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| **Narrative Term** | **Definition** |
| **analepsis** | The equivalent of a flashback in film. Analepsis occurs when events that occur in the order ABC are told in the order BCA or BAC.  |
| **analogical function** | **-** relating to the setting, where it can be seen to reflect the character’s state of mind |
| **autodiegetic narration** | First-person or homodiegetic narration in which the narrator is also the main character in the storyworld (as in UFO or the Devil).  |
| **backstory** | A type of exposition often involving analepsis or flashback; a filling in of the circumstances and events that have led to the present moment in a storyworld, and that illuminate the larger implications of actual or potential behaviors by characters occupying a particular narrative “now.” character.  |
| **Conflict** | A state or process whose most general form can be captured in the following terms: an initial state of equilibrium in a storyworld is upset by a more or less disruptive event or chain of events. |
| **dialect representation** | The representation of a speech variety used by one or more characters in a narrative text; such speech representations can be used to position and identify characters within regional, class-based, ethnic, and gender-related coordinates, suggesting alterity or otherness.  |
| **direct discourse or speech** | A technique for representing characters’ speech. In DD, a narrator reproduces a character’s utterance in a manner that (one can assume) mirrors the way it was performed in the storyworld. |
| **dissonant narration** | Dorrit Cohn’s (1978) term for a mode of narration in which a narrator’s presentation of events in the storyworld differs from a character’s vantage-point on those events.  |
| **Ellipsis** | The omission of storyworld events during the process of narration; in ellipsis, narrative speed reaches infinity. |
| **episode** | A bounded, internally coherent sequence of situations and events that can be chained together with other such narrative units to form larger narrative structures.  |
| **Evaluation** | is used by storytellers to signal the point of a narrative, or why it is worth telling in the first place. Evaluation, in this sense, helps ward off the question that every storyteller dreads: “So what?”  |
| **exposition** | A presentation, sometimes given in the form of backstory, of the circumstances and events that form a context or background for understanding the main action in a narrative. |
| **extradiegetic narrator** | A narrator who does not inhabit the storyworld evoked by a narrative.  |
| **First person narrator** | Told using the personal pronoun “I” |
| **focalization** | Genette’s ([1972] 1980) term for modes of perspective taking in narrative discourse. In internal focalization, the viewpoint is restricted to a particular observer or reflector, whereas in zero focalization the viewpoint is not anchored in a localized position.  |
| **Frame narrative** |  A secondary story or stories embedded in the main story |
| **free indirect discourse** | A technique for representing characters’ speech. Couched as a report given by a narrator, FID also contains expressivity markers (for example, dialect representations) that point to the speech patterns of a particular character.  |
| **frequency** | The ratio between the number of times something is told and the number of times it can be assumed to have occurred in the storyworld. In singulative narration, there is a one-to-one match between how many times an event occurred and how many times it is told; in iterative narration, something that happened more than once is told once; and in repetitive narration, the number of times something is told exceeds the frequency with which it occurred in the storyworld.  |
| **gaps** | Lacunae or omissions in what is told or in the process of telling. Omissions in the telling constitute ellipses; those in the told underscore the radical incompleteness of fictional worlds.  |
| **Genre:**  | a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. For example, tragedy, comedy, romance etc |
| **heterodiegetic narrator** | A narrator who has not participated in the circumstances and events about which he or she tells a story.  |
| **In medias res** | (Latin: "in the middle of things") is the literary and artistic narrative technique of relating a story from the midpoint, rather than the beginning (cf. ab initio). |
| **homodiegetic narrator** | A narrator who has participated (more or less centrally) in the circumstances and events about which he or she tells a story.  |
| **indirect discourse** | A technique for representing characters’ speech. In contrast to direct discourse, in ID a narrator reports in a more or less summary fashion characters’ utterance(s), rather than reproducing them verbatim.  |
| **intradiegetic narrator** | A character narrator, in other words, a character in a storyworld who in turn narrates a story within the story.  |
| **metalepsis** | A confusion or entanglement of narrative levels, as when characters situated in a story within a story.  |
| **Motif -**  | a dominant or recurring idea in an artistic work. Synonyms: theme, idea, concept, subject, topic, leitmotif. For example, roads are one of the recurring motifs in Frost’s work. |
| **narration** | The process by which a narrative is conveyed.  |
| **narratology** | An approach to narrative inquiry developed during the heyday of structuralism in France.  |
| **narrator** | The agent who produces a narrative. Some story analysts distinguish among autodiegetic, extradiegetic, heterodiegetic, homodiegetic, and intradiegetic narrators |
| **Non-linear narrative** | The story is not told chronologically |
| **paratext** | Materials accompanying a text, such as a title, authorial attribution, date of publication, preface, epigram, afterword, etc.  |
| **pause** | The slowest possible narrative speed; a type of duration in which the narrator’s discourse continues to unfold, even though the action has come to a standstill.  |
| **perspective/point** of view | Issues of perspective and point of view are now most often treated under the heading of focalization.  |
| **prolepsis** | The equivalent of a flashforward in film. Prolepsis occurs when events that occur in the order ABC are told in the order ACB or CAB.  |
| **storyworld** | The world evoked by a narrative text or discourse.  |
| **stretch** | A narrative speed or mode of duration faster than pause but slower than scene, in which both narration and action progress but what is told transpires more rapidly than the telling.  |
| **Symbol** – | a literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects, concepts or traits than those that are visible in the literal translation alone. Symbol is using an object or action that means something more than its literal meaning. For example, the phrase “a new dawn” does not talk only about the actual beginning of a new day but also signifies a new start, a fresh chance to begin and the end of a previous tiring time. |
| Symbolic function – | applied to setting to explain the way in which the setting is used to symbolise something else.  |
| **Third person narrator** | Told using the third person pronoun “they” |
| **unreliable narration** | A mode of narration in which the teller of a story cannot be taken at his or her word, compelling the audience to “read between the lines” – in other words, to scan the text for clues about how the storyworld really is, as opposed to how the narrator says it is. |