Inhalt

Preliminary Remarks

In our systematization of narrative levels we have focused on the features that define narratives within narratives: the narrator (position) (see 2), the narratee (see 3) and the (in)dependence of the narrated world (see 4). We have furthermore distinguished whether the narrative within a narrative is (quantitatively) the main narrative of the whole text or not and if its is fully enclosed (see 5). Last but not least, we have taken into account if the boundary between narrative levels is strictly observed or if there are cases in which, although we may notice a separate level of narration in some respects, boundary is transcended in others (see 6).

As a simple working definition, we have chosen "a report of connected events" (Wikipedia), which is important because (e.g.) Ryan has an even wider definition, which leads, as we think, to obscuring matters by a proliferation of narratives.

(1) Change of narrative levels (Genette)

Theoretical Explanation

Change of narrative levels (Genette), a threshold between the one and the other: according to Genette, strictly speaking only a second narrative (metadiegetic level) within the first one (the intradiegetic one).

(1.1) an actual change of narrator

an actual change of narrator (one of the narrated characters tells a story etc.); cf. Ryan's illocutionary boundary: a different speaker

(1.2) no change of narrator

no change of narrator

Definition of the three possible narrative levels:
1. Level within the global text at which the telling of the narrator-characters story occurs
2. The Level at which the primary narrators discourse occurs
3. The Level outside of the narrative act situated outside the primary narrator's discourse

Tags, Types, Attributes

Tag	Definition of Tag	Type	Possible Attributes
narrative_level	to indicate which narrative of the three described above is presented	number	1 2 3 etc.
level_change	to define if there is a change of narrative level	value	Yes No
narrator_change	to define whether a change in narrator is happening as well	value	Yes No

Examples

LEVEL CHANGE

</level_change value = "yes"> It is with considerable difficulty that I remember the original æra of my being: all the events of that period appear confused and indistinct.
</level_change value="no"> So strange an accident has happened to us, that I cannot forbear recording it, although it is very probable that you will see me before these papers can come to your possession.

NARRATIVE LEVELS

<narrative_level number ="1"> This manuscript will doubtless afford you the greatest pleasure: but to me, who know him, and who hear it from his own lips, with what interest and sympathy shall I read it in some future day! </narrative level>
<narrative_level number = "2"> I am by birth a Genevese; and my family is one of the most distinguished of that republic. My ancestors had been for many years' counsellors and syndics; and my father had filled several public situations with honour and reputation. </narrative_level>

<narrative_level number = "3"> I lay on my straw, but I could not sleep. I thought of the occurrences of the day. What chiefly struck me was the gentle manners of these people; and I longed to join them, but dared not. </narrative_level>

NARRATOR CHANGE

</narrator_change value= "yes"> It is with considerable difficulty that I remember the original æra of my being: all the events of that period appear confused and indistinct. </narrator_change value="no"> Nothing is more painful to the human mind, than, after the feelings have been worked up by a quick succession of events, the dead calmness of inaction and certainty which follows, and deprives the soul both of hope and fear.

(2) Narrator's Position and Part in the Narrative (Genette)

Theoretical Explanation

2.1 The narrator is either part of the narration or not, i.e. s/he is:

      2.1.1 Heterodiegetic narrator

      2.1.2 Homodiegetic narrator

      2.1.2.1 Autodiegetic narrator (special case of 2.1.2)

2.2 The narrator can also be identified according to her/his position with respect to the narrative levels:

      2.2.1 Extradiegetic narrator

      2.2.2 Intradiegetic narrator

Narrator Participation

Homodiegetic Narrator : The Narrator is part of the actual narration
Heterodiegetic Narrator: The narrator is not part of the actual narration
Autodiegetic Narrator: The narrator is part of the narration and is also the protagonist of the story

Narrator Position

Extradiegetic Narrator: Extradiegetic narrative level = level at which intradiegetic events are described; literary act. An extradiegetic narrator does not appear as narrator within a diegesis.
Intradiegetic Narrator: Intradiegetic events are described within the first level of the narrative. There is also an intradiegetic narrator: s/he is already a character in a narrative that is not his/her own.

Tags, Types, Attributes
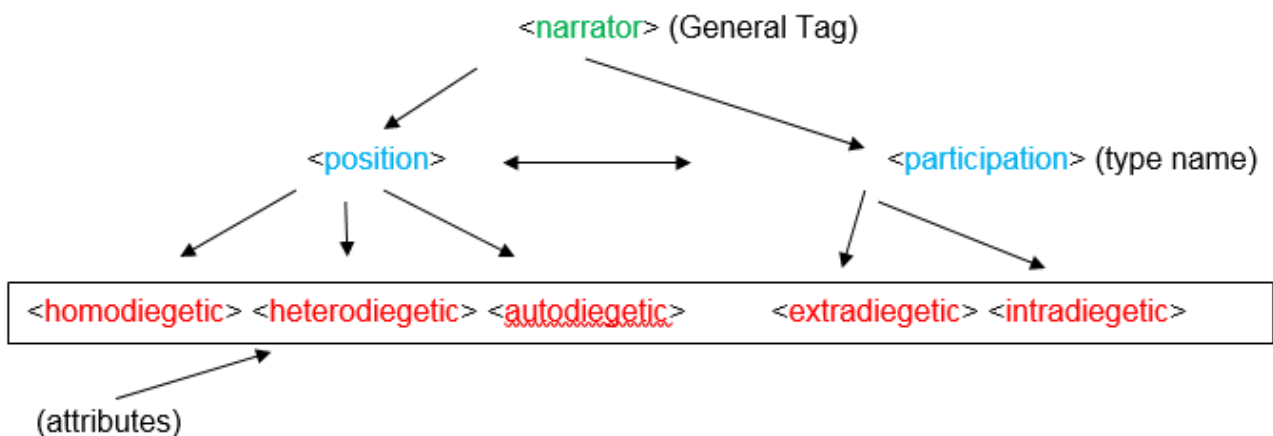
Example

(Beginning of Chapter 7 of *Frankenstein*)

< narrator participation "homodiegetic narrator" > On my return, I found the following letter from my father: </narrator>

< narrator position "intradiegetic narrator" > "My dear Victor,

"You have probably waited impatiently for a letter to fix the date of your return to us; and I was at first tempted to write only a few lines, merely mentioning the day on which I should expect you. But that would be a cruel kindness, and I dare not do it. What would be your surprise, my son, when you expected a happy and glad welcome, to behold, on the contrary, tears and wretchedness? </narrator>

(3) Narratee (cf. Nelles)

Theoretical Explanation

We have included this category since sometimes narrative levels are only to be distinguished by a change of narratee. In other words, the narrator may remain the same, and the narrated world (see 4 below) may remain the same but the person to whom the story is told may become a different one. (E.g. when the autodiegetic narrator of the first-level narrative tells a story to a specific person within that narrative.)

(3.1) Change of narratee

(3.2) No change of narratee

Tags, Types, Attributes

Tag	Type	Possible Attributes
change_narratee	value	Yes No

(4) Change of narrated worlds

Theoretical Explanation

We have included this category since it is a key to providing significant information about the relation of the different narratives to each other: do they depend on each other or are they fictions within fictions? Just as fictional texts are counterfactually independent of the actual world (cf. Currie 1990; Davies 2007; Bauer/Beck 2014), second-level narratives may be counterfactually independent of the world of the first-level narrative. Examples are inserted narratives (as in the *Decamerone* or the *Canterbury Tales*).

Ryan describes in her theory the crossing of boundaries, either illocutionary or ontological. An ontological crossing of boundaries refers to a change of reality. These kinds of reality shifts affect the narratological structure and are therefore important for our guidelines. A shift of reality occurs when narratives refer to two different worlds that are not dependent on each other.

Our category of narrated worlds is similar but not identical with Ryan's "ontological boundary", which is, however, not strictly logical and therefore impracticable. In the case of narrated dreams it may sometimes be difficult to decide if there is a change of worlds, but even though in dream worlds different physical laws might apply, the dream world is dependent on the narrative world, either due to influence of the experiences of the dreamer or due to their prophetic character. This is why we recommend tagging dreams, as a rule, as "same world".

Tags, Types, Attributes

Tag	Type	Possible Attributes
change_reality	value	Yes No

Examples

<narrative_level number="1"> This manuscript will doubtless afford you the greatest pleasure: but to me, who know him, and who hear it from his own lips, with what interest and sympathy shall I read it in some future day! </narrative level>

</change_narrator value="yes"></change_narratee value="yes"></change_reality value="no">

<narrative_level number "2"> I AM by birth a Genevese; and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics; and my father had filled several public situations with honour and reputation.

(5) The nature of the level-change structure

5.1 Embedding vs framing narrative

Theoretical Explanation

1. Description of the theory: the initial idea of using this tag to mark a level-change is framing of embedding. Embedding can be thought of as inserting or placing something within a larger unit, thus the main story is the embedding one. Framing is generally regarded as a presentational technique: the frame tale is of limited length and varying significance, serving to render the more ample inset or inner tale (Binnenerzählung) accessible and/or to authenticate it, imbuing it with a "narratorial illusionism" (Nünning 2004: 17), particularly in simulations of oral storytelling (cf. Pier), in which case the main story is the embedded one. However, there is no strict definition distinguishing how large a lower should be when it is called the embedding story, and similarly, how long a higher level should be when the lower level is called a framing story. Besides, if one identifies framing or embedding by finding which level the main story belongs to, the result could depend largely on interpretation.

Here, we provide an alternative by giving the number of words in each level which can be used to compare the length of levels without using the ambiguous term "framing" and "embedding".

2. whenever there is a level change in the text, which should be tagged following the instruction in "(2) Change of narrative levels (Genette)", read the following guidelines to add the information of level length.

When counting the words of "level n", first count the number of words "Ln" between the tag <narrative_level number="n"> and the first end of tag </narrative_level number="n"> after it (so that you do not count any other parallel level n that does not belong to the same narrative).

If there is no "level n+1" within "level n", L=Ln.

If there is "level n+1" within "level n", count the number of words "Lma", "Lmb", "Lmc", etc. between each pair of beginning tag <narrative_level number="n+1"> and the its corresponding end tag </narrative_level number="n+1"> respectively. Lm=Lma+Lmb+Lmc… L=Ln-Lm

Put the tag </narrative_level words="L"> after the corresponding level tag <narrative_level number="n">

Tags, Types, Attributes

Tag	Attribute	Attributes
Narrative_level	Words	[counted number of the words in Arabic letters]

Example

<narrative_level number="1"></narrative_level words="13"> Dear Mary, I had a conversation with a strange boy about frog yesterday.<narrative_level number"2"></narrative_level

words="6"> I have much interest in frog. </narrative_level number="2"></narrative_level number"1">

5.2 Opened vs closed narratives

Theoretical Explanation

Both framing and embedding mentioned in 5.1 can have three kinds of structures concerning if they are complete: opened and closed, opened but never closed, and closed but never opened.

Tags, Types, Attributes

Tag	Type	Possible Attributes
narrative_levelchange	completion	Complete Never closed Never opened

When to use which attribute

(5.2.1) opened and closed.

When there is text between <narrative_level number="n"> and <narrative_level number="n+1"> , and there is text between </narrative_level number="n+1"> and </narrative_level number="n">, the structure is opened and closed.

Put the tag </narrative_levelchange completion=" complete"> before <narrative_level number="n+1">

(5.2.2) opened but never closed

When there is text between <narrative_level number="n"> and <narrative_level number="n+1"> , but there is no text between </narrative_level number="n+1"> and </narrative_level number="n">, the structure is opened and closed.

Put the tag </narrative_levelchange completion=" never closed"> before <narrative_level number="n+1">

(5.2.3) closed but never opened

When there is no text between <narrative_level number="n"> and <narrative_level number="n+1"> , but there is text between </narrative_level number="n+1"> and </narrative_level number="n">, the structure is closed but never opened.

Put the tag </narrative_levelchange completion=" never opened"> after </narrative_level number="n+1">

Examples

(5.2.1) <narrative_level number="1"> Yesterday the stranger said to me, 'You may easily perceive, Captain Walton, that I have suffered great and unparalleled misfortunes.' [...] </narrative_levelchange completion="complete"><narrative_level number="2"> I am by birth a Genevese; my family is one of the most distinguished of that public. [...] </narrative_level

number="2"> You have heard this strange and terrific story, Margaret; and do you not feel your blood congealed with horror, like that which even now curdles mine? </narrative_level number "1">

(5.2.2) <narrative_level number"1"> Dear sister, I confronted a strange person yesterday and heard a thrill story from him. </narrative_levelchange complete="never closed"><narrative_level number"2"> I created a monster who has already killed several people. </narrative_level number"2"></narrative_level number"1">

(5.2.3) <narrative_level number="1"><narrative_level number="2"> A flying elephant is playing with a pink monkey. </narrative_level number"2"></narrative_levelchengecomplete="never opened">Mom, I had an interesting dream last night. </narrative_level number"1">

(6) The nature of the boundary between the levels (cf. Füredy)

Theoretical Explanation:

This category is optional and should only be applied if there is at least one metalepsis (6.2) that can be clearly identified in a text.

(6.1) Strictly observed

Strict boundary between narrative levels. (<boundary transgression="no">)

EXPLANATION: This category is applied when the boundary between narrative levels are respected. Strictly put: It is applied when a metalepsis(6.2) does *not* occur and therefore c*an not* be applied.

(6.2) Metalepsis (cf. Genette)

EXPLANATION: A Metalepsis is identified according to Genette's terminology. Therefore, this category is only applied in instances were a transition between narrative levels can be identified and only if the following condition is fulfilled: Any intrusion by a narrator or narratee from outside of the particular narrative level that transgresses its internal logic. This can occur when an author (or his reader) introduces himself into the fictive action of the narrative, or when a character in a narrative intrudes into the narrative level of the author (or reader). Such intrusions disturb the distinction between levels.

(6.3) Pseudo-diegetic narration (cf. Genette: second-level narrative told as first-level narrative)

"a narrative second in origin but which, lacking a diegetic relay, is narrated as though it were diegetic" (Pier)

Tags, Types, Attributes

Tag	Type	Attribute
Boundary	Transgression	No Metalepsis Pseudo

Examples

<boundary transgression="no">this is a passage with a strict boundary.</boundary>

<boundary transgression="metalepsis">this is the passage with the metalepsis. </boundary>

Works Cited

Bauer, Matthias; Sigrid Beck. "On the Meaning of Fictional Texts." *Approaches to Meaning: Composition, Values, and Interpretation.* Hgg. Daniel Gutzmann, Jan Köpping und Cécile Meier. Leiden: Brill, 2014. 250-75.

Currie, Gregory. *The Nature of Fiction.* Cambridge: CUP, 1990.

Davies, David. *Aesthetics and Literature.* London: Bloomsbury, 2007.

Füredy, Viveca. "A Structural Model of Phenomena with Embedding in Literature and Other Arts." *Poetics Today* 10 (1989): 745–69.

Genette, Gérard. *Narrative Discourse.* Translated by Jane E. Lewin. Oxford: Balckwell, 1980.

Nelles, William. *Frameworks: Narrative Levels and Embedded Narrative*. New York: Lang, 1997.

Nünning, Ansgar. "On Metanarrative: Towards a Definition, a Typology and an Outline of the Functions of Metanarrative Commentary." J. Pier (ed.). *The Dynamics of Narrative Form: Studies in Anglo-American Narratology*. Berlin: de Gruyter, 2004. 11–57.

Pier, John. „Narrative Levels." *The Living Handbook of Narratology.* 2011. Last revised 10 Oct. 2016.

Ryan, Marie-Laure. "Embedded Narratives and Tellability." *Style* 20 (1986): 319–40.