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Second-Person Narrative: A Bibliography

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This bibliography contains all second-person texts and criticism that I have been able to verify personally. In some cases I have included items on the basis of reliable commentary by others. I would like to thank all colleagues who have helped me in the process of compiling this bibliography. Pride of place on that list goes to Irene Kacandes, whom I met at Harvard in 1987-88 while she was writing her dissertation on second-person fiction and who generously supplied me with an initial list of texts and criticism. Since then I have profited from the kindness and generosity of Isabella de Campo, Werner Helmich, Uri Margolin, Reingard M. Nischik, Brian Richardson, Dennis Schofield, and Ursula Wiest. To them all I tender a most grateful thank-you for their selfless cooperation. Special thanks go to Markus Schäffauer for help with the Spanish texts quoted by Gnutzmann.

The bibliography has four different sections:

- A. a list of those second-person texts that meet my requirements as explained in my "Introduction" to the special issue of *Style* on second-person narrative, Volume 28, no. 3 (Fall 1994). The second-person pronoun refers to a fictional protagonist;
- B. a list of texts noted in the literature as being second-person texts but that do not correspond to my definition. I mention these for fairness sake and in order to save others the task of reading these works, believing them to be texts that I had overlooked or been unaware of only to be disappointed in the expectation of these texts' belonging to group A;
- C. a very short list of a few films with second-person voice-over that I have found mentioned or seen myself. This is a very incomplete section, but will (I hope) serve as a stimulant for further research;
- D. a list of criticism on the second person and address in general, on second-person narrative, and on second-person uses in poetry;

Works of poetry have not been included in section A of the bibliography, but some of the contexts in which the second person shows up in poetry are incipiently narrative. It is for this reason that I have included discussions of the use of the second person in poetry in section D.

Annotations to the entries in section A contain the following information:

- (1) the extent of the use of the second-person pronoun in reference to the protagonist (information provided only for novels);

- (2) remarks on the use of tenses or other pronouns in these works (“past tense” referring to the use of the past tense in reference to narrative events of the story, “present-tense narration” to the use of the present tense for plot events);
- (3) remarks on the presence or absence of a narrator figure or a prominent address function.

Comments on Spanish texts for which I had no access to a translation rely on help I have received from Markus Schöffauer (Freiburg) who kindly cooperated with me in the last stages of compiling this bibliography. My annotations describe the impression I gained from the description that I received of the use of the second person, and they may therefore be incorrect. I hope that this issue will inspire many Spanish scholars to dedicate themselves to a more reliable analysis.

Out of fairness to other approaches and models no categorization is provided in terms of my own typology. Annotations are kept to a minimum. For this reason texts that are discussed in detail in the essays that appeared in the special issue of *Style* on second-person narrative (Volume 28, no. 3, Fall 1993) are not given any annotations.

Lacunae in this bibliography are as follows. Some works that are supposedly second-person narratives proved to be untraceable to me from Europe. Where I believe that these texts are very difficult to find, I have included them nevertheless in the hope that somebody else may be luckier than I. I have, however, excluded much literature that was mentioned to me and about whose quality as second-person texts I have remained doubtful. Unless I could read the text, I have not included these items. In some other cases texts have been mentioned to me too late for me to try and read them since I would have had to order them from abroad. I hope that somebody will compile a new bibliography soon and that these items will then be supplied for a general readership. Translations of foreign-language texts are provided when I was able to consult them. Apologies are made here in advance for any errors and omissions which are largely due to my lack of access to an American library during the latter part of compiling this bibliography.

A. TEXTS OF SECOND-PERSON NARRATION AND BORDER CASES

Aichinger, Ilse. “Spiegelgeschichte” [“Mirror Story”]. *Meine Sprache und Ich: Erzählungen*. Frankfurt: Fischer, 1954. 46-54.

Present-tense narrative. Prominent address function.

Aldiss, Brian W. “Poor Little Warrior!” 1958. *The Penguin Science Fiction Omnibus*. Ed. Brian Aldiss. Harmondsworth: Penguin, 1973. 72-78.

Past tense. Internal focalization.

- Ashmead, John. *The Mountain and the Feather*. Boston: Houghton, 1961.
Consistent second-person narrative. Past tense.
- Atwood, Margaret. "Happy Endings." *Murder in the Dark*. Toronto: Coach House, 1983. 37-40.
Reader address, reader becomes the character writing the story.
- St. Augustine. *St. Augustine's Confessions*. Trans. W. Watts. Loeb Classical Library 26. Cambridge: Harvard UP, 1989. 2 vols. 1988-89.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").
- Barthelme, Donald. "You Are as Brave as Vincent van Gogh." *Amateurs*. New York: Pocket, 1977. 187-93.
Present-tense narrative.
- Barthelme, Frederick. "Moon Deluxe." *The New Yorker* 15 February 1982: 40-44. Rpt. in *Moon Deluxe: Stories*. New York: Simon, 1983. 61-72.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").
- _____. "Safeway." *Moon Deluxe: Stories*. New York: Simon, 1983. 201-17.
- _____. "Shopgirls." *Esquire* January 1981: 92-96. Rpt. in *Moon Deluxe: Stories*. New York: Simon, 1983. 23-35.
- Beckett, Samuel. *Company*. London: Calder, 1980.
First-, second- and third-person uses. Present-tense narrative.
- _____. *Imagination Dead Imagine*. London: Calder, 1965.
"You" at beginning can be self address or reader "you," quite unclear, lots of imperatives, only two or three "you's" throughout entire text.
- _____. "That Time." 1975. *Complete Dramatic Works*. London: Faber, 1990. 385-95.
- Behn, Aphra. *La Montre: Or, The Lover's Watch*. London: Canning, 1686. Rpt. in *The Novels of Mrs Aphra Behn*. London: Routledge, 1905. 203-69.
A somewhat expanded translation of Balthasar Bonnetcorse's *La Montre*. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").
- Béthune, Maximilian de, Duc de Sully [Minister of Henri IV of France]. *Les oeconomies royales [Memoirs]*. Ed. David Buisseret and Bernard Barbiche. 2 vols. Paris: Klincksieck, 1970-88.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

- Bonnecorse, Balthasar. *La Montre par Monsieur de Bonnecorse*. Paris: Barbin, 1666.
- Bowman, Peter. *Beach Red*. New York: Random, 1945.
A novel in verse, entirely in the second person. Present-tense narrative. Internal focalization but with remnants of zero focalization.
- Brown, Rebecca. "Bread." 1984. *The Penguin Book of Lesbian Short Stories*. Ed. Margaret Reynolds. London: Viking, 1993. 219-39.
"I" and "you" text. Past tense.
- Butlin, Ron. "The Last Days." *The Tilting Room*. Edinburgh: Canongate, 1983. 129-36.
Second-person text insert of a first-person narrative. The narrator's wife relates to him in her diary what their marriage was like for her.
- _____. *The Sound of My Voice*. Edinburgh: Canongate, 1987.
Consistent second-person narrative. Past tense.
- _____. "The Tilting Room." *The Tilting Room*. Edinburgh: Canongate, 1983. 59-66.
Past tense. Prominent address function.
- Butor, Michel. *La modification*. Paris: Minuit, 1957.
Vous. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Kacandes. See also section D of this bibliography (Le Gouis; Passias; Van Rossum-Guyon).
- _____. *A Change of Heart*. Trans. Jean Stewart. New York: Simon, 1958. Trans. of *La modification*. 1957.
- Calvino, Italo. *If On a Winter's Night a Traveller*. Trans. William Weaver. London: Picador, 1982. Trans. of *Se una notte d'inverno un viaggiatore*. 1979.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) (passim). See also section D of this bibliography (Habermas; Hantzis; Phelan).
- _____. "Un re in ascolto." *Sotto il sole giaguaro*. Milano: Garzanti, 1986. 59-93.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").
- _____. "A King Listens." *Under the Jaguar Sun*. Trans. William Weaver. San Diego: Harcourt, 1988. 31-64. Trans. of *Sotto il sole giaguaro*. 1986.
- Cela, Camilo José. *Oficio de tinieblas 5 [...] [Rites of Shadows, 5]*. Barcelona: Noguer, 1973.
Consistent "you" address by means of *tú*. Probably internal focalization.
- Cortázar, Julio. "Graffiti." 1979. *We Love Glenda So Much and Other Tales*. Trans. Gregory Rabassa. New York: Knopf, 1983. 33-38.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Kacandes.

_____. "Usted se tendió a tu lado" ["They Lay Down at Your Side"]. *Los relatos*. Vol. 2. Madrid: Alianza, 1985. 90-99. 4 vols. 1976-1988.

Address both by means of *tú* and *vos* to a dog, whose story is being told.

DeLillo, Don. *Running Dog*. New York: Knopf, 1978.

First two pages in you-form.

Donoso, José. *El obsceno pájaro de la noche* [*The Obscene Bird of the Night*]. Barcelona: Seix Barral, 1970.

Not quite clear whether this novel contains merely address passages in the style of dramatic monologue and colloquial speech or also second-person narration proper. Cit. in Gnutzmann (section D).

Duras, Marguerite. *La maladie de la mort* [*The Sickness Unto Death*]. Paris: Minuit, 1982.

Consistent second-person narrative in the *vous* form. Conditional tense throughout.

Dybek, Stuart. "We Didn't." *Prize Stories 1994: The O. Henry Awards*. Ed. William Abrahams. New York: Anchor, 1994. 94-107.

"I" and "you" and "we" text.

Everett, Peter. *The Fetch*. New York: Simon; London: Cape, 1966.

Consistent second-person narrative. Present-tense narrative. Internal focalization.

Fallaci, Oriana. *Un uomo*. Milano: Rizzoli, 1979.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

_____. *A Man*. Trans. William Weaver. New York: Simon, 1980. Trans. of *Un uomo*. 1979.

Farah, Nuruddin. *Maps*. Pantheon Modern Writers. New York: Pantheon, 1986.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Richardson and Fludernik ("Introduction").

Farley, Ralph Milne [Roger Sherman Hoar]. "The House of Ecstasy." *Alfred Hitchcock's Fireside Book of Suspense*. Ed. Alfred Hitchcock. New York: Simon, 1947. 144-53.

Past tense. Prominent address function.

Faulkner, William. *Absalom, Absalom!* 1936. Harmondsworth: Penguin, 1982.

Intermittent "you" passages.

Frisch, Max. "Burleske." *Max Frisch: Gesammelte Werke in zeitlicher Folge, 1944-1949*. Vol. 2. Frankfurt: Suhrkamp, 1976. 556-61. 12 vols. 1976.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

Fuentes, Carlos. "Alma pura." 1964. *Cuerpos y ofrendas: Antología*. Madrid: Alianza, 1972. 101-21.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

_____. *Aura*. 1962. Trans. Lysander Kemp. New York: Farrar, 1965.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

_____. *Cambio de piel*. 1967. Barcelona: Seix Barral, 1991.

Very complex novel with first-, second- and third-person narratives. Both singular and plural *you* with prominent address function. Past tense. At the end of the novel the address is revealed to come from an unnamed narrator figure.

_____. *A Change of Skin*. Trans. Sam Hileman. New York: Farrar, 1986. Trans. of *Cambio de piel*. 1967.

_____. *The Death of Artemio Cruz*. Trans. Sam Hileman. New York: Farrar, 1988. Trans. of *La muerte de Artemio Cruz*. 1962.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction" and "Second-Person Fiction as a Test Case").

Gaite. See Martín Gaite.

Gallant, Mavis. "With a Capital T." *79 Best Canadian Stories*. Ed. Clark Blaise and John Metcalf. Ontario: Oberon, 1979. 38-51. Rpt. in *Home Truths*. New York: Random, 1985.

First-person narrative with intermittent narrative "you." Present-tense narrative.

Garrett, George. *The Succession: A Novel of Elizabeth and James*. Garden City: Doubleday, 1983.

The "Player" section is in the *you* form. Present-tense narrative. Complex uses of *you*.

Gibson, Margaret. "Leaving." *Love Stories by New Women*. Ed. Charleen Swansea and Barbara Campbell. Charlotte: Red Clay, 1978. 90-94.

Present-tense narrative. Internal focalization.

Godden, Rumer. "You Need to Go Upstairs." *Gone: A Thread of Stories*. New York: Viking, 1968. 143-52.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Goytisolo, Juan. *Count Julian*. Trans. Helen R. Lane. London: Serpent's Tail, 1989. Trans. of *Reivindicacion del Conde Don Julian*. 1970.

Almost consistent second-person narrative. Present-tense narrative.

_____. *Juan sin tierra*. Barcelona: Seix Barral, 1975.

First- and second-person narrative. The *you* appears to refer to the narrator "I," who fantasizes a number of scenes. Only text in which the *you* clearly refers to the narrator figure because there is no consistent narrative line that would explain the *you* as definitely serving the function of (self-)address.

_____. *Juan the Landless*. 1975. Trans. Helen R. Lane. London: Serpent's Tail, 1990. Trans. of *Juan sin tierra*. 1975.

_____. *Makbara*. Barcelona: Seix Barral, 1980.

The "you" is sometimes a man, sometimes a woman; also plural forms of the second-person pronoun. Internal focalization with shifts from third to second and first-person reference.

_____. *Makbara*. Trans. Helen R. Lane. New York: Seaver, 1981.

_____. *Paisajes después la batalla*. Barcelona: Seix Barral, 1982.

_____. *Landscapes after the Battle*. Trans. Helen R. Lane. New York: Seaver Books, 1987. Trans. of *Paisajes después la batalla*. 1982.

Many *you* sections, besides first- and third-person passages.

_____. *Señas de identidad*. Barcelona: Seix Barral, 1966.

Apparently very much like *Juan sin tierra*.

_____. *Marks of Identity*. Trans. Gregory Rabassa. London: Serpent's Tail, 1988. Trans. of *Señas de identidad*. 1966.

_____. *Las virtudes del pájaro solitario*. Barcelona: Seix Barral, 1988.

Employs *we* narrative, *you* narrative, as well as first person-narrative, and the *you* is frequently a plural *you*.

_____. *The Virtues of the Solitary Bird*. Trans. Helen Lane. London: Serpent's Tail, 1991. Trans. of *Las virtudes del pájaro solitario*. 1988.

Grass, Günter. *Katz und Maus*. Neuwied a. Rh: Luchterhand, 1961.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

_____. *Cat and Mouse*. Trans. Ralph Manheim. London: Secker, 1963. Trans. of *Katz und Maus*. 1961.

Greenberg, Barbara L. "Important Things." *Sudden Fiction: American Short-Short Stories*. Ed. Robert Shapard and James Thomas. Salt Lake City: Smith, 1986. 148-49.

Present-tense narrative. Internal focalization.

Grumley, Michael. "Public Monuments." *True Likeness: Lesbian and Gay Writing Today*. Ed. Felice Picano. New York: Seahorse, 1980. 123-34.

Cit. in Capecci (section D). Not available to compiler.

Gunn, Daniel. *Almost YOU*. London: Quartet, 1994.

Second-person narrative interspersed with third-person sections, which are extracts from the writing of the addressee who is being exhorted throughout the text. The second-person protagonist-qua-writer has a past that is also alluded to at times, but the narrative level of the story is situated in the present and has a narrative present tense to represent it.

Gupta, Sunetra. *The Glassblower's Breath*. 1993. London: Penguin, 1994.

Second-person narrative interspersed with third-person sections. Present-tense narrative. Prominent address function, which counteracts the omniscient mode and the fact of internal focalization. At the end of the novel the latent address function (hitherto naturalized as possibly a character's self-address) turns out to belong to the unnamed protagonist's husband.

Harvey, Robert. "Yes." *Blueboy* (November 1979).

Cit. in Hopkins and Perkins (section D). Unable to locate.

Hawkes, John. *Lime Twig*. New York: New Directions, 1961.

Initial section in second person.

_____. *Travesty*. New York: New Directions, 1976.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Hawthorne, Nathaniel. "The Haunted Mind." 1835. *Twice-Told Tales*. Columbus: Ohio State UP, 1974. 304-09. Vol. 9 of *The Centenary Edition of the Works of Nathaniel Hawthorne*. 20 vols. 1962-1988.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Holst, Gilda. "Palabreo" ["Harangue"]. *Más sin nombre que nunca* [*Better Nameless Than Never*]. Quito: Casa de la Cultura Ecuatoriana, 1989. 37-38.

Protagonist "you," a man, sits in a café and tries to appeal to a woman by a feminist discussion; she gives him the cold shoulder. Cit. in Victoria García Serrano (personal communication).

Houston, Pam. "How to Talk to a Hunter." *The Best American Short Stories 1990*. Boston: Houghton, 1990. 98-104.

Present-tense narrative. Modal future tense (*will*) throughout.

Janowitz, Tama. "Sun Poisoning." *Slaves of New York*. New York: Crown, 1986. 58-65.

Present-tense narrative. Internal focalization.

- _____. "You and the Boss." *Slaves of New York*. New York: Crown, 1986. 36-41.
Present-tense narrative. Internal focalization.
- Johnson, B[rian] S[tanley]. *Albert Angelo*. London: Constable, 1964. 27-47.
Novel with first-, second- and third-person sections. Second-person section is in the present tense and in internal focalization.
- Johnson, Charles. "Moving Pictures." 1985. *The Sorcerer's Apprentice*. New York: Penguin, 1986. 115-24.
Present-tense narrative. Internal focalization.
- Jonke, Gert. *Der ferne Klang: Roman [The Distant Sound]*. Salzburg: Residenz, 1979.
Consistent second-person narrative with both familiar *Du* and formal *Sie*. Sections of internal focalization, self-address passages, and addresses to the reader.
- Josipovici, Gabriel. "The Bird Cage." *In the Fertile Land*. London: Carcanet, 1987. 31-34.
Not quite exactly second-person narrative, but close to it. Present-tense narrative.
- _____. *Contre-Jour: A Triptych after Pierre Bonnard*. Manchester: Carcanet, 1986.
Passages of second-person narrative within a frame of two dramatic monologues. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").
- _____. "Second Person Looking Out." *In the Fertile Land*. Manchester: Carcanet, 1987. 15-21.
Originally published in French translation in the *Nouvelle Revue Française* and, in English, in *Four Stories* (1977). A text in three parts, of first-, second- and third-person narrative. Present-tense narrative. Internal focalization.
- Kincaid, Jamaica. *A Small Place*. 1988. New York: Plume-Penguin, 1989.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").
- Leacock, Stephen. "L'envoi: The Train to Mariposa." *Sunshine Sketches of a Little Town*. Toronto: McClelland, 1960. 148-53.
Cit. in Bonheim, "Narration" and Bonheim, *Literary* (section D) with other stories from the same collection.
- Lydgate, John. "The Legend of St. Gyle." *The Minor Poems of John Lydgate*. Ed. Henry Noble MacCracken. Part 1. EETS E.S. 107. 1911. London: Oxford UP, 1962. 161-73.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").
- McCarthy, Mary. "The Genial Host." *The Company She Keeps*. New York: Harcourt, 1942. 137-63.
Past tense. Internal focalization.

- _____. *The Group*. 1963. London: Penguin, 1964.
Very brief "you" narrative in chapter 6 (118).
- McGahern, John. *The Dark*. 1965. Harmondsworth: Penguin, 1983.
Novel with alternating first-, second- and third-person sections. Past tense.
- McInerney, Jay. *Bright Lights, Big City*. New York: Vintage, 1984.
Consistent second-person narrative. Present-tense narrative. Mostly internal focalization. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").
- McKnight, Reginald. "Soul Food." *The Kind of Light That Shines on Texas*. New York: Little, 1991. 175-94.
Present-tense narrative. Prominent address function, but moves into internal focalization.
- Marlatt, Daphne. *ana historic*. 1988. London: Women's, 1990.
Interesting kinds of address with some very few narrative "you" passages. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Green and LeBihan.
- Martín Gaité, Carmen. *Retahllas [Rows]*. Barcelona: Destino, 1974.
Address to a *tú* with whom the addressor shares a past.
- Matthews, Jack. "A Questionnaire for Rudolph Gordon." *Sudden Fiction: American Short-Short Stories*. Ed. Robert Shapard and James Thomas. Salt Lake City: Smith, 1986. 83-87.
Since the questionnaire presupposes very specific facts about the "you," who also has a name, this comes close to second-person narrative.
- Mason, Mike. "The Van." *79 Best Canadian Stories*. Ed. Clark Blaise and John Metcalf. Ontario: Oberon, 1979. 84-94.
Present-tense narrative. Internal focalization.
- Merwin, W. S. "Simple Test." *Scenes from American Life: Contemporary Short Fiction*. Ed. Joyce Carol Oates. New York: Random, 1973. 245-46.
Present-tense narrative. Imperative function.
- _____. "A Thing of Beauty" and "Second Person." *The Miner's Pale Children*. New York: Atheneum, 1970. 115-17.
Metafictional discussion of the use of the second person. Present-tense "narrative."
- Milne, A. A. *Winnie the Pooh*. 3rd. ed. 1926. London: Methuen, 1927.
Very short stretches of second-person inquit tags. Cit. in Wiest (section D).
- Momaday, N. Scott. *House Made of Dawn*. 1968. Perennial Library. New York: Harper, 1977.

Part 3, "The Night Chanter," is partly written in the second person.

Moore, Lorrie. *Self-Help: Stories by Lorrie Moore*. 1985. New York: Plume, 1986.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Phelan.

Mulisch, Harry. *De elementen [The Elements]*. 3rd printing. BB literair. Amsterdam: De Bezige Bij, 1988.

Qtd. in Haard (271n5) (section D). Text unavailable to compiler. Consistent second-person narrative with internal focalization framed by metanarrative passages of address to the reader.

Muno, Jean. *Le joker: Roman*. 1971. Brussels: Labor, 1988.

Present-tense narrative. Internal focalization.

Munro, Alice. "Tell Me Yes or No." *Something I've Been Meaning to Tell You: Thirteen Stories*. New York: McGraw Hill, 1974. 106-24.

"I" and "you" text. Past tense. Prominent address function.

Naylor, Gloria. *Mama Day*. 1988. New York: Vintage, 1989.

Alternating second- and third-person sections. The second-person sections are a dialogue in what at first appears to be a letter format. Third-person sections have a prominent use of colloquial *you* (*skaz* narrative). Briefly discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

Oates, Joyce Carol. (Fernandes/Joyce Carol Oates.) *The Poisoned Kiss and Other Stories from the Portuguese*. New York: Vanguard, 1975.

Second-person stories: "In a Public Place," "The Seduction," "Maimed," "The Secret Mirror," "Sunlight/Twilight," "Journey." Cit. in Schofield (section D). Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

_____. "You." *The Wheel of Love and Other Stories*. New York: Vanguard, 1970. 362-87.

Complex story in which the "you" initially appears to be present-tense narrative of internal focalization but acquires an address function through the introduction of a narrator "I."

O'Brien, Edna. *A Pagan Place*. 1970. London: Weidenfeld, 1990.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Herman.

O'Reilly, Kaite. "Mouth." *New Writing 3*. Ed. Andrew Motion and Candice Rodd. London: Minerva, 1994. 93-95.

Past tense. Internal focalization.

Pacheco, José Emilio. "Tarde de agosto." *El viento distante*. Mexico City: Era, 1963. 20-25.
Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Nance.

_____. "August Afternoon." *Battles of the Desert and Other Stories*. Trans. Katherine Silver. New York: New Directions, 1987. 67-71. Trans. of "Tarde de agosto." 1963.

Papadiamantis, Alexandros. "Oloyira sti limni" ["Around the Lagoon"]. 1892. *Apanta* [Collected Works]. Vol. 2. Ed. N. D. Triantafillopoulos. Athens: Ekdotis Damos, 1982. 379-400. 2 vols. 1981-82.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Patai, Daphne. "On Your Fifty-Fifth Birthday." *Aphra* 5 (1974): 65-72.

Past tense. Prominent address function.

Perec, Georges. *Un homme qui dort* [*Sleeping Man*]. Paris: Denoel, 1967.

Present-tense narrative. Internal focalization.

Petesich, Natalie L. M. "Main Street Morning." *The Best American Short Stories 1978*. Ed. Ted Solotaroff and Shannon Ravenel. Boston: Houghton, 1978. 163-76.

Complex interrelation of "I" and "you." Present-tense narrative.

Pfeil, Sebastian. "The Gull Gambit." *Caterpillar* 4 (1981): 38-39.

Cit. in Bonheim, "Narration." Copies of this issue were unavailable. *Caterpillar* was a student magazine at the University of Cologne, Germany.

Rilke, Rainer Maria. *Die Aufzeichnungen des Malte Laurids Brigge*. 1910. *Prosa 1906-1926*. Frankfurt: Insel Verlag, 1966. Vol. 6 of *Sämtliche Werke*. 6 vols. 1955-66.

Two short passages of second-person narrative: 783-85 and 923-24.

Roche, Maurice. *Compact: Roman*. Paris: Seuil, 1966.

Has *tu/vous* and *je* and *on* as well. A series of typographically distinguished styles that use different pronouns and tenses. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Richardson.

_____. *Compact*. Trans. Mark Polizzotti. New York: Knopf, 1992. Trans. of *Compact: Roman*. 1966.

Rule, Jane. *This is Not for You*. 1970. Tallahassee: Naiad, 1988.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Second-Person Fiction as a Test Case").

Saizarbitoria, Ramón. *100 metros* [*100 Meters*]. Donostia: Kriselu, 1976.

Novel that consistently employs third- and second-person narrative that shifts within the sentence. Cit. in Gnutzmann (section D).

Sarah, Robyn. "Wrong Number." *The Fiddlehead* 105 (Spring 1975): 22-24.

Present-tense narrative. Internal focalization.

Sarraute, Nathalie. *L'usage de la parole [The Use of Words]*. Paris: Gallimard, 1980.

The *vous* mostly addresses the reader, and the *tu* addresses an intrafictional narratee. However, in a few passages the reader, who has been asked to imagine a number of scenes, becomes an actant in these scenes, and in these passages the *vous* can be argued to turn into a reference to a protagonist, if only briefly. The passages are on pages 19, 21, 60-61, 143-44.

Schwartz, Lynne Sharon. "So You're Going to Have a New Body!" *Mother Jones* June 1986: 23-27, 53-54.

Present-tense narrative. Internal focalization.

Semprún, Jorge. *Communism in Spain in the Franco Era: The Autobiography of Federico Sanchez*. Trans. Helen R. Lane. Brighton: Harvester, 1979. Trans. of *Autobiografía de Federico Sanchez*. 1977.

Alternating first- and second-person narrative.

Sontag, Susan. *The Volcano Lover: A Romance*. 1992. New York: Anchor-Doubleday, 1993.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Stout, Rex. *How Like a God*. New York: Vanguard, 1929.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction" and "Second-Person Fiction as a Test Case").

Styron, William. *Lie Down in Darkness*. Indianapolis: Bobbs-Merrill, 1951. 9-11.

Initial second-person section as in Hawkes's *Lime Twig* or Robert Penn Warren's *All the King's Men*.

Suarez, Virgil. *Latin Jazz*. 1989. New York: Fireside, 1990.

Diego sections are in the second person. Present-tense narrative. Internal focalization.

Thibaudeau, Jean. *Une cérémonie royale [A Royal Ceremony]*. Paris: Minuit, 1960.

Vous passages that have both the reading of "one" and that of plural "you." There are also a few rare instances of *tu*. Most of the novel is in third-person narrative, however.

_____. *Imaginez la nuit: Roman [Imagine the Night]*. Tel Quel. Paris: Seuil, 1968.

Alternates between initial *vous*, *je*, and later *tu*, *on*, and *nous*. These passages can be unified as belonging to the first person's interior monologue, which contains (self-) apostrophe as well as memories of people (referred to in the third person).

Tolstoy, Lev Nikolaevich. "Sebastopol in December." *The Sebastopol Sketches*. Trans. David McDuff. New York: Penguin, 1986. 39-57.

Employs the formal *vy*. Present-tense narrative.

Updike, John. "How To Love America and Leave It at the Same Time." *Problems and Other Stories*. New York: Knopf, 1979. 40-46.

Present-tense narrative. Prominent address and imperative function.

Vanasco, Alberto. *Sin embargo Juan vivía [And Juan Lived After All]*. Buenos Aires: H.I.G.O. Club, 1947.

Second-person future tense novel. Cit. in Grutzmann (section D).

Verga, Giovanni. "Fantasticheria." 1879. *Vita dei campi*. Milano: Mondadori, 1940. 121-28. Vol. 1 of *Giovanni Verga: Tutte le novelle*. 2 vols. 1940-42.

Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Walser, Martin. *Brief an Lord Liszt: Roman [Letter to Lord Liszt]*. Frankfurt on Main: Suhrkamp, 1982.

Address in letter shape, little by way of "you"'s actions except in interaction with the "I," hence intermittent "I" and "you" narrative.

Walter, Otto. *Der Stumme [Samuel the Mute]*. Munich: Kösel, 1959.

Alternating third- and second-person (*Du*) sections. Past tense.

Warren, Robert Penn. *All the King's Men*. 1946. San Diego: Harcourt, 1982.

Many passages that use a generalized *you* from Jack Burden's perspective. Incipient second-person narrative.

White, Edmund. *Nocturnes for the King of Naples*. New York: St. Martin's, 1978.

"I" and "you" text. Past tense. Prominent address function.

Wittig, Monique. *Le corps lesbien*. Paris: Minuit, 1973.

A series of descriptive scenes with an "I" and a "you," which can be read narratively. Present-tense narrative. Probably internal focalization.

_____. *The Lesbian Body*. Trans. David Le Vey. Boston: Beacon, 1986. Trans. of *Le corps lesbien*. 1973.

Wohmann, Gabriele. "Gegenangriff" ["Counter Attack"]. *Gegenangriff: Prosa*. Neuwied a. Rh: Luchterhand, 1972. 161-81.

Du sections in the present tense, which are, however, not really integrated into a plot. There is no plot in this story.

_____. "Selbstverteidigung" ["Self-Defense"]. *Gegenangriff: Prosa*. Neuwied a. Rh: Luchterhand, 1972. 131-48.

A collage of different textual registers, including the guide-book register. Again no narrative plot line discernible.

Wolf, Christa. *Kindheitsmuster* [*Patterns of Childhood*]. 1976. Frankfurt on Main: Luchterhand, 1988.

First-, second- and third-person sections with the second-person sections relating the narrator's search for her childhood self, whose past is referred to in the third person. The second-person passages use the informal *Du* and are written in the past tense.

_____. *A Model Childhood*. Trans. Ursula Molinaro and Hedwig Rappolt. New York: Farrar, 1980. Trans. of *Kindheitsmuster*. 1976.

Wolfe, Thomas. "No Door." *The Complete Short Stories of Thomas Wolfe*. Ed. Francis E. Skipp and James Dickey. New York: Scribner's, 1987. 67-105.

Alternating first- and second-person sections. Present-tense narrative.

Zéraffa, Michel. *L'Histoire* [*Story*]. 1964. Paris: Grasset, 1965.

Present-tense narrative. Internal focalization.

B. TEXTS USING THE SECOND-PERSON PRONOUN NOT IN REFERENCE TO THE NARRATIVE PROTAGONIST OR FOR PURPOSES OTHER THAN NARRATION

Baker, Nicholson. *U and I: A True Story*. New York: Random, 1991.

Reader address.

Brautigan, Richard. "1692 Cotton Mather Newsreel." *Revenge of the Lawn: Stories 1962-1970*. London: Cape, 1971. 15-18.

Real apostrophe to the old "witch," but first-person experience recounted.

Carter, Angela. "In Pantoland." *American Ghosts and Old World Wonders*. 1993. London: Vintage, 1994. 98-109.

Like other stories in this collection, very interesting uses of second-person address and colloquial uses of the second-person pronoun. See also Carter's collection *Black Venus* for further examples.

Cau, Jean. *La pitié de Dieu* [*The Pity of God*]. Paris: Gallimard, 1961.

First-person narrative with the second person mostly used in the sense of "one" and in passages of free indirect discourse and interior monologue. Cit. in Morrissette (section D).

Cela, Camilo José. *Vísperas, festividad y octava de San Camilo del año 1936 en Madrid*. Barcelona: Alfaguara, 1969.

Self-address in interior monologue of first-person narrator. Cit. in Gnutzmann (section D).

_____. *The Eve, Feast and Octave of St. Camillus of the Year 1936 in Madrid*. Trans. John H. Polt. Durham: Duke UP, 1991. Trans. of *Visperas, festividad y octava de San Camilo del año 1936 en Madrid*. 1969.

Chotjewitz, Peter O. *Die Insel: Erzählungen auf dem Bärenauge* [*The Island: Tales from the Bear's Eye*]. Reinbeck: Rowohlt, 1968.

Postmodernist collage text. Has instructions in the address third person (*Sie*) on how the reader is supposed to be reading the text. The reader never becomes a fictional persona.

Cortázar, Julio. *Libro de Manuel* [*The Book of Manuel*]. Buenos Aires: Sudamericana, 1973.
Colloquial second person of the *skaz* type. Cit. in Gnutzmann (section D).

_____. *Rayuela*. Buenos Aires: Sudamericana, 1963.

Cit. in Ynduráin and Gnutzmann (section D). Self-address passages and passages in which *you* of actual address is incorporated within indirect and free indirect discourse.

_____. *Hopscotch*. Trans. Gregory Rabassa. New York: Pantheon, 1966. Trans. of *Rayuela*. 1963.

_____. "El río" ["The River"]. *Los relatos*. Vol. 2. Madrid: Alianza, 1985. 20-23. 4 vols. 1976-1988.

Present-tense narrative. *Tú*. Self-address of protagonist, who lies in his bed.

_____. *62 modelo para armar*. Buenos Aires: Sudamericana, 1973.

Mostly self-address and address to Héléne in apostrophe or inside interior monologue. Cit. in Gnutzmann (section D).

_____. *62: A Model Kit*. Trans. Gregory Rabassa. London: Boyars, 1994. Trans. of *62 modelo para armar*. 1973.

Delibes, Miguel. *Cinco horas con Mario*. 3rd edition. Barcelona: Destino, 1967.

Woman addressing her dying husband. Cit. in Kacandes, "Are you?" (section D).

_____. *Five Hours with Mario*. Trans. Frances M. López-Morillas. New York: Columbia UP, 1988. Trans. of *Cinco horas con Mario*. 1967.

_____. *Parábola del naufragio* [*A Parable of Shipwreck*]. Barcelona: Destino, 1969.

Self-address in front of a mirror. Cit. in Gnutzmann (section D).

García Márquez, Gabriel. *El otoño del patriarca* [*The Autumn of the Patriarch*]. Buenos Aires: Sudamericana, 1975.

Interesting cases of indirect discourse incorporating the second person of represented address between characters, address of the narrator to the character Leticia Nazareno. Cit. in Gnutzmann (section D).

Hall, Radclyffe. *The Well of Loneliness*. 1928. New York: Avon, 1981.

A few passages where *you* is used not only within the free indirect discourse but also for narrative statements.

Ishiguro, Kazuo. *An Artist of the Floating World*. 1986. London: Faber, 1991.

Cit. in Korte (section D). Address to reader in colloquial *skaz* style.

Johnson, B[rian] S[tanley]. "Aren't You Rather Young to Be Writing Your Memoirs?" *Aren't You Rather Young to Be Writing Your Memoirs*. London: Hutchinson, 1973. 33-41.

Address to reader in the metafictional mode.

Kafka, Franz. "Beim Bau der chinesischen Mauer" ["The Building of the Chinese Wall"]. 1918-19. *Beschreibung eines Kampfes. Novellen, Skizzen, Aphorismen aus dem Nachlaß*. Frankfurt on Main: Fischer, 1976. 51-62; 59-60.

Brief passage in which a generalized "you" is addressed and a second passage that describes a fictional situation, a parable of the "you" being sent a message from the Emperor.

Kamboureli, Smaro. *In the Second Person*. Edmonton: Longspoon, 1985.

The second person is used extensively for self-address and apostrophe within what is basically a first-person narrative in diary form. Cit. in Schofield (section D).

Koch, Stephen. *Night Watch*. New York: Harper, 1969.

Involving the reader in the story by means of address although this is otherwise a text in the neutral mode (external focalization).

Larbaud, Valéry. "Mon plus secret conseil" ["My Most Secret Advice"]. 1921. *Amants, heureux amants*. Paris: Gallimard, 1952. 176-287. Vol. 6 of *Oeuvres complètes de Valéry Larbaud*. 10 vols. 1950-55.

Initial (177-78) *vous* passages, which develop from *on* passages, finally resolving themselves into first-person narrative, with the narrator musing about how to write the story, and finally the story becomes a third-person narrative.

Lessing, Doris. "What Price the Truth?" *The New Yorker* 25 March 1991: 30-33.

Address function in a *skaz*-type narrative.

Lish, Gordon. "The Merry Chase." *Sudden Fiction: American Short-Short Stories*. Ed. Robert Shapard and James Thomas. Salt Lake City: Smith, 1986. 50-54.

Dramatic monologue that centers on situation of enunciation, berating the "you."

Llosa. See Vargas Llosa.

MacCann, Philip. "Harvestman." *New Writing* 3. Ed. Andrew Motion and Candice Rodd. London: Minerva, 1994. 132-39.

Dramatic monologue by an "I." Unclear whether the "you" is the implied reader or a fictional persona.

Martín-Santos, Luis. *Tiempo de silencio*. 3rd. ed. Barcelona: Seix Barral, 1966. Definitive edition: Barcelona: Seix Barral, 1981.

Last chapter: interior monologue with self-address.

_____. *Time of Silence*. Trans. George Leeson. New York: Harcourt, 1964. Trans. of *Tiempo de silencio*. 1963.

Milburn, George. "The Apostate." *No More Trumps and Other Stories*. New York: Harcourt, 1933.

Skaz narrative.

Plenzdorf, Ulrich. *Die neuen Leiden des jungen W* [*The New Sufferings of Young W.*]. Frankfurt on Main: Suhrkamp, 1973.

Addresses of the dead protagonist to other characters. Discussed in the special issue on second-person narrative (*Style* Volume 28, no. 3, Fall 1994) by Fludernik ("Introduction").

Roa Bastos, Augusto. *Yo el Supremo* [*Myself His Majesty*]. Mexico: Siglo XXI, 1974.

Much apostrophe and fantasized evocation in *you* form, self-address. Cit. in Gnutzmann (section D).

Sarraute, Nathalie. *Le planétarium*. Paris: Folio-Gallimard, 1959.

Only *you* of self-address and within free indirect discourse.

_____. *The Planetarium*. Trans. Maria Jolas. London: Jupiter-Calder, 1961. Trans. of *Le planétarium*. 1959.

_____. *Entre la vie et la mort* [*Between Life and Death*]. Paris: Gallimard, 1968.

Intermittent *you* passages with various non-narrative functions.

Smith, Lee. "Dear Phil Donahue." *Cakewalk*. New York: Ballantine, 1981. 117-35.

Cit. in Capecci (section D). Dramatic monologue.

Smith, Lillian. *Strange Fruit*. New York: Reynal, 1944.

Passages of interior monologue and free indirect discourse with *you*.

Swift, Graham. *Waterland*. New York: Poseidon, 1983.

You for address and within free indirect discourse.

Taylor, Peter. "A Walled Garden." *Sudden Fiction: American Short-Short Stories*. Ed. Robert Shapard and James Thomas. Salt Lake City: Smith, 1986. 58-61.

Cit. in Capecci (section D). Classic case of a dramatic monologue in which the "I," the mother, unwittingly gives herself away to the daughter's lover, whom she addresses.

Thackeray, William Makepeace. *Vanity Fair*. 1848. Harmondworth: Penguin, 1972.

Interesting anticipations of second-person narrative discussed by Wiest (section D).

Torbado, Jesús. *Las corrupciones* [*Cases of Corruption*]. Barcelona: Vergara, 1966.

“Intermezzo para un hombre que duerme” [“Interlude for a Sleeping Man”] (212-15) is a kind of dream sequence in which the narrator addresses the character in the second-person *tú*. Also at the very end, letters that have a second-person form. Cit. in Gnutzmann (section D).

Vargas Llosa, Mario. *La casa verde* [*The Green Mansion*]. Barcelona: Seix Barral, 1965.

In chapter 4 three passages use the second person: Don Anselmo addresses Toñita in his memories and exhorts himself. Discussed in Gnutzmann (section D) as an example of a monologue in the second person.

_____. *Conversación en La Catedral* [*Conversation in “The Cathedral”*]. Barcelona: Seix Barral, 1969.

Many apostrophic passages, no second-person narrative. Cit. in Gnutzmann (section D).

C. FILMS WITH SECOND-PERSON VOICE-OVER

The Bribe. Dir. Robert Z. Leonard. MGM, 1949.

Cit. in Morrissette (section D).

Dark Passage. Dir. Delmer Daves. With Humphrey Bogart. Warner, 1947.

At the beginning of the film when everything is filmed from Bogart’s perspective, and his face is never shown because he has just had a face operation and has the face covered in bandages. Cit. in Wiest (section D).

Es muß nicht immer Kaviar sein. Dir. Geza von Radvanyi. With O. W. Fischer. Europa, 1961.

Address both to the spectator and to Thomas Lieven.

Europa/Zentropa. Dir. Lars Van Trier. 1992.

“Count back,” “you will do X,” hypnotist. Protagonist dies in the second person. Margolin Kaufmann.

La guerre est finie. Dir. Alain Resnais. Neue Filmkunst, 1968.

You of voice-over refers to the protagonist and can partly be read as self-address, but only partly. Voice of voice-over is NOT that of Diego. See Bordwell 213-14, 226-28 (section D).

Hiroshima mon amour. Dir. Alain Resnais. Constantin, 1959.

Cit. in Morrissette (section D). Kozloff (section D) mentions the opening sequence with the voice-over having a conversation with somebody.

Man in the Dark. Dir. Lew Landers. Columbia, 1953.

Cit. in Morrissette (section D). Character addressed and told his own story.

The Naked City. Dir. Jules Dassin. MPEA, 1948.

Slattery's Hurricane. Dir. André de Toth. Cent fox, 1949.

Cit. in Morrisette (section D).

Spellbound. Dir. Alfred Hitchcock. Schorcht, 1945.

Scene in which the villain commits suicide and the pistol in his hand is directed towards the camera and shoots beyond the screen into the audience. Cit. in Wiest (section D).

Sunset Boulevard. Dir. Billy Wilder. Paramount, 1950.

Sequence when homicide squad gets to villa, address to viewer, then address to corpse in pool. Free indirect discourse and then interior monologue of corpse.

D. CRITICISM

Bolinger, Dwight. "To Catch a Metaphor: *You* as Norm." *American Speech* 54 (1979): 194-209.

Bonheim, Helmut. "Conative Solicitude and the Anaphoric Pronoun in the Canadian Short Story." *Sprachtheorie und angewandte Linguistik. Festschrift für Alfred Wollmann zum 60. Geburtstag*. Ed. Werner Wolte. Tübingen Beiträge zur Linguistik 195. Tübingen: Narr, 1982. 77-86.

_____. *Literary Systematics*. Cambridge: Brewer, 1990.

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Bordwell, David. *Narration in the Fiction Film*. Madison: U of Wisconsin P, 1985.

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Treats the use of pronouns of address, especially the relation between polite and familiar forms.

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Costello, Bonnie. "John Ashbery and the Idea of the Reader." *Contemporary Literature* 23 (1982): 493-514.

Cit. in Schofield.

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