“Narrative fiction is the only literary genre, as well as the only kind of narrative, in which the unspoken thoughts, feelings, perceptions of a person other than the speaker can be portrayed.” —Hamburger (7)

“Window

“A tiny magic lens that... enables him to peer through the skulls of all fellow human beings.” —Hoffman: Master Flea (3)

“Magic Lense

“The novelist’s happy discovery was to think of substituting for those opaque sections, impenetrable by the human spirit.” —Proust (4)

“Novel

“The real world becomes fiction... by revealing the hidden side of the human beings... 'roundest' characters... we know... in ways we could never know people.” (5)

“Reality & Fiction

“Paradox

“The real world becomes fiction... by revealing the hidden side of the human beings... 'roundest' characters... we know... in ways we could never know people.” (5)

“Narrative fiction attains its greatest 'air of reality' in the representation of a lone figure thinking thoughts she will never communicate to anyone.” (5)

INTRODUCTION

“The representation of characters’ inner lives is the touchstone that simultaneously sets fiction apart from reality and builds the semblance (Schein) of another, non-real reality.” (7)

Kate Hambruger

“Erich Khaler

“Principle of internalization” (8)

“Thomas Mann

“Modern novel... varying, uncircumscribed spirit.” (8)

“Virginia Woolf

“A writer... can not hold to the pretense that he is unacquainted with the inner world of his characters.” (8)

F. Von Blankenburg (1774)

“Schopenhauer

“The more inner and the less outer life a novel presents, the higher and nobler will be its purpose... Art consists in achieving the maximum of inner motion with the minimum of outer motion; for it is the inner life which is the true object of our interest” (9)

Ortega y Gasset

“The Proust-Joyce generation, he says, “overcome realism by merely putting too fine a point on it and discovering, lens in hand, the micro-structure of life.” (9)
The Three Basic Techniques—Dorrit Cohn

MINDING FICTION—CRW 5368—FALL 2023
OCTOBER 11, 2023

1. Psycho Narration:
   "The narrator’s discourse about a character’s consciousness." (14)

2. Quoted Monologue:
   "A character’s mental discourse." (14)

   Features
   1. "The reference to the thinking self in the first person." (13)
   2. [The reference] "to the narrated moment (which is also the moment of locution) in the present tense." (13)

   Combines Psycho Narration (third person) with Quoted Monologue (character’s words):
   "a character’s mental discourse in the guise of the narrator’s discourse" (14)

   "A name that suggests its position astride narration and quotation" (13)

3. Narrated Monologue:
   "A character’s mental discourse in the guise of the narrator’s discourse." (14)

   Distance
   "Narrator’s superior knowledge" (29)

   Consonance

   Psychic depth
   Ethical worth

   Soliloquy—rhetorical
   Interior monologue—flow

THREE BASIC TECHNIQUES
IDEAS ABOUT CONSCIOUSNESS

RENÉ DESCARTES
- Methodological doubt to reach the truth
  - Dualism
    - I am, I exist → we are a “thinking thing”
  - Imagination (non essential) vs. intellection (essential)

WILLIAM JAMES
- Minds → temporal
- Is the “self” continuous?
- Several levels of consciousness
- MIND → BODY → WORLD
- Stream of thought: resting places (sensorial imagination) + places of flight (thoughts of relationships)
- Self = body + social + spiritual + ego
- Incomplete/affective perception of the world

MAURICE MERLEAU-PONTY
- Mind with a body
  - Embodied
  - Mind-body connection
  - Self is embodied existence
  - Self (other) MISSION / COMMUNICATION others
  - Emotions: person A EMOTION person B

ROBERT WRIGHT
- Five aggregates: 1. body, 2. feelings, 3. perceptions, 4. mental formations, and 5. consciousness
  - Self is not the “five aggregates” — self is an “illusion”
  - There is no “central command”
  - Self is fluid (impermanent / adaptable)

Inner life = mind (“five aggregates”) + consciousness
Bennefactance = autobiographical self (Damasio)
Mind is modular: none of the “modules” is in charge

Perception depends on time of access
There is no “accurate” version of reality / memory
Emotions affect consciousness
“Hard” hallucinations cannot exist

Meme as a basic unit of culture
Inner conflict: thoughts vs. actions
Neural correlates of consciousness

“Experience” → “map” in the brain
“Maps” can be about other “maps” in the brain
“maps” + “maps” + “maps” → mind
Qualia = “feeling” → different in each person
Consciousness is another process in the mind

Mind is modular: none of the “modules” is in charge
Incomplete/affective perception of the world

Verifiable fact vs. subjective experience
Voice (language + subjective exp) Narrator
  ≡ Voice Character (language + subjective experience)

(s)ubconscious mind = self
  o proto
  o core
  o autobiographical

BASIC NARRATIVE TECHNIQUES

<table>
<thead>
<tr>
<th>EXPERIENCE</th>
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<td>feeling</td>
<td>nv → v</td>
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KEY
- nv: non-verbal / v: verbal
- s: subconscious / c: conscious
- d: diegetic (narration) / m: mimetic (representation)
STRUCTURAL NARRATIVE TECHNIQUES

WOOLF: MRS. DALLOWAY

- Metaphorical: Character makes sense of something using a metaphor (46, 47)\(^1\)
- Memory: External, internal stimulus triggers memory (17, 34)
- Delusion: Character sees something nobody else sees (22, 24, 66)
- Abstraction: Character tries to abstract general laws (27)
- Desires: Characters express in words what they desire (60)
- Alternate lives: Characters imagine their/her life only if... (10, 52)
- Epiphany: Character experiences one (60)
- Opinions: Character remembers or sees another and thinks about him/her (40, 55)
- Other minds: Character imagines what others think (59)
- Multiple levels of consciousness: Expressed with parenthesis (2, 4...)

HIGHSMITH: THE TALENTED MR. RIPLEY

- Three-layers of consciousness: Character feels, relates to others, and elaborates/thinks about experience (9)
- Affective perception of reality: Characters see only what matters to them (9, 10)
- Alternate reality: Characters imagine scenarios, alternate realities (10)
- Construction of the autobiographical self: Characters play the part of who they would like to be (37)
- Dissatisfaction: Characters see/show the dissatisfaction with who they are (36)
- Desires: Characters express/show their desires without acknowledging them (51)

SCORZA: DRUMS FOR RANCAS

- Thought: Character’s thoughts expressed in direct, indirect discourse (46)
- Consciousness beyond human: Attribute consciousness to sentient/no-sentient beings (69)
- Dreams: Render dreams as an alternate reality (81)
- Communal consciousness: Focalize on a communal consciousness (87)
- Communal, dialectical: When focalizing on a communal consciousness acknowledge more than one opinion (105)
- Personification: Give sentient/no-sentient being human-like consciousness (77)

UPDIKE: TERRORIST

- Thoughts: Direct thoughts rendered in Italics (3)
- Strong focalization: Most passages narrated from a character's perspective with brief narratorial sallies (4, 5...)
- Multi-layered consciousness: Characters perceive but ignore some of their thoughts (5)
- Poetic transposition: Render the inner life of a character through an object/animal (5)
- Suppressed desire: Characters suppress a strong feeling (7)
- Backstory through reflection: Characters think about something while giving backstory/exposition (9)

OATES: THE TATTOOED GIRL

- Multi-layered consciousness: Characters perceive but ignore some of their thoughts (3)
- Speech in memory: Remembered speech of others in Italics (4, 6...)
- Memory in free indirect style: Narrator uses FIS to render character’s memories (5)
- Verbalized feelings: Feelings verbalized in the words of others (5)
- Though as free indirect style: Narrator used FIT to render the thought process of characters... (6)
- Dualism as discourse: Characters express their belief in the mind/body separation (4, 61...)

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\(^1\)All page numbers refer to the editions used in class.