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# Enhancing the critical apparatus for understanding metanarration: Discourse deixis refined

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## Abstract

*This article explores the deictic functioning of metanarrative expressions in fiction. Current theoretical approaches to metanarration are reviewed, and classifying terminology revised. This critique enables the development of a more nuanced typology of metanarration, exposes the lack of linguistic analysis of the functioning of metanarrative expressions, and indicates the deictic contribution to this functioning. The role of deixis within metanarration is then further explicated. The category of discourse deixis is investigated and refined, and various subtypes of discourse deixis correlated with subtypes of metanarrative expressions. The analytical value of this approach is demonstrated through the study of discourse deixis in metanarrative extracts from Beckett's (1979 [1959]) *The unnameable*, Federman's (1976) *Take it or leave it* and Barth's (1988 [1969]) *Lost in the funhouse*.*

## 1. Introduction: Defining metanarration

'Metanarration' describes passages within narrative which comment on narrative composition, constitution and/or communication. As demonstrated by Nünning's survey of the various forms and functions of metanarrative expressions from Chaucer onwards (2005: 12–13, 17, 39–48), metanarration occurs in literature across the ages and genres. The most significant contributions to the study of fictional metanarration have been made by Genette (1980), Prince (1995 [1982]), Fludernik (2003) and Nünning (2005), all of whom present useful definitions, taxonomies of types, and hypotheses of functions of metanarration. However, there is a lack of attention to the formal linguistic features of metanarration – an absence of close analysis of *how* it works (as noted by Fludernik 2003: 30–31). Both Fludernik (2003: 23) and Nünning (2005: 42) perceive deictic elements within the constitution of metanarration, but neither develops these observations. This article offers a brief discussion of

metanarration and surveys the contributions of Prince, Nünning, Fludernik and Genette to critical understanding of the textual motif, from which I begin to draw out the deictic textual detail through which it functions. I then present an analysis of the contribution of discourse deixis, particularly, to the functioning of metanarration, as a means of developing the critical apparatus for understanding how metanarrative effects are created.

Metanarration can be distinguished from metafiction and from other subtypes of metafictional reflexivity. According to Nünning's definition, metanarration describes "the narrator's commenting on the process of narration" (2005: 12) whereas metafiction and other forms of self-reflexive narration can prioritize other aspects of the fiction as a whole, e.g., the fictionality of the story-world (more directly metafictional) or the language of the text (metalinguistic), or it can be metanarrative in effect without explicit discussion of the narrating process, e.g., through *mise en abyme* (2005: 19). The "process of narration," however, encompasses many aspects of the composition, constitution and communication of narrative, and may be performed by participants in the fiction other than the narrator. Furthermore, quite what qualifies as commentary is ambiguous. For example, it is unclear whether or not, by Nünning's definition, the following extract from a novel by Federman constitutes metanarration. The narrator's frustrated textually-inscribed audience ("the potentials") are apparently finding his narration unsatisfactory. In frustration, they have planted a new observer, (named "Poussemoi") within the diegesis to bypass this narration. In reaction, Frenchy exclaims "How the hell did you manage to pass from the level of the present to the level of the past? From outside to inside this very personal recitation? This doesn't make sense! Normally such transfers are not permitted. They go against the logic of traditional narrative techniques!" (1976: Ch. xvii). Here the diegetic protagonist addresses the (now diegetic) observer. He comments on the nature of this narrative (a personal history) and on particular conventional codes of narrative in general, e.g., the realist illusion of retrospection upon real history, the discursive separation of the past and the present, the "levels" of the world of the story (inside) and the extradiegetic and extrafictional contexts (outside), and the inability of participants situated in these contexts to cross the boundaries dividing them. The move he comments on – the apparent transgression of narrative levels by his addressee to adopt the role of homodiegetic narrator – comprises metalepsis (the transition of a participant in the fiction across ontological boundaries between narrative levels, as in the apparent copulation between a pseudo-authorial extradiegetic narrator with one of his characters in O'Brien's (1939) *At Swim-two-birds*, and the pseudo-authorial and previously extradiegetic narrator's entrance into the train carriage in which a character is sleeping in Fowles' (1969) *The French lieutenant's woman*). Arguably, though, the commentary is voiced by the diegetic protagonist rather than the (now apparently replaced) narrator, metalepsis may be

considered metafictional rather than metanarrational, and the character's comments could be perceived as only latterly addressing narrative explicitly.

The novel's title, *Take it or leave it: An exaggerated second-hand tale to be read aloud either standing or sitting*, could also be considered metanarrative. An apparently extradiegetic pseudo-authorial voice comments on some of the reader's choices and dictates some physical aspects of the reading process. But is confrontation of the act of reading fictional narrative properly metanarrational? The assertion of the tale's 'exaggerated second-hand' nature also admits fabrication of the story, forestalling the suspension of disbelief. But does this properly qualify as narration rather than reflective summary of the novel from outside of the narrative?

The title of and extract from this novel demonstrate the variety of narrative expressions that can be considered metanarrative, the possible instigation of metanarrative comment from different participants at different levels of the narrative hierarchy, and the metanarrative implications of techniques such as metalepsis, and so reveal some potential challenges to boundaries around and within definitions and typologies of metanarration. The following section explores and critiques how the current conceptualizations and typologies of metanarration navigate these challenges, and develops a more systematic typology based on this critique. I then go on to identify the deictic denominator within some of the previous studies as suggestive of a potential avenue for a more text-centred and linguistically-grounded analytical approach that can be used in conjunction with this typology to better explicate the workings of metanarration.

## 2. Typologies of metanarration

Prince defines metanarrative as

about narrative; describing narrative. A narrative having (a) narrative as (one of) its topic(s) is (a) metanarrative. More specifically, a narrative referring to itself and to those elements by which it is constituted and communicated, a narrative discussing itself, a self-reflexive narrative, is metanarrative. Even more specifically, the passages or units in a narrative that refer explicitly to the codes or subcodes in terms of which the narrative signifies are metanarrative and constitute metanarrative signs. (1987: 50–51)

Similarly, in later work Prince's definition of metanarration narrows from a relatively open beginning to "passages which explicitly refer to [the] code" of the narrative (1995: 58). Metanarrative passages, he argues in his essay on 'Metanarrative signs,' answer questions such as "what is the meaning of unit *x* in the (linguistic, proairetic, hermeneutic . . .) code framing the narrative?" or

“what is the function of unit *x* in the (linguistic, proairetic, hermeneutic . . .) code framing the narrative?” – put more basically, “how should we interpret [unit *x*]?” (1995: 60, 66). Prince therefore identifies the linguistic, the proairetic, the hermeneutic, and elsewhere the sociocultural codes of narrative (taken from Barthes’ *S/Z*) as the topics of metanarration. In practice, however, as in his examples, these codes are difficult to distinguish, and he provides no formal demonstration. The metanarrative effects he explores are only vaguely outlined with little direct connection to text and no close linguistic analysis (see 1995: 65). Further, in prioritizing the correlation of metanarrative expressions with the metalinguistic function of Jakobson’s (1960) model of communication, his study neglects the potential referential, emotive, conative, phatic, and poetic functions of metanarration. While Prince’s work offers a basic definition of metanarrative, that definition is too restrictive to assist analysis of examples such as those from Federman cited above.

Nünning’s study of metanarration aims to identify criteria for differentiation of types of metanarration from which to construct a terminologically exact descriptive classification. From this he aims to formulate hypotheses about the functions of metanarration and so develop transparent analyses (2005: 20–21, 48–49). His concept of metanarration centres around narrative *discourse*. Unlike Prince, his definition of metanarration includes reference to the communicative process and its participants – as he perceives it, the narrator and narratee (18). He offers a re-conceptualization of fictional narrating as mimesis of the act of telling (2005: 43, 2001). Metanarration “helps to create the illusion of a ‘teller,’ a personalized voice serving as the narrator” (18). He is thus able to identify a broader correlation between metanarration and Jakobson’s functions (2005: 30–31), as summarized in Table 1 (expanding type 12 within Table 2 below).

Nünning’s entire typology is depicted in Table 2. Several aspects of his conceptualisation and typology of metanarration require attention. Firstly, it must be noted that his schema of narrative communication posits three levels, with a possible fourth: the paratextual, “the level of the fictive editor” (23) at which titles, chapter headings, etc. are instituted (see I.1 within Table 2); the extradiegetic level at which discourse occurs; the diegetic level of the story; and potentially a hypodiegetic level containing an embedded story (and, potentially,

Table 1.    *Correlation between Nünning’s types and Jakobson’s functions.*

Type of metanarration	STORY-ORIENTED	DISCOURSE-ORIENTED		
Focus	story	speaker	channel of communication	reader
Jakobson’s function	[not stated]	expressive	phatic	appellative

Table 2. *Nünning's typology of metanarration* (Nünning 2005: 36–38)

Types of metanarration	Criteria for determining these types
<i>I. formal types of metanarrative</i>	<i>communication level and mode of mediation</i>
1. diegetic vs. extradiegetic vs. paratextual vs. hypodiegetic metanarration	textual level on which the act of narration is discussed, i.e. mediation situated on the level of story, on the level of discourse, on the level of paratextual features, further framing or embedding, synoptic chapter headings, or other paratextual elements
2. metanarration which remains within one communication level vs. metaleptic forms	crossing the border between the extradiegetic and diegetic levels of communication
3. explicit vs. implicit metanarration	mode of mediation of metanarration
4. metaphoric vs. non-metaphoric metanarration	linguistic form in which metanarration is realized
<i>II. structural types of metanarrative</i>	<i>quantitative and qualitative relationship of metanarrative and non-metanarrative parts of the text and syntagmatic integration of metanarrative utterances in the context of the narrated story</i>
5. marginal vs. central metanarration	position of the metanarrative comments in the novel
6. punctual vs. extensive metanarration	frequency and extent of metanarrative comments compared to the narrated story
7. integrated vs. isolated metanarration	degree of integration or isolation of metanarrative comments from the narrated story
8. motivated or functional vs. unmotivated or ornamental metanarration	degree to which the action or the discourse itself provide a plausible reason for metanarrative comment
9. non-digressive vs. digressive vs. metadigressive metanarration	degree and extent of digression from the narrated story
<i>III. content-related types of metanarration</i>	<i>the 'object' of metanarrative comments</i>
10. selective vs. comprehensive metanarration	scope of metanarrative reference
11. proprio- vs. allo- vs. general metanarration as well as intratextual vs. intertextual metanarration	reference parameters of metanarrative utterances, i.e. the narrator's own narrative practice, other author's peculiarities, or storytelling in general
12. story-oriented vs. discourse-oriented metanarration as well as expressive, phatic and appellative metanarration	instance or aspect of narrative process that metanarrative expressions dominantly refer to
13. genre- or text-type-specific vs. non-specific metanarration	[ . . . ] if metanarrative expressions characterize a narrative as belonging to a genre or a text type
14. affirmative vs. undermining metanarration	the narrator's assessment of his/her own narrative competence
15. critical vs. non-critical metanarration	evaluation of the narrative forms which are discussed

Table 2. (*Continued*)

Types of metanarration	Criteria for determining these types
<i>IV. reception-oriented types of metanarrative and forms determined by their function</i>	<i>the potential effect and function of metanarrative utterances</i>
16. metanarration simulating orality vs. metanarration simulating literacy	medial communicative situation evoked and implied strategy of naturalization
17. distance-reducing vs. distance-enhancing metanarration	[ . . . ] if metanarrative comments induce [the] reader to empathize with the characters or create a distance between the reader and the narrated story
18. metanarration compatible with illusion vs. metanarration disturbing illusion	the degree of anti-illusionism of a metanarrative utterance

so on). In most narrative situations in which metanarration occurs, metanarrative expressions are voiced by the narrator, that narrator most often asserting authorial status and responsibilities, sometimes explicitly including not only the content but the ordering and internal arrangement of chapters, etc. (as in Sterne's [1758–67] novel, *The life and opinions of Tristram Shandy, Gentleman*, to cite a prototypical example, and one which Nünning later mentions). In such situations it seems difficult to justify attribution of chapter headings, paragraphing, and the like to a higher-level fictional participant, somewhere between actual author, at what can be termed the extrafictional level, and the narrator, most often, in fiction foregrounding narration, situated outside of the story at the extradiegetic level. Locating Nünning's paratextual features at the extradiegetic level, except where the text overtly constructs a higher order, therefore seems appropriate.

Secondly, Nünning asserts that the narrating discourse constitutes mimesis of the act of narrating, and that this is of the same mimetic quality as the story in its mimesis of events. As Fludernik reasons, however, in response to an earlier, similar version of Nünning's study, mimesis of the act of narrating is illusionism of a different type and extent: it is "two-fold" in the sense that "it realistically evokes a storytelling scenario; but it also authenticates (or does not authenticate) the veracity and persuasiveness of the story," and is yet more minimally illusionistic than mimesis of story, in that the authorial narrator rarely acquires a setting, embodiment, or a personal plot/history (2003: 37–38) (hence the difficulty occasionally encountered by models employing the concept of a *storyworld* in similarly describing and accounting for the narrating context). Nünning's proposed parity therefore requires caution.

Thirdly, and most significantly, his study involves very little analysis of the linguistic constitution of metanarration in support of his categorization, criteria or hypothesized effects (see particularly section IV within Table 2, where he

describes “form [as] determined by function,” rather than the reverse). Indeed, that which he refers to as “the linguistic form in which metanarration is realized” within his typology (see I.4 within Table 2) pertains solely to metaphoric vs. non-metaphoric forms of metanarration (the latter paraphrased as ‘direct’ and ‘literal,’ the former confusingly similar to that which Nünning elsewhere excludes as metafictional, e.g. *mise en abyme*) (2005: 24–25). Only in one instance does Nünning go into linguistic detail (albeit generalizing and without direct citation), noting that “in Sterne’s novel, *The life and opinions of Tristram Shandy, Gentleman*, the illusion of a personalized narrator or ‘teller’ is intensified by the clear temporal and local deictic situatedness of the act of narration and by the narrator’s repeated self-reflexive thematization of it.” (2005: 42) It is precisely through such deictic anchoring of the narratorial locus that some degree of embodiment and narrating context *is* established, the mimesis of telling conveyed, and the function of the metanarration instituted. More detailed analysis of the linguistic composition of metanarration could not only increase the value of descriptive typologies such as Nünning’s and further support his thesis of mimesis of narration, but could moreover provide linguistic support for hypotheses of metanarrative functioning.

Fludernik (2003) presents a slightly different model, as depicted in Figure 1, offering several more acute definitions of metanarrative types and functions than those provided by Nünning (2005). Fludernik first identifies the different self-reflexive strategies, distinguishing self-reflexive expressions referring to narrative discourse and its constructedness in general as metanarrative, and self-reflexive expressions referring to the inventedness of the story as metafiction. She includes in the further “non-narrational self-reflexive” category

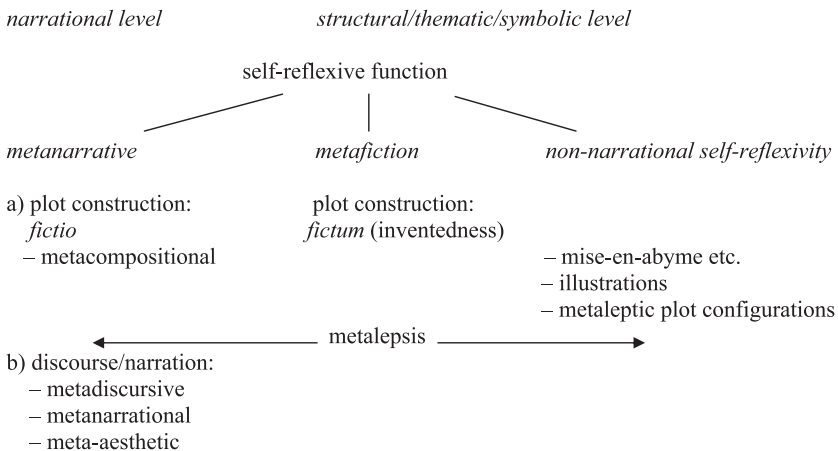


Figure 1. *Fludernik's typology of metafiction (Fludernik 2003: 28)*



visual paratextual features, graphic features, and structural self-reflexivity such as *mise en abyme*. She then distinguishes the different techniques of each of these three strategies according to whether they “touch on” the “plot level” of the narrative or the “discourse and narration levels” (2003: 27), locating metalepsis between the two categories. Fludernik separates metanarrative into metacompositional expressions at the plot level, relating to the development of the story, plot construction, “the temporal relation between story and discourse and the problems of representation” and any titles, prefaces, etc. which comment on the narrative (30), and the three categories of metadiscursive, meta-narrational and meta-aesthetic expressions at the discourse/narration level. Metadiscursive expressions are those which refer to “the writing process” (24) and “the ordering of discursive elements in the text” (23). Metanarration relates to comments on the narrational process and its participants (the narrator and narratee only, according to Fludernik’s model). Meta-aesthetic expressions are those which comment on “generic peculiarities, the reader’s response to the text, production-related issues, politeness and authorial intention” (29–30).

There are several problems and ambiguities within this model, though its categorizing terminology is useful. Fludernik’s phrasing, particularly the words “touch on” to describe the relationship between these techniques and the levels against which she categorizes them, leaves ambiguous whether these levels constitute the topic and/or context of the issuing of the metanarrative expressions in question. The coupling of the levels of discourse and narration implies a distinction but avoids addressing where this distinction may lie. The term “non-narrational self-reflexivity,” whilst in accordance with Fludernik’s thesis that a prominent narrator is not a universal feature of fiction (2003: 31), seems inherently paradoxical: if there is no narrator, who is the self reflecting, and on what? Most problematic and yet also most useful within the model, however, are the techniques she considers properly metanarrative and their definitions. While Fludernik and Nünning both dichotomize story-oriented metanarration (Fludernik’s plot-level metanarration) vs. discourse-oriented metanarration (Fludernik’s discourse/narration level), their subcategories do not correspond. Fludernik’s metacompositional, metadiscursive, meta-narrational and meta-aesthetic categories overlap with respect to Nünning’s distinction of the different metanarrative foci as story, speaker, channel of communication, and reader, and also seem to overlap within Fludernik’s own model. Reference to “the writing process”, categorized as metadiscursive metanarration, surely includes, for example, reference to “production-related issues”, categorized as meta-aesthetic expressions. Reference to the participants of the narrating process (which Fludernik restricts to the narrator and narratee) is categorized as metanarration, and yet a more conventional communication model of narrative may include the reader as a participant in the narrating process (as audience or recipient), and so would group reference to reader-

response, categorized here by Fludernik as meta-aesthetic, within the remit of metanarration. Furthermore, the narration process, reference to which is categorized here as metanarration, by popular definition (e.g. Prince 1987: 58) includes the discursive ordering of events, reference to which is categorized here as metacompositional. Finally, discussion of the fictiveness of the plot, here designated as metafictional, can also potentially function metanarratively. Fludernik offers few examples to clarify such issues and justify her categorization. The terms with which Fludernik subdivides metanarration can, nonetheless, be useful in developing a more detailed analysis of metanarration, but warrant further consideration and redefinition.

One further and earlier categorization of metanarration merits consideration within this critique. Genette identifies five “extranarrative functions” (1980: 257) of the narrator’s discourse (the term “extranarrative” signalling that, in Genette’s view, metanarration goes above and beyond the fundamental narrative act of telling the story). Like Prince and Nünning, Genette suggests some correlation between these functions and some of Jakobson’s functions of language (1980: 255–259). The first is the *narrative function*, which relates to the narrator’s (necessary) telling of the story. The second is the *directing function*, enacted through the narrator’s reference to the text, “its articulations, connections, interrelationships, in short, its internal organization” (255). Third comes the *function of communication*, addressing the narrating situation and its protagonists. This includes the narrator’s establishment and maintenance of contact with the narratee, and “addresses to the reader” (257). According to Genette, this roughly corresponds to Jakobson’s phatic and conative functions. The fourth function is the *testimonial function* or the *function of attestation*. This describes the narrator’s expression of his orientation towards himself and his relationship to the story he tells (affective, moral, intellectual, etc.), and correlates with Jakobson’s emotive function. The final function in Genette’s categorization, and of less directly metanarrative functioning, is the *ideological function*, by which the narrator expresses an ideological stance with respect to the story he tells, through, for example, narratorial interventions in the form of didactic commentary on the events. This function, Genette states, “is the only one that does not of necessity revert to the narrator” (257) but can be delegated to characters. Genette therefore largely restricts metanarration to the extradiegetic level, instigated by the narrator, and so, contrary to Nünning, excludes, for example, the possibility of character-metanarration as demonstrated by the extract from Federman’s (1976) *Take it or leave it* cited above.

Though slightly ambiguous in places, and not necessarily specific to metanarration in its fourth and fifth functions, Genette’s schema is otherwise simple and logical. Genette’s first three functions, particularly, can help more clearly organize the subtypes Fludernik identifies and aid some careful redefinition of her terms. The level at which the metanarration is instigated needs to be

distinguished from the level(s) upon which it is focussed, neither of which corresponds universally or solely to one or other of the diegesis or extradiegesis. The term 'metadiegetic' (rather than 'metacompositional') could logically define expressions relating to the invention of the constituent elements of the story at the diegetic level (characters, plot, etc.), representation of the story, and its ontological status (and thus operates akin to Genette's narrative function). 'Metacompositional' can then refer to aspects of the production (i.e. creation, writing) of the discourse as a whole (that is, the narration and the story narrated). 'Metanarrational' can include all references to structuring, narrative techniques and lexical choices, and the ontological status of the narrative, as well as to the relationship between the narration and that which is narrated (the story). A further term – 'metatextual' – can describe all references to the materiality of the text. The three categories, 'metacompositional', 'metanarrational' and 'metatextual' then roughly correspond to Genette's directing function, encompassing elements of attestation. The overarching discursive context of narration is that between the narrator (the fictive 'teller,' foregrounded or backgrounded) and the reader (the addressee, potentially overtly textually inscribed in the form of a characterised narratee), and so 'metadiscursive' expressions (following Genette's function of communication) can include all references to the communicative context, its participants, and the act of communication (including narratorial imperatives to the reader, overt narratorial politeness, or impoliteness, towards the reader, etc.). The system of categorization depicted in Table 3, as derived from Nünning, Fludernik and Genette, can result.

This system of categorization is not comprehensive, the revised categories remain both vague and overlapping in places, and it stops short of correlating subtypes with functions. This is an inevitable result of the fact that many forms of metanarration demonstrate multiple metanarrative foci (as manifest in the examples) and polyfunctionality dependent on context. Analysis of the precise functioning of any one example therefore requires closer attention to its idiosyncratic linguistic constitution. Disnarration, but one means of metanarration, may be primarily metadiegetic, in its foregrounding of the dynamic construction of the storyworld, constitution of characters, plot development, and so on. It also functions metanarrationally, however, in its engagement with the act and result of organization of the discourse, with narrative techniques and conventions, and with the relationship between story and discourse, metatextually, in foregrounding the concrete sequentiality of the text, and functions metacompositionally in foregrounding the invention of the discourse and story. Its functioning can range from supporting the mimetic illusion to radically undermining the suspension of disbelief, depending on its context and form. An intertextual reference, on the other hand, is metadiscursive in highlighting the extrafictional literary and cultural context of the text and its reading, but also metanarrational in its engagement with literary conventions. Such references can be

Table 3. *A new typology of metanarration*

Subtype	Foci	Example
<b>STORY</b>		
<i>metadiegetic</i>	<p>Storyworld (construction/representation of)</p> <p>Plot (construction/representation of)</p> <p>Characters (construction/representation of)</p> <p>Ontological status of storyworld</p> <p>Invention of story</p>	<p>“The slopes are gentle that meet where he lies, they flatten out under him, it is not a meeting, it is not a pit, that didn’t take long, soon we’ll have him perched on an eminence.” (Beckett 1979 [1959]: 330)</p>
<b>DISCOURSE</b>		
<i>metanarrational</i>	<p>Narrating</p> <ul style="list-style-type: none"> <li>– structuring/organization (act and result)</li> <li>– narrative techniques and conventions</li> <li>– register and lexis selection</li> <li>– ontological status</li> <li>– construction/representation of story</li> </ul> <p>Relationship between story and discourse</p> <ul style="list-style-type: none"> <li>– temporal/spatial relation</li> <li>– relative progression</li> <li>– ontological distinctions/interrelations</li> </ul>	<p>“How the hell did you manage to pass from the level of the present to the level of the past? From outside to inside this very personal recitation? This doesn’t make sense! Normally such transfers are not permitted. They go against the logic of traditional narrative techniques!” (Federman 1976: Ch. xvii)</p>
<i>metacompositional</i>	<p>Composition</p> <ul style="list-style-type: none"> <li>– imaginative invention of discourse and story</li> <li>– writing process</li> </ul>	<p>“It depends only on me to make you wait a year [...] for the story of Jacques’s loves, by separating him from his master and making each meet with whatever accidents take my fancy. [...] How easy it is to make up tales!” (Diderot 1796: np)</p>
<i>metatextual</i>	<p>Textuality</p> <ul style="list-style-type: none"> <li>– textual nature of communicational channel</li> <li>– material nature of novel</li> <li>– concrete, sequential nature of text</li> </ul>	<p>“Some worlds are made of atoms but yours is made of tiny marks marching in neat lines, like armies of insects, across pages and pages and pages of white paper.” (Gray 1981: 485)</p>
<i>metadiscursive</i>	<p>Communicative context</p> <ul style="list-style-type: none"> <li>– narration as communication</li> <li>– reader</li> <li>– narrator</li> <li>– interrelations of narrator, reader and text</li> </ul>	<p>“The reader! You, dogged, unsiltable, print-oriented bastard, it’s you I’m addressing, who else, from inside this monstrous fiction. You’ve read me this far, then? Even this far?” (Barth 1988 [1969]: 127)</p>

explicit or implicit, foregrounded or embedded, and can, like disnarration, serve a variety of purposes depending on form and context. Genette stresses the fact that none of *his* categories is “watertight [ . . . ], completely unadulterated and free of complicity with others” (1980: 257), and that it is rather a question of emphasis. The same can be said for the categories presented in Table 3, and, furthermore, also for the differentiation of metanarration as a subcategory of, and distinct from, metafiction. Some motifs, such as character address of the reader, for example, may be partially metanarrative in function, but may be predominantly metafictional (i.e. primarily confronting aspects of the fiction other than the narration). These categories nonetheless offer a clearer system of criterion by which to identify the different metanarrative functions within any one example and categorize that example according to its predominant function within its context.

### 3. The deictic functioning of metanarration

Each of these categories appeals to deixis in designating relationships between the reader, narrator, narrative discourse, story and characters. Like Nünning in pointing out the temporal and other local deictic contextualization of the narrator in the service of metanarration in Sterne’s *Tristram Shandy*, Fludernik alludes to this deictic grounding in asserting (somewhat ambiguously) that a metadiscursive comment is an explicit “directing strategy” which “corresponds to the mechanics of textual deixis.” (2003: 23) The distinction of the meta-diegetic, metanarrational, metacompositional, metatextual and metadiscursive subtypes of metanarration suggests that the category of discourse deixis could be correspondingly broken down to enable more specific analysis of its occurrences and functions. Closer analysis of the deictic features employed in a metanarrative expression may facilitate a more specific analysis and linguistically-grounded hypothesis of its dominant foci and functions.

A brief recap of literary theoretical treatment of deixis is valuable at this juncture. The term ‘deixis’ describes the functioning of a subset of linguistics terms, the meaning of which is dependent on the context of the utterance in which these words are used (Bühler 1982 [1934]). Deictic terms encode an *origo*, or centre of perception, and the context within which the occupant of that *origo* perceives and interacts, through use of indexical symbolic referring expressions anchoring its perceptual, temporal, spatial, relational and discursive position, orientation and relations. Deixis in fiction operates in more complex ways than deixis in what has traditionally been perceived as the canonical situation-of-utterance, that is, face-to-face interaction, in that it constructs and operates across multiple narrative levels conventionally conceived as ontolog-

ically distinct, and within a structure of participant relations and a communicative context and mode more complex than that of the simple speaker-hearer dyad. Most metanarrative motifs are realized through the deictic encoding of these levels and the participant relations across them.

Five overarching categories of deixis have been offered within the traditional account, based upon the canonical situation of utterance (where the speaker and hearer share a spatio-temporal context). There are slight variations among different theorists' estimations, but the prototypical version, as adopted by Levinson (1983: 54–96), delineates person, spatial, temporal, social and discourse deixis. Stockwell (2000: 12–46, 2002: 41–57) has adapted these categories to better account for the functioning of deixis in literature. The first four of these categories can be summarized as follows:

*Perceptual deixis* is developed from the category traditionally labelled 'person' deixis, and encompasses "expressions concerning the perceptive participants in the text, including personal pronouns 'I/me/you/they/it'; demonstratives 'these/those'; definite articles, definite reference 'the man'," and proper names (Stockwell 2002: 45). Such expressions contribute to determining the loci of and relationships between participants.

*Spatial deixis* include "spatial adverbs 'here/there', 'nearby/far away' and locatives 'in the valley', 'out of Africa'; demonstratives 'this/that' [several demonstratives able to function as spatial *and* perceptual deixis]; verbs of motion 'come/go', 'bring/take'" (Stockwell 2002: 45–46). Deictic spatial expressions in fiction can determine, for example, the location and spatial relations of the narratorial deictic centre in the act of narrating; a deictic centre in the local spatial context of the world of the story; or the deictic centre of the reader.

*Temporal deixis* includes tensed verbs, temporal adverbs (e.g., 'now', 'today', 'yesterday', 'tomorrow', 'soon', 'later'), and prepositions (for example, 'beyond', 'with', 'over', etc.). In relation to literary discourse, specifically, Stockwell is careful to assert the inclusion of the use of "tense and aspect in verb forms that differentiate 'speaker-now', 'story-now' and 'receiver-now'" (2002: 46). Moving beyond the presumed deictic simultaneity of the canonical situation of utterance, this accommodates the different temporal loci and dimensions involved in the split discourse context of the reader and narrator. Temporal deixis in fiction determines the relation of the deictic centres of the participants to specific temporal instances or spans, delineating the temporal parameters of their contexts and the temporal relations between them (Green 1992: 132; Semino 1997: 39).

*Relational deixis* includes "expressions that encode the social viewpoint and relative situations of [ . . . ] narrators, characters, and readers" (2002: 46). These include terms of address, such as use of honorifics, informal nicknames, and related selection of personal pronouns (Fillmore 1971; Lyons 1977), modal

deictic forms (Rauh 1983), evaluative words choices and other forms of expression of point of view.

What Stockwell refers to as ‘textual deixis’ has traditionally been folded under the label of ‘discourse deixis.’ These terms describe deictic referents which orient a deictic centre (e.g., the narrator or reader in the act of narrating or reading the discourse, respectively) in relation to the preceding or subsequent discourse, explained by Rauh as follows:

Establishing a centre of orientation in discourse is possible because the encoding of discourse is a continuous process along which at any point the encoder may potentially stop and establish a centre of orientation. Since a continuous piece of discourse may be looked upon as having either temporal or (in writing) local extension, the fixing of temporal or local points of orientation is respectively possible.

(Rauh 1983: 48)

As Levinson asserts, this kind of deixis “has to do with the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located” (1983: 62). This kind of deixis can be realized through particular use of pronouns and demonstratives, as in “*that* didn’t take long” (Beckett 1979 [1959]: 330, as cited in Table 3, my italics). In that, as Levinson notes, “discourse unfolds in time,” its segments can be also referred to by temporal deictic reference to the chronological flow of that unfolding, for example, “*soon* we’ll have him perched on an eminence” (Beckett 1979 [1959]: 330, as cited in Table 3, my italics). Terms conventionally used as spatial deixis can also function within discourse deixis, encoding the relative proximity of discourse portions deictically referred to, and the direction of that reference in relation to the text-continuum, e.g., to a preceding or forthcoming portion of discourse (Levinson 1983: 85; Rauh 1983: 49), as in “You’ve read me *this far*, then? Even *this far*?” (Barth 1988 [1969]: 127, as cited in Table 3, my italics).

This form of deixis is fundamental not only to determining the narrator’s and reader’s deictic centres and orientation in relation to, respectively, the articulation and processing of the text, but also the location and orientation of each with respect to the discursive context. Stockwell opens the category further to include “expressions that foreground the textuality of the text, including explicit ‘signposting’ such as chapter titles and paragraphing; co-reference to other stretches of text; reference to the text itself or the act of production; evidently poetic features that draw attention to themselves; claims to plausibility, verisimilitude or authenticity” (2002: 46). The latter motifs engage with matters he encompasses within his own sixth category, ‘compositional deixis.’ This category is described as including “compositional choices” (2000: 41), that is, “aspects of the text that manifest the generic type or literary conventions available to readers with the appropriate literary competence” (2002: 46).



Stockwell asserts that elements such as “word-choice, syntax and register” serve to “anchor [the text] in a literary tradition, which inevitably is located in relation to other literary works” (2002: 45) and also to “encode a relationship between author and literary reader” (2002: 46), though, as discussed, in narrative situations in which the narrator feigns authorship, the compositional choices are claimed by that narrator. These choices encode a relationship between narrator and reader through their appeal to a communicative context of literary reference implicitly assumed to be shared by both participants, thus foregrounding that context, the communicative relationship, its participants, and the assumptions through which it operates.

One further form of more explicit construction of the narrator-reader relationship is that labelled by Green as ‘syntactic deixis,’ which can therefore be included in this category. Syntactic deixis describes grammatical forms such as interrogatives and imperatives which signal the participation of the addressee (Green 1995: 22), for example, the narrator’s question and implicit directive, along with overt claims to authenticity, in the following quotation from the opening of Fowles’ *The French lieutenant’s woman*: “Primitive yet complex, elephantine but delicate; as full of subtle curves and volumes as a Henry Moore or a Michelangelo; and pure, clean, salt, a paragon of mass. I exaggerate? Perhaps, but I can be put to the test, for the Cobb has changed very little since the year of which I write; though the town of Lyme has, and the test is not fair if you look back towards the land” (Fowles 1969: 10). Textual, compositional and syntactic deixis develop the traditional concept of discourse deixis to incorporate all deictic references which operate primarily via an explicit engagement with the discourse context of fiction.

Discourse deixis can be broken down, in correspondence with the five meta-narrative categories outlined above (see Table 3), into five subtypes: diegetic, narrational, compositional, textual, and discursive discourse deixis. The five subtypes are defined, and their deictic functioning correlated with the metanarrative categories, in Table 4. While perceptual, spatial, temporal and relational deixis can contribute to the functioning of metanarration by designating the loci of participants (characters, narrator, reader) with respect to each other and to the different ontological strata, they can also function within discourse deixis as part of and alongside the discourse deictic subtypes to designate the loci of participants with respect to the material, linear text-continuum, the narratorial unfolding of the narration, the readerly processing of the narration, and the discursive context of the fiction.

The role of deixis in metanarration can be demonstrated through analysis of some of the extracts cited above in Table 3. In the first example, from Beckett’s (1979 [1959]) *The unnamable* (which is explored briefly in McHale [1987: 101]), the narrator overtly reflects upon the act of denarration, and explicitly draws attention to the participation of the reader in that process. Discussing the



Table 4. *The relationship between metanarrative and discourse deictic subtypes*

Metanarrative subtype	Foci	Discourse deixis subtype	Examples
metadiegetic	<p>Storyworld (construction/representation of)</p> <p>Plot (construction/representation of)</p> <p>Characters (construction/representation of)</p> <p>Ontological status of storyworld</p> <p>Invention of story</p>	<i>diegetic</i> discourse deixis	References to the setting <i>as</i> a setting, the storyworld's parameters, characters <i>as</i> characters, the plot structure, assertions of the story's inventedness or historical reality
metanarrational	<p>Narrating</p> <ul style="list-style-type: none"> <li>– structuring/organization (act and result)</li> <li>– narrative techniques and conventions</li> <li>– register and lexis selection</li> <li>– ontological status</li> <li>– construction/representation of story</li> </ul> <p>Relationship between story and discourse</p> <ul style="list-style-type: none"> <li>– temporal/spatial relation</li> <li>– relative progression</li> <li>– ontological distinctions/interrelations</li> </ul>	<i>narrational</i> discourse deixis	<p>Titles, paragraphing, footnotes, references to novelistic/literary conventions (narratorial omniscience, the dénouement, use of epigraphs), intertextual references, foregrounded poetic features, claims to authenticity, reference to the act of telling/ representation of story, co-reference, reference to temporal/ spatial/ ontological relationships between story and discourse</p>
metacompositional	<p>Composition</p> <ul style="list-style-type: none"> <li>– imaginative invention of discourse and story</li> <li>– writing process</li> </ul>	<i>compositional</i> discourse deixis	References to writing, editing, creating
metatextual	<p>Textuality</p> <ul style="list-style-type: none"> <li>– textual nature of communicational channel</li> <li>– material nature of novel</li> <li>– concrete, sequential nature of text</li> </ul>	<i>textual</i> discourse deixis	References to print, ink, typing, pages, the book form, foregrounded typography
metadiscursive	<p>Communicative context</p> <ul style="list-style-type: none"> <li>– narration as communication</li> <li>– reader</li> <li>– narrator</li> <li>– interrelations of narrator, reader and text</li> </ul>	<i>discursive</i> discourse deixis	Reader-address, syntactic deixis, narratorial self-reference, reference to the context of the narrator or reader, reference to the heteronomous nature of the text

way in which the ambiguous “they” try to construct Worm (a character), and to “decree” his surroundings through invention, in such a way as to allow them to have faith in his existence, the narrator offers “the latest news” circulated about him: “The slopes are gentle that meet where he lies, they flatten out under him, it is not a meeting, it is not a pit, that didn’t take long, soon we’ll have him perched on an eminence” (330). This denarrated landscape foregrounds the constructive and dynamic nature of the actualization of the storyworld in several ways, some of which only become apparent through analysis of the deictics involved. Some insight can be gained, however, through a more general stylistic analysis. The negative clauses here fall into Givon’s (1993: 202) category of syntactic negation, in that they embed ‘not’ within what would otherwise be affirmative clauses. Here the three negative clauses are situated between three affirmative clauses and a further, albeit hypothetical, affirmative. The negation appears to be specifically of that which has been explicitly narratorially inscribed in the affirmative. Nonetheless, “it is not a meeting” and “it is not a pit” incite negation by way of constructive conceptualization *anew*. The gentle slopes that meet and flatten out under the body of the character are reconceived as “a meeting”, with its further connotations, e.g., a premeditated convening of parties, a seeming *conscious* coming together of slopes and body, just as this modified conceptualization is cancelled out. The contours of the land are then reconceived as “a pit” in the process of this conceptualization too being revoked. Though “pit” bears connotations of slopes steeper than “gentle”, in that it follows the more direct contrast of the positive and negative assertions regarding a meeting, an analogous similarity is conferred upon the pit and the gentle slopes. The assertion “that didn’t take long” not only gains meaning from the implicitly contrasted affirmative, but its use similarly analogously confers its positive value – e.g., that it *did* take a long time – upon some aspect of the preceding contrasted sequence. Quite which aspect of the preceding sequence is implicitly the opposite of the “that” in question (and thus suggested as lengthy in duration) is initially unclear, in that “that” could refer to reversal of the meeting of the slopes, the negating description, and/or readerly actualization of the negation (the potential opposites thus being the slopes meeting, the initial affirmative description and/or the readerly actualization of the initial affirmative description). This is partially resolved by the deictic value of the last clause, as will be discussed below. However, analysis of semantic values (the slight difference between the prototypical associations of the descriptive lexis of the affirmative and negating clauses) and the mirrored syntactic structuring (prompting analogical inferences) reveals how the text draws the reader’s attention to the dynamic nature of readerly constructive conceptualization, the seemingly paradoxical constructive entailment of negation, and the significance of each textual unit and its position within a linear sequence in determining that conceptualization.

A brief analysis of some of the discourse deixis involved in the passage reveals more about how its metafictional effects are achieved. The referential value of the perceptual deictic “that” is resolved in combination with the temporal deictic “soon” in the subsequent clause: both function also as a form of diegetic discourse deixis, the narrator referring to the process of construction of the storyworld entailed in the preceding and potential subsequent phrases (and emphasizing the fictitiousness of the scene in doing so). The first-person plural perceptual deictic ‘we’ implicitly refers to both the reader and the narrator, suggesting complicity and joint conscious control in that construction (and de/reconstruction). The use of ‘we’ also functions as discursive discourse deixis in suggesting some kind of discursive immediacy in that act of construction, in that the narrator is apparently able to address the reader directly, and in that they are both situated at the same locus within the temporal progress of the construction (as suggested by the references to an implicitly shared past and future). This feigned immediacy has potentially jarring implications, however, the reader being one of a potential many, each situated in a different temporal context, all of which are distinct from the narrating instance. The pronoun ‘we’, used in this context, therefore problematically contains one fixed participant (the pseudo-authorial narrator) and a participant role available for occupation by any and every reader. Partially because the transience of the reader’s encounter with and conceptual realization of the text is foregrounded by the same sentences, along with the dependence of that realization on the author’s sequential construction of the material textual inscription, the potential deictic multiplicity of ‘we’ becomes apparent, the pronoun thus paradoxically simultaneously evoking and undermining the impression of joint determination of the storyworld. The discourse deixis within this passage can be revealed to contribute to its metadiegetic foregrounding of the roles of the narrator and reader in determining the nature of the storyworld through the text, and its simultaneous suggestion of some of the problematic imbalances, interdependences, illusions and disjunctions within the relationships and operations through which fiction is realized.

The discussion of the quotation from Federman’s *Take it or leave it* (1976) at this article’s opening can also be developed into a more analytically precise and insightful account through closer attention to its discourse deixis. To recap, the extract runs as follows: “How the hell did you manage to pass from the level of the present to the level of the past? From outside to inside this very personal recitation? This doesn’t make sense! Normally such transfers are not permitted. They go against the logic of traditional narrative techniques!” (Ch. xvii). Through the explicit narrational discourse deictic reference to ‘levels’, the protagonist metanarrationally invokes the narratological concept of a hierarchical structure of narrative. The conventionally assumed impermeability of the boundaries between these levels is implicated in the protagonist’s surprise

at his addressee's ability to "pass from" another level to inside his own, the newly shared communicative context signalled by the use of the second-person pronoun in direct address. The narrational discourse deictic reference to metalepsis and the discursive deictic address combine to create the metanarrational and metadiscursive effects. The speaker briefly projects to the previous vantage point of his addressee in that extrafictional context, describing his own level – *his* present – as the past of his addressee's previously extrafictional present (therefore portraying his story as part of a real shared history). The narrational discourse deixis creating the metanarrational effect here is thus constituted by temporal deixis, asserting the temporal relation of retrospection between the discourse context(s) (the extrafictional and extradiegetic contexts) and the story (the diegetic context), in combination with the spatial terms "outside" and "inside", determining the previous and current positions of his addressee in relation to the boundaries of the Chinese box structure of narrative levels.

The protagonist expresses his "very personal" relationship to the story through a relationally deictic evaluative expression. This functions as diegetic discourse deixis in metadiegetically emphasising the portrayal of the story as a real personal history. The narrational discourse deictic term "recitation" foregrounds the story's public context and the role of his extrafictional audience. This reference therefore functions metadiscursively, drawing attention to the reader's relation to the story. This relationship is complicated, however, by the protagonist's use of seemingly rhetorical interrogatives, necessarily engaging the reader (Green 1992, as discussed above), combined with the use of the second-person pronoun "you" in addressing the diegetic observer. As Fludernik (1995) argues, any encounter with the second-person pronoun 'you' initiates a readerly assessment of its deictic value as direct (singular and personal) address, as opposed to being directed towards a fictional addressee or towards some other potential occupant of the referent 'you', the referential value of the pronoun being dependant on the discursive context (see also Herman 2002: 331–371). Prior to this section of the novel, this addressee has already been characterised in detail by the protagonist to the point at which the reference may be quickly resolved as being directed towards the fictionalized addressee. Nonetheless, in reaching this resolution the reader's interpretative process necessarily involves consideration of these deictic ambiguities and their residual metanarrative implications for the relationship between the reader and the text.

The last three sentences of the extract refer, increasingly explicitly, to "normal" narrative conventions, climaxing with the explicit narrational discourse deictic reference to "the logic of traditional narrative techniques." The reference to metaleptic "transfer" also functions as narrational discourse deixis, metanarrationally reaffirming the spatial conceptualisation of levels suggested

by the earlier references to the addressee “pass[ing] from” the “outside” to the “inside” of the story.

The protagonist’s metanarrational, metadiegetic and metadiscursive references together constitute further metanarrative effects in deviating from the narrative convention of mimetic representation of characters and their diegetic world, disguising their fictional status. A character’s rebellious consciousness of his own fictional context paradoxically both foregrounds his fictive ontology and affirms the realism of the character, in suggesting he has independent thought. The effect is thus both metanarrational and metadiegetic. His seeming projection to the extrafictional context in referring to his own context as the “past” of that “present”, and in situating himself in relation to the literary traditions of that extrafictional context, also confronts the reader’s expectations of (and so cultural relation to) those conventions. The protagonist situates himself and the reader in relation to the diegesis and the extrafictional context, and relates these levels to one another through perceptual, spatial, temporal and relational deixis together with, and often contributing to, various subtypes of discourse deixis. Though the character’s protestations regard the narratologically unconventional metalepsis of his addressee, it is largely through the construction of his own deictic relations that the metanarrational functions of this passage take effect.

A final analysis, of an oft-cited extract from one of the short stories comprising Barth’s (1988 [1969]) *Lost in the funhouse*, can further demonstrate the analytical value of this approach to metanarration. In the course of ‘Life story’ (116–129), the fictional, diegetic protagonist portrayed as the author of this story (the writing of which is narrated by an extradiegetic narrator) exclaims “The reader! You, dogged, uninsultable, print-oriented bastard, it’s you I’m addressing, who else, from inside this monstrous fiction. You’ve read me this far, then? Even this far?” (127). This quotation has been variously discussed in terms of the manner in which it breaks the boundaries between levels (Goffman 1974: 393, in which these boundaries are conceived in terms of frames), the postmodern foregrounding of the reading context (Ruthrof 1981: 30), the engagement of and/or assault upon the reader (Kacandes 2001: 184; Hutcheon 1984 [1980]: 151 and McHale 1987: 225) and more (e.g., Phelan 1989: 108), and yet there has been no linguistic analysis of how these and other metanarrative effects within the extract are achieved. The deictic framework outlined here facilitates a textually-attuned elucidation of the metanarrative functions as follows.

The protagonist’s initial apostrophic address to his addressee, “The reader,” employs perceptual deixis in the service of discursive discourse deixis. The definite article and noun convey an impersonal reference, “the reader” comprising an anonymous role, potentially adopted by many. The subsequent second-person pronoun “You,” foregrounded by the immediate punctuated

pause, constitutes discursive discourse deixis in the form of implicit direct address to the individual actual reader of the sentences (as affirmed by the singular “bastard”). However, the pronoun ‘you’, as discussed above, is doubly deictic, in that it can not only refer to a particular reader but also many other readers. This deictic pronoun therefore creates a simultaneous tension between engaging and alienating the reader. The ensuing assault, though, determined by the relationally deictic evaluative terms “dogged, unsultable, print-oriented bastard,” both increasingly characterizes that addressee and is seemingly designed specifically to alienate him/her from any comfortable adoption of that discursive position. This process metadiscursively problematizes the reader’s processual occupancy of the position of narratee, foregrounding the reader’s relation to the text as both direct addressee and as but one of many potential addressees.

This effect is further complicated by the ensuing engaging interrogatives “it’s you I’m addressing, who else? [ . . . ] You’ve read me this far, then? Even this far?” The self-referential perceptual deictics “I” and “me” function as discursive discourse deixis to metadiscursively foreground the protagonist as speaker. The immediacy of the communicative relationship between the protagonist and the reader – the shared temporal context – is implied by the present tense of “I’m addressing” (which in itself metadiscursively foregrounds the communicative act, through the discourse deictic reference to communication). At the same time, however, the protagonist metanarrationally evokes the spatial metaphor of the Chinese box structure. As in the extract from Federman, the protagonist spatially deictically positions himself “inside” the boundaries of the story, which he refers to through the (in turn) perceptual, relational and narrational deictic terms which constitute the further metanarrational expression “this monstrous fiction”). This positioning implicitly contrasts with that of his addressee whom he is therefore addressing metaleptically. The protagonist’s address thus metadiscursively and metanarrationally challenges the conventional conceptualisation of the reader’s relationship to the text.

The interrogatives challenge this conceptualisation in further ways. These questions constitute Green’s ‘syntactic deixis’ and function as discursive discourse deixis in further confronting the reader’s discursive relationship to the protagonist and text. The repeated use of the doubly deictic ‘you’ re-evokes the tension between engagement and alienation. The interrogatives implicitly elicit a direct response, and yet their quick succession foregrounds both the lack of a real expectation of readerly communicative participation and the impossibility of such interaction. The first question, “it’s you I’m addressing, who else?”, in fact manifests presumption on the part of the speaker of the thoughts of the reader, anticipating and countering the reader’s renewed awareness of the deictic multiplicity of ‘you’ and the many potential addressees. This presumption of the reader’s thoughts foregrounds the *necessity* of presumption, given the

impossibility of the reader actually communicating such thoughts to the fictional protagonist. This further metanarrationally highlights the fictive ontological status of the protagonist and metadiscursively foregrounds the illusory nature of the otherwise implicit communicative immediacy.

The protagonist's description of the reader as "print-oriented" constitutes explicit textual discourse deixis, functioning metatextually to foreground the material nature of the fiction. Further to the paradoxical engaging and alienating effects discussed, the protagonist's final interrogatives, "You've read me this far, then? Even this far?" in yet other ways support the impression of a discursive immediacy and foreground the linear, material nature of that discourse: the two demonstrative uses of "this" and the spatially deictic "far" refer to sequential points along the reader's linear progression through the text, conveying a simultaneity of the deictic centres of the speaking "me" and the reading "you" in that progression, whilst the verb "read" affirms the textual nature of the communicative relationship.

Though necessarily brief, this analysis of the deixis involved in these four sentences illustrates how the common critical perception of their metadiscursive metanarrative functioning is linguistically achieved, and advances understanding of the further metanarrative functioning of the passage.

#### **4. Conclusion**

A greater understanding of the functioning of metanarration requires closer attention to the linguistic constitution of its manifestations. The categorization outlined above (see Table 3) contributes to a more precise and transparent identification of metanarrative subtypes. The breakdown of discourse deixis (see Table 4) and following analyses demonstrate the role of deixis in linguistically constituting the various functions of textual manifestations of these subtypes. Whilst residual issues remain, regarding, for example, the polyfunctionality of forms and the context-dependency of functions, this combined typology and deictic framework offers a systematic means of analysing metanarration and moves towards an enhanced critical understanding of its functioning in literature.

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#### **Note**

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