97; diversity within, 12; tradition  
     of, 4–5  
 unnatural narrators, 2, 190–96  
 unnaturalizing readings (Nielsen), 8–9, 10,  
     67, 69, 72, 78–85, 92  
 unnatural spaces, 45–64, 48, 49, 51, 53, 58,  
     62, 63  
 unnatural stories, 16–29  
 unnatural storyworlds, 2, 89  
 unnatural temporality (or time), 9, 19–22,  
     31–42, 38, 40, 40n14, 173



- Unnatural Voices* (Richardson), 3, 32n1  
unreadable minds (Abbott), 8, 63, 96, 104  
unreliable narration, 8, 20n1, 79, 81, 87,  
89n16, 90, 92n, 178
- Venus and Adonis* (Shakespeare), 12,  
207–14  
verisimilitude, 3, 11, 29, 116n7, 142, 145,  
149, 152–54  
verse novel, 215  
*Victory Garden* (Moulthrop), 11–12  
*Virginie: Her Two Lives* (Hawkes), 6n6,  
47n3  
voice (Genette), 2, 10, 18, 57, 67–68,  
72–74, 76–77, 79–81, 82–85, 90–91,  
139, 145, 159, 161–63, 174–76, 182,  
188–89, 193, 195, 217
- The Waste Land* (Eliot), 202n7, 206n12  
*Watt* (Beckett), 83–85  
Watt, Ian, 218  
*We Came All the Way from Cuba So You  
Could Dress Like This?* (Obeja), 40  
Westling, Donald, 203n9  
Williams, William Carlos, 202n7  
Wilson, Anne, 63  
Wolf, Werner, 4–5, 11  
Wood, James, 153, 158  
Wordsworth, William, 203
- Yacobi, Tamar, 41  
you-narrative. *See* second-person narra-  
tive  
*Young Girls by the Sea* (Chavannes),  
146–50