

Medienwissenschaft / Hamburg: Berichte und Papiere 118, 2010: Seymour Chatman.

ISSN 1613-7477.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

URL: http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0118_11.html

Letzte Änderung: 6. Februar 2011.

Seymour [Benjamin] Chatman: A Bibliography Comp. by Hans J. Wulff

Books and Articles
Reviews
Critical Adaptations

Seymour Chatman (born 1928) is an American film and literary critic, a professor emeritus of rhetoric at the University of California, Berkeley. He is one of the most significant figures of American narratology, being regarded as a prominent representative of its Structuralist or "classic" branch. Among his works are not only some analyses of Antonioni's films, his narratological books and articles – especially on problems of perspectivity – found much interest in film-theoretical research.

Books and Articles

1956

Mr Stein on Donne. In: *Kenyon Review* 18, Summer 1956, pp. 443-451.

Communication . In: *Kenyon Review* 18,4, Autumn 1956, p. 648.

Robert Frost's 'Mowing': An Inquiry into Prosodic Structure. In: *Kenyon Review* 18, Summer 1956, pp. 421-438.

Structural and Lexical Distributions of Function Words with Substantives in the Paston Letters (1440-1460). Unpub. Doct. Diss., University of Maryland 1956, iii, 265 pp.

Abstr. in: *Dissertation Abstracts International* 16, 1956, pp. 1440-1441.

1957

A Note on Fries's Group a. In: *American Speech* 32, Oct. 1957, pp. 235-236.

Linguistics, Poetics, and Interpretation: The Phonemic Dimension. In: *Quarterly Journal of Speech* 43, Oct. 1957, pp. 248-256.

1960

Comparing Metrical Styles. In: *Style in language*. Ed. by Thomas A. Sebeok. Cambridge, Mass.: MIT Press 1964, pp. 149-172 (MIT Press Paperback Series. 59.).

Some new eds. At first: [Cambridge, Mass.]: Technology Press of Massachusetts Institute of Technology [...] 1960.

Pre-adjectivals in the English Nominal Phrase. In: *American Speech* 35, 1960, pp. 83-100.

1961

Peckham, Morse: *Word, meaning, poem*. Ed. by Seymour Chatman. New York: Crowell 1961, XX, 683 S.

Anthology of lyrics.

1963

Reading Literature as Problem-Solving. In: *English Journal* 52,5, May 1963, pp. 346-352.

1964

The Components of English Meter. In: *Linguistics and Literary Style*. Ed. by Donald C. Freeman. New York [...]: Holt, Rinehart and Winston 1970, pp. 309-335.

English Sentence Connectors. In: Marckwardt, Albert H. (ed.), *Studies in Languages and Linguistics*. In Honor of Charles C. Fries. Ann Arbor: University of Michigan Press 1964, pp. 315-324.

1965

A Theory of Meter. The Hague: Mouton 1965, 229 pp. (Janua linguarum. Series minor. 36.).

1966

On 'The Intonational Fallacy'. In: *Quarterly Journal of Speech* 52, 1966, pp. 283-286.

Some intonational crosscurrents: English and Danish. In: *Linguistics* 4,21, 1966, pp. 24-44.

1967

Style: A Narrow View. In: *College Composition and Communication* 18, 1967, pp. 72-77.

Stylistics: Quantitative and Qualitative. In: *Style* 1, Winter 1967, pp. 29-43.

On the Theory of Literary Style. In: *Linguistics: An Interdisciplinary Journal of the Language Sciences* 27, 1967, pp. 13-25.

Chatman, Seymour / Levin, Samuel R. (eds.): *Essays on the language of literature*. Boston [...]: Houghton Mifflin 1967, VIII, 450 pp.
 Rev. (Rouse, Blair) in: *Style* 1, 1967, pp. 247-254.
 Rev. (Thavenius, Jan) in: *Sammlaren*, 91, 1971, pp. 136-138.
 Rev. (David G Halliburton) in: *Journal of Aesthetics and Art Criticism*, Summer 26,4, 1968, pp. 542-543.

1968

An introduction to the language of poetry. Boston [...]: Houghton Mifflin 1968, XIX, 357 S.

Milton's Participial Style. In: *PMLA: Publications of the Modern Language Association of America* 83, Oct. 1968, pp. 1386-1399.

1969

Auden's 'The Questioner Who Sits So Sly'. In: *Explicator* 28,21, 1969.

New Ways of Analyzing Narrative Structure, with an Example from Joyce's *Dubliners*. In: *Language and Style* 2, 1969, pp. 3-36.

1971

Chatman, Seymour (ed.): *Literary style. A symposium*. Ed. and (in part) transl. by Seymour Chatman. [Proc. of a Symposium on Literary Style, Bellagio, 1969.] London [...]: Oxford University Press 1971, XV, 427 S.

Rev. (Lorian, Alexandre) in: *Romance Philology* 29, 1976, pp. 331-337.
 Rev. (Abraham, Werner) in: *Leuvense Bijdragen* 62,2, 1973, pp. 202-204.
 Rev. (Blankenship, Jane) in: *Quarterly Journal of Speech* 58, 1972, pp. 242-243.

The semantics of style. In: *Essays in semiotics. / Essais de sémiotique*. Ed. by Kristeva, Julia [...]. The Hague/Paris: Mouton 1971, pp. 399-422.

On Defining 'Form'. In: *New Literary History* 2, 1971, pp. 217-228.

La struttura della comunicazione letteraria. In: *Strumenti critici* 23, 1971, pp. 1-40.

The structure of fiction. In: *University of Kansas City Review [University Review]* 37, 1971, pp. 199-214.

Henry James et le style de l'intangibilité. In: *Poétique* 2,6, 1971, pp. 155-172.

1972

The Later Style of Henry James. Oxford: Blackwell 1972, 135 S. (Language and Style Series. 11.).

Rev. (David Lodge) in: *Novel: A Forum on Fiction* 7,2, Winter 1974, pp. 187-189.
 Rev. (Barry Menikoff) in: *Nineteenth-Century Fiction* 27,4, March 1973, pp. 492-494.

On the Structure of the Art Narrative. In: Graur, Alexandru (ed.), *Actes du Xe Congrès International des Linguistes, 1969-70*. Bucarest: Ed. Acad. R.S.R. 1972, pp. 425-426.

Rhetorique générale, by le group m (J. Dubois, F. Edeline, J.M Klinkenberg, P. Minguet, F. Pire, H. Trinon). In: *Foundations of Language* 8, 1972, pp. 436-446.

Bikoret Ha-theoryah Shel Hadmut Ba-Structuralism Ha-tsorfati. [Summary in Engl.: A Criticism of the Theory of Character in French Structuralism.] In: *Ha-Sifrut / Literature: Ti 'uriah - Po 'etikah - Sifrut*

, *Ivrit - Sifrut Kelalit / Theory - Poetics - Hebrew and Comparative Literature* 3, 1972, pp. 534-545.

Ritmo, metro, esecuzione. In: *La metrica*. [Testi.] A cura di Renzo Cremante e Mario Pazzaglia. Bologna: Soc. ed. il Mulino 1972, pp. 99-108 (Problemi e Prospettive. Linguistica e critica Letteraria.).

On the Formalist-Structuralist Theory of Character. In: *Journal of Literary Semantics* 1, 1972, pp. 57-79.

1973

Chatman, Seymour (ed.): *Approaches to Poetics*. Selected papers from the English Institute. Ed. with a foreword by Seymour Chatman. New York: Columbia University Press 1973, xii, 184 pp.

Rev. (Knoblauch, C.H.) in: *Comparative Literature* 29, 1977, pp. 76-79.

Rev. (Blankenship, Jane) in: *Quarterly Journal of Speech* 60, 1975, pp. 254-255.

Rev. (Culler, Jonathan) in: *Yale Review* 63, 1974, pp. 439-444.

Chatman, Seymour / Levin, Samuel R.: Linguistics and Literature. In: *Current Trends in Linguistics* 10, 1973, pp. 250-294.

1974

Linguistics, Poetics, and Interpretation. The Phonemic Dimensions. In: *The Quarterly Journal of Speech* 43, 1974, 249-256.

Genette's Analysis of Narrative Time Relations. In: *L'Esprit Createur* 14, 1974, pp. 353-368.

Narration and Point of View in Fiction and the Cinema. In: *Poetica* 1, 1974, pp. 21-46.

La struttura della comunicazione letteraria. In: *Strumenti Critici: Rivista Quadrimestrale di Cultura e Critica Letteraria* 8, 1974, pp. 1-40.

1975

BATTLESHIP POTEMKIN (U.S.S.R., 1925). The Odessa steps, 10min. Notes and analysis. Mount Vernon, N.Y.: Macmillan Films 1975, 35 pp. (Film Study Extract.).

Towards a theory of narrative. In: *New Literary History* 6, 1975, pp. 295-318.

The Structure of Narrative Transmission. In: *Style and Structure in Literature*. Ed. Roger Fowler. Ithaca: Cornell University Press 1975. 213-257.

Repr. in: *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. 2nd ed. Oxford: Blackwell 2004, pp. 97-126.

1976

Introducing narratology to film students-via CITIZEN KANE. In: *Quarterly Review of Film Studies* 1,4, 1976, pp. 388-393.

1977

Cinematic discourse. The semiotics of narrative voice and point of view in CITIZEN KANE. Urbino: Università, Centro Internazionale di Semiotica e di Linguistica 1977, 18 S. (Documenti di Lavoro e Pre-Pubblicazioni / Centro Internazionale di Semiotica e di Linguistica. 69.).

Discussion of Gilbert Harman's paper, „Semiotics and the cinema.“ In: *Quarterly Review of Film Studies* 2,1, 1977, pp. 25-32.

1978

Story and Discourse: Narrative Structure in Fiction and Film. Ithaca: Cornell University Press 1978, 277 pp.

Various new eds.

Span: *Historia y discurso: La estructura narrativa en la novela y en el cine*. Trans. María Jesús Fernández Prieto. Madrid: Taurus 1990, 298 pp.

Ital.: *Storia e discorso*. Trad. di Elisabetta Graziosi. 2. ed.. Parma: Pratiche Ed. 1989, 321 S. (Nuovi Saggi). At first 1981.

Repr.: Milano: NET 2003, 321 pp.

Czech.: *Přibeh a diskurs. Narativní struktura v literatuře a filmu*. Brno: Host 2008, 326 pp. (Teoretická knihovna. 21.).

Rev. (Timothy R. Austin) in: *Journal of Aesthetics and Art Criticism* 38,2, Winter 1979, pp. 207-208.

Rev. (Brian Henderson) in: *Film Quarterly* 33,4, Summer 1980, pp. 23-24.

Rev. (Margolin, Uri) in: *Canadian Review of Comparative Literature/Revue canadienne de littérature comparée* 9, 1982, pp. 76-84.

Rev. (Tom Conley) in: *SubStance* 8,2-3, 1979, vol. 8, no. 2/3, pp. 199-200.

Rev. (Harcourt, Peter) in: *Humanities Association Review/Association des Humanités Revue* 30, 1979, pp. 213-215.

Rev. (Bock, Mary) in: *UCT Studies in English* 10, 1980, pp. 73-79.

Rev. (Chilton, Paul) in: *Modern Language Review* 75, 1980, pp. 823-825.

Rev. (Mosher, Harold F.: A New Synthesis of Narratology) in: *Poetics Today* 1,3, 1980, pp. 171-186.

Rev. (Scholes, Robert) in: *Poetics Today* 1,3 1980, pp. 190-191.

Rev. (Tammi, Pekka) in: *Neuphilologische Mitteilungen* 81, 1980, pp. 88-89.

Rev. (Donald G Marshall) in: *Nineteenth-Century Fiction* 34,3, Dec. 1979, pp. 343-348.

1979

Chatman, Seymour [Hrsg.]: *A semiotic Landscape*. Milan, June 1974. / *Panorama sémiotique* [...]. The Hague [...]: Mouton 1979, XXX, 1238 S. (Proceedings of the Congresses of the International Association for Semiotic Studies. 1.)/(Approaches to Semiotics. 29.).

Rev. (Orr, Leonard) in: *Style* 17, 1983, pp. 56-59.

The styles of narrative codes. In: *The concept of style*. Ed. by Leonard B Meyer and Berel Lang. Philadelphia: Pennsylvania University Press 1979, pp. 169-181.

Also in: *The Concept of Style*. Ed. by Berel Lang. Ithaca: Cornell University Press 1979, pp. 230-244.

1980

The Rhetoric of Difficult Fiction: Cortazar's 'Blow-Up'. In: *Poetics Today* 1,4, Summer 1980, pp. 23-66.

What novels can do that films can't (and vice versa). In: *Critical Inquiry*, 7, 1980, pp. 121-140.

Repr. in: *On narrative*. Ed. by W.J.T. Mitchell. Chicago: University of Chicago Press 1981.

Repr. in: *Film Theory and Criticism: Introductory Readings*. Ed. by Leo Braudy and Marshall Cohen.

4th ed. New York [etc.]: Oxford University Press 1992, pp. 403-419.

5th ed.. New York: Oxford University Press, 1999, pp. 435-451.

1981

Analgorithm. In: *James Joyce Quarterly*, 18, 1981, pp. 293-239.

On the Notion of Theme in Narrative. In: Fisher, John (ed.): *Essays on Aesthetics: Perspectives on the Work of Monroe C. Beardsley*. Philadelphia: Temple University Press 1983, pp. 161-179.

How Do We Establish New Codes of Verisimilitude? In: Steiner, Wendy (ed.): *The Sign in Music and Li-*

terature. Austin: University of Texas Press 1981, pp. 26-38.

Reply to Barbara Herrnstein Smith. " In: *Critical Inquiry*, 7, 1981, pp. 802-809.

Reply to Smith on narrative theory, *Critical Inquiry*, 7, 1981, pp. 213-236.

1983

What is Description in the Cinema? In: *Cinema Journal* 23,4, Summer 1984, pp. 4-11.

This essay investigates the way in which a film can be said to describe rather than simply to show an environment as background to action. The problem arises because film, unlike print, operates in the audience's real time, and hence suggests that „story-time“ (the time of the fictional events depicted) is always passing, whereas genuine description in novels evokes the sense of a pause in the story. Examples of description from narrative fiction and film (Antonioni) are given by way of demonstration.

1984

Italian cinema: from neorealism to the present. In: *Film Quarterly* 38,2, 1984, pp. 62-63.

1985

Antonioni, or, The surface of the world. Berkeley [...]: University of California Press 1985, 290 S.

Contents: 1. Early Films. - 2. IL GRIDO. - 3. The Great Tetralogy: Plots and Themes. - 4. The Great Tetralogy: Characters. - 5. The Great Tetralogy: Settings and the Environments. - 6. The Great Tetralogy: Cinematic Form. - 7. „Il provine“ and BLOW-UP. - 8. Zabriskie Points and Chung Kuo Cina. - 9. THE PASSENGER and IL MISTERO DI OBERWALD. - 10. IDENTIFICAZIONE DI UNA DONNE. - Conclusion.

Michelangelo Antonioni is one of the great visual artists of the cinema. The central and distinguishing strength of Antonioni's mature films, Seymour Chatman argues, is narration by a kind of visual minimalism, by an intense concentration on the sheer appearance of things and a rejection of explanatory dialogue. Though traditional audiences have balked at the „opacity“ of Antonioni's films, it is precisely their rendered surface that is so eloquent once one learns to read it. Not despite, but through, their silences the films show a deep concern with the motives, perceptions and vicissitudes of the emotional life. This study covers films not dealt with in any other book on the great director, including IL MISTERO DI OBERWALD (1980) and IDENTIFICAZIONE DI UNA DONNA (1982), which have

not yet been seen in the U.S. Its coverage of the early documentaries and features, when Antonioni was forging his new and original stylistic „language,“ is especially full. In a free-ranging analysis of the evolution of Antonioni's style that quotes liberally from Antonioni's own highly articulate writings and interviews, Chatman shows how difficult it was for the filmmaker to liberate his art from the conventional means of rendering narrative, especially dialogue, conventional sound effects, and commentative music. From his first efforts to his triumphant achievements in the tetralogy of *L'AVVENTURA*, *L'ECLISSE*, and *IL DESERTO ROSSO*, Antonioni's acute sensibility struggled to achieve the mastery that has won him a secure place in film history. Chatman's study is the only complete account of Antonioni's work available in English. Its novel visual approach to the films while attract not only film scholars but also readers interested in painting and architecture--both important elements of Antonioni's work.

1986

Chatman, Seymour / Frow, John / Gill, Christophe / Margolin, Uri / Perry, Menahem / Sternberg, Meir: Theory of character. In: *Poetics Today* 7,2, 1986, S. 189-322 [Themenheft].

Includes Chatman's: Characters and Narrators: Filter, Center, Slant, and Interest-Focus, pp. 189-224 [189-204].

1987

The circle of narrative. In: *Comparative Literature* 39, 1987, S. 162-188.

(with Edward Branigan): Narration Issues. In: *Film Quarterly* 41,1, Autumn 1987, pp. 63-65.

1988

The representation of text-types. In: *Textual Practice* 2,1, 1988, S. 22-29.

What is Description in the Cinema? In: *Cinema Journal* 23, 1988, pp. 4-11.

On Deconstructing Narratology. In: *Style* 22,1, 1988, pp. 9-17.

La Grande Tétralogie. Forme cinématique. In: Di Carlo, Carlo (ed.); *L'Œuvre de Michelangelo Antonioni*. Roma: Ente Autonomo di Gestione per il Cinema 1988, pp. 331-343.

Discourse: Nonnarrated Stories. In: *Essentials of the Theory of Fiction*. Ed. Michael J. Hoffman and Pa-

trick D. Murphy. Durham (NC): Duke University Press 1988, pp. 366-379.

1989

Chatman, Seymour [Hrsg.]: *L'AVVENTURA. Michelangelo Antonioni, director*. New Brunswick [...]: Rutgers University Press 1989, VIII, 229 S. (Rutgers Films in Print. 12.).

Screenplay plus thirty page critical introduction, history of the production, collected articles and reviews on the film, filmography, etc.), edited, partially translated, and with an introduction (in collaboration with Professor Guido Fink, University of Bologna.

Who Is the Best Narrator? The Case of *The Third Man*. In: *Style* 23, Summer 1989, pp. 183-96.

„The ‚Rhetoric‘ of ‚Fiction‘.“ In *Reading Narrative: Form, Ethics, Ideology*. Ed. by James Phelan. Columbus: Ohio State University Press 1989, pp. 40-56.

1990

Coming to Terms: The Rhetoric of Narrative in Fiction and Film. Ithaca, NY: Cornell University Press 1990, IX, 240 S.

Chatman applies models of Narrative to works of literature and film. Essentially, he bridges a theory of narrative applicable to both mediums. He defines his terms constantly throughout this work, distancing himself and aligning himself with other theorists like Bordwell, Genette. He begins by describing the texts he would like to consider. A text must have a chronology; he is interested in only those works which progress (e.g., written works, films, symphonies, plays). Paintings, for example, do not have an implied chronology, they depend upon the viewer's own definition of beginning and end. There must be chronologic. Narrative is a text-type rather than a genre. The other text-types are Argument and Description. All the text-types overlap and it is conceivable to experience a narrative that engages in argument for example. Chatman distinguishes between tacit and explicit description. Tacit description takes place in film, explicit description mostly in written works. Diegetic narrative or diegesis involves pure narrative. When the poet narrates a narrative as himself, and not an assumed character, diegetic narrative takes place. Mimesis occurs when there is imitation of character. When a narrator delivers the narrative as if he/she were someone else, there is mimesis or mimetic narrative. Chatman insists that all narratives have a narrator even if that narrator is non-human. Narration implies agency, although the word agent does not insist upon a human. Chatman rebuts Christian Metz's semiotic approach. He belie-

ves that verbal activity is not a sufficient model to analyze the visual.

Japan.: *Shosetsu to eiga no*. Tokyo: Suiseisha 1998, 393 pp. (Soshō kigogakuteki jissen. 019.).

Tschech.: *Dohodnuté termíny Rétorika narativu ve fikci a filmu*. Olomouc: Univerzita Palackého 2000, 259 pp.

Rev. (Murray Smith) in: *Journal of Aesthetics and Art Criticism* 50, Summer 1992, pp. 253-254.

Rev. (Niederhoff, Burkhard) in: *Amerikastudien/American Studies* 39,4, 1994, pp. 631-632.

Rev. (Fludernik, Monika) in: *Poetics Today* 14,4, 1993, pp. 735-743.

Rev. (Jahn, Manfred) in: *European English Messenger* 1,3, 1992, pp. 50-53.

Rev. (Mosher, Harold F., Jr.) In: *Style* 26,3, 1992, pp. 515-522.

Rev. (Prince, Gerald: Reviewing Narratology) in: *Comparative Literature* 44,4, 1992, pp. 409-414.

Rev. (Weselinski, Andrzej) in: *Kwartalnik Neofilologiczny* 39,2, 1992, pp. 174-176.

Rev. (Jefferson, Ann) in: *Times Literary Supplement*, 13.9.1991, p. 23.

Money. In: *The state of the language*. Ed. by Christopher Ricks and Leonard Michaels. Berkeley [...]: University of California Press 1990, pp. 183-231 (A Centennial Book.).

See: The Pajama Man: Idyll without Words, pp. 185-194.

What Can We Learn from Contextualist Narratology? In: *Poetics Today* 11,2, 1990, pp. 309-328.

Tko je najbolji pripovjedac. Slučaj „Treceg covjeka“. In: *Putevi* 35, 3-4, 1990, pp. 111-126. In Croatian language.

1993

Narratological Empowerment. In: *Narrative* 1,1, 1993, pp. 59-65.

Chatman, Seymour (ed.): *Reading Narrative Fiction*. With material by Brian Attebery. New York: Macmillan 1993, xiv, 638 pp.

Chatman: Introduction: The Pleasures of Reading Fiction, pp. 1-6.

Chatman: What Is Narrative? Some Basic Terms, pp. 7-19 [The Text-Types; Getting the Point; The Meaning of ‚Fiction‘; Story and Discourse].

Chatman: Plot, pp. 20-57 [Definition; Closed and open plots; Story-Time and Discourse-Time; Narrative Order and Duration].

Chatman: Character and Setting, pp. 58-89.

Chatman: Narration: Narrator and Narratee, pp. 90-129 [Telling: Internal and External Narratees; Sho-

wing: Impersonal Narration; Omniscience and Limitation; The Narratee].

Chatman: Point of View: Character's Filter and Slant, pp. 130-185 [Character's Filter; The Filter-Character Is Not the Narrator; Narrator's Slant; The Grammar of Filter; filter in Internal Narration].

Chatman: Narrative Irony, pp. 186-239 [Definitions of Situational and Verbal Irony; Situational and Verbal Irony in Narrative Fiction; Fallible Filters; Unreliable Narration].

Chatman: Authors and Readers: Real and Implied, pp. 240-272 [The Real Author; the Implied Author; The Implied Author Is Not the Narrator; Problems Solved by the Notion of Implied Author; The Real Jack London and Two Different Implied ‚Jack Londons‘; The Real Reader and the Implied Reader; The Implied Reader Is Not the Narratee].

Chatman: Theme and Ideology, pp. 273-303 [The Definition of ‚Theme‘; Thesis; How to Formulate a Theme; Ideology; The Invisibility of Ideology; Dealing with the Ideologies of Fictions].

Chatman: Narrative Limits: Experimental and Postmodern Fiction [Undermining Conventions; Questioning the Discourse; Attacks on the Discourse by the Story; Filter at Odds with Itself].

Chatman: How to Write about Fiction, pp. 603-624.

„Fiktionen“ och „dess“ „retorik“. In: *Tidskrift för Litteraturvetenskap* 22,2, 1993, S. 145-160.

Chatman, Seymour: Argumentation in Film: ‚Mon oncle d'Amérique‘. In: Fortunati, Vita (ed.): *Bologna, la cultura italiana e le letterature straniere moderne. II*. Ravenna: Longo 1992, pp. 163-181.

1995

Chatman, Seymour: How loose can narrators get? (And how vulnerable can narratees be?) In: *Narrative* 3,3, 1995, pp. 303-306.

1996

Discourse: Nonnarrated Stories. In: Hoffman, Michael J. / Murphy, Patrick D. (eds.): *Essentials of the Theory of Fiction*. Durham, NC: Duke University Press 1996, pp. 246-257.

Voice. In: *Narrative/theory*. Ed. by David H. Richter. White Plains, N.Y.: Longman Publishers 1996, pp. 160-169.

Benjamin Graham, the memoirs of the dean of Wall Street. Ed. and with an introd. by Seymour Benjamin Chatman. New York: McGraw-Hill 1996, xxxii, 351 pp.

1997

2 1/2 Film Versions of *Heart of Darkness*. In: Moore, Gene M. (ed.): *Conrad on Film*. Cambridge: Cambridge University Press 1997, pp. 207-223.

Antonioni in 1980: An Interview. In: *Film Quarterly* 51,1, Fall, 1997, pp. 2-11.

In an interview from 1980, Antonioni discusses his career and future plans. A brief chronology of his activities from 1980-97 follows.

Repr. in: Cardullo, Bert (ed. and introd.) *Michelangelo Antonioni: Interviews*. Jackson, MS: University Press of Mississippi 2008, pp. 155-161.

1998

Whatever happened to literary theory? In: *Southern Review* 34,2, 1998, pp. 367-382.

1999

New Directions in Voice-Narrated Cinema. In: *Narratologies. New Perspectives on Narrative Analysis*. Ed. David Herman. Columbus: Ohio State University Press 1999, pp. 315-339.

Ironic Perspective. In: *New Perspectives on Narrative Perspective*. Ed. by Willie van Peer and Seymour Chatman. New York: SUNY Press 2001, pp. 117-131.

The Cinematic Narrator. In: Braudy, Leo / Cohen, Marshall (eds.): *Film Theory and Criticism: Introductory Readings*. New York, NY: Oxford University Press 1999, pp. 473-486.

Excerpt from *Coming to Terms*, 1990.

New Directions in Voice-Narrated Cinema. In: *Narratologies: New Perspectives on Narrative Analysis*. Ed. by David Herman. Columbus, OH: Ohio State University Press 1999, pp. 315-339.

2001

Parody and style. In: *Poetics Today* 22,1, 2001, pp. 25-39.

“Soft Filters“: Some Sunshine on „Cat in the Rain“. In: *Narrative* 9,2, May 2001, pp. 217-222. Analysis of a Hemingway story.

Peer, Willie van / Chatman, Seymour (eds.): *New Perspectives on Narrative Perspective*. Albany, NY:

State University of New York Press (SUNY Press) 2001, xiii, 398 S. (SUNY Series: The Margins of Literature.).

Peer/Chatman: Introduction, pp. 1-20.

Chatman: Ironic Perspective: Conrad's *Secret Agent*, pp. 117-132.

Rev. (Semino, Elena) in: *Language and Literature* 12,2, 2003, pp. 185-188.

Rev. (Plate, Liedeke) in: *Comparatist* 26, 2002, pp. 174-175.

Rev. (Herman, David) in: *Style* 35,3, 2001, pp. 561-565.

Rev. (Sarah Worth) in: *Journal of Aesthetics and Art Criticism* 61,4, Autumn 2003, pp. 408-410.

Rev. (Herman, Luc: Narratology and psychology. Holding on to one's perspective) in: *Poetics Today* 24,2, 2003, pp. 397-401.

Rev. (Herman, David) in: *Style* 35,3, Fall 2001, pp. 561-66. Online in *Literature Online*, URL: <http://lion.chadwyck.co.uk> 5/7/04.

2004

Chatman, Seymour (ed.): *Michelangelo Antonioni. Die Untersuchung 1912-2007. / Michelangelo Antonioni. The Complete Films*. [Bildband.] Hong Kong/Köln [...]: Taschen 2008, 191 pp. Repr. 2008.

Also Spanish, Dutch, and other editions.

2005

Mrs. Dalloway's Progeny: THE HOURS as Second-Degree Narrative. In: *A Companion to Narrative Theory*. Ed. by James Phelan and Peter J. Rabinowitz. Malden, Mass. [...]: Blackwell 2005, pt. 17 (Blackwell Companions to Literature and Culture. 33.).

Repr. 2007.

2006

Story and Discourse: Narrative Structure in Fiction and Film. In: Hale, Dorothy J. (ed.): *The Novel. An Anthology of Criticism and Theory, 1900-2000*. Malden, MA: Blackwell 2006, pp. 219-228.

2007

End of story: Seymour Chatman on Michelangelo Antonioni (1912-2007). [Obituary.] In: *ArtForum*, Nov. 2007, online: URL: http://findarticles.com/p/articles/mi_m0268/is_3_46/ai_n30953972/?tag=content;coll.

2009

Backwards. In: *Narrative* 17, 1, 2008, pp. 31-55.

Reviews by Chatman

1956

Rev. of: Review of Randolph Quirk / C.L. Wrenn: An Old English Grammar. In: *Language* 32,3, July-Sept. 1956, pp. 535-540.

1957

Rev. of of Richards, I.A.: *Speculative Instruments*. In: *Language* 33, 1957, pp. 505-518.

1966

Rev. of Gleason, H.A., Jr.: *Linguistics and English Grammar*. In: *CCC: College Composition and Communication*, 17, 1966, pp. 161-167.

1968

Rev. of Richards, I.A.: *So Much Nearer: Essays Toward A World English*. In: *Western Humanities Review* 22, 1968, pp. 372-375.

1970

Rev. of Uitti, Karl D.: *Linguistics and literary theory*. In: *International Journal of American Linguistics* 36, 1970, pp. 302-309.

1972

Rev of Dubois, J. [...]: *Rhétorique générale*. In: *Foundations of Language* 8,3, May 1972, pp. 436-446.

1975

Rev. of: Graham Greene on Film: *Collected Film Criticism 1935-1940*. In: *Film Quarterly* 28,4, Summer 1975, pp. 43-45.

1978

Rev. of Page, Norman: *Speech in the English novel*. In: *Studies in Language* 2, 1978, pp. 147-150.

1978

Rev. of Pascal, Roy: *The dual voice: free indirect speech and its functioning in the nineteenth-century European novel*. In: *Times Literary Supplement*, 1317, 10.11.1978.

1980

Rev. of Cohen, Keith: *Film and fiction: the dynamics of exchange*. In: *Comparative Literature* 32, 1980, pp. 274-278.

1983

Rev. of Rifkin, Ned: *Antonioni's visual language*. In: *Film Quarterly* 36,4, 1983, pp. 50-51.

1983

Film theory a la mode [Book Reviews]. In: *American Film: a Journal of the Film and Television Arts* 8, July/Aug. 1983, pp. 56-58.

1984

Rev. of: Bondanella, Peter: *Italian Cinema: From Neorealism to the Present*. In: *Film Quarterly* 38,2, Winter 1984-1985, pp. 62-63.

1986

Rev. of David Bordwell's *Narration in the Fiction Film*. In: *Wide Angle* 8,3-4, 1986, pp. 139-141.

1986

Rev. of Edward Branigan's *Point of View in the Cinema*. In: *Film Quarterly* 40,1, Fall 1986, pp. 45-46.

Edward Branigan & Seymour Chatman: *Controversy and correspondence. Narration issues*. In: *Film Quarterly* 41,1, 1987, pp. 63-65.

1986

Rev. of Cadbury, William / Poague, Leland: *Film criticism: a counter theory*. In: *Film Quarterly* 40,1, 1986, pp. 46-47.

1987

Rev. of Stanzel, F.K.: *A theory of narrative*. In: *Comparative Literature* 39,2, 1987, pp. 162-168.

1988

Rev. of Ross, Harris: *Film as literature, literature as film: an introduction to and bibliography of film's relationship to literature*. In: *Film Quarterly* 41,4, 1988, pp. 58-59.

1990

Rev. of David Bordwell's *Making Meaning*. In: *Film Quarterly* 43,4, 1990, pp. 56-59.

1997

Rev. of Antonioni, Michelangelo: *The architecture of vision: writings and interviews on cinema*. In: *Film Quarterly* 50,4, 1997, pp. 38-40.

1999

Rev. of Browne, Nick (ed.): *Refiguring American film genres: history and theory*. In: *Film Quarterly* 53,2, 1999/2000, pp. 52-55.

1999

Rev. of Sarris, Andrew: „You ain't heard nothin' yet“: the American talking film: history and memory, 1927-1949. In: *Film Quarterly* 53,1, 1999, pp. 65-66.

1999

Rev. of Brunette, Peter: The films of Michelangelo Antonioni. In: *Film Quarterly* 53,1, 1999, pp. 50-51.

2002

Rev. of: James Naremore: Film adaptation. In: *Film Quarterly* 56,1, Autumn 2002, pp. 57-60.

2003

Rev. of Griffin, Susan M. (ed.): Henry James goes to the movies. In: *Film Quarterly* 56,4, 2003, pp. 55-57.

2004

Rev. of: The New Biographical Dictionary of Film. In: *Film Quarterly* 58,2, 2004, pp. 57-59.

Critical Adaptations

Bialostosky, Don. H.: Bakhtin versus Chatman on Narrative: The Habilitation of the Hero. In: *University of Ottawa Quarterly* 53, 1983, pp. 109-116.

Caserio, Robert L.: Story, Discourse, and Anglo-American Philosophy of Action. In: *Journal of Narrative Technique* 17,1, Winter 1987, pp. 1-11.

Coleman, William G.: The Chatmanese Quince: In Search of Kernal Consensus. A Critical Analysis. In: *Language Quarterly* 30,1-2, 1992, pp. 62-76.

Diengott, Nilli: The Implied Author Once Again. In: *Journal of Literary Semantics* 22,1, April 1993, pp. 68-75.

Fludernik, Monika: Genres, Text Types or Discourse Modes? Narrative Modalities and Generic Categorization. In: *Style* 34,2, 2000, pp. 274-292.

Fludernik, Monika: The Establishment of Internal Focalization in Odd Pronominal Contexts. In: Peer, Willie van / Chatman, Seymour (eds.), *New Per-*

spectives on Narrative Perspective. Albany, NY: State University of New York Press 2001, pp. 101-113.

Fludernik, Monika: Histories of Narrative Theory. 2: From Structuralism to the Present. In: *A Companion to Narrative Theory*. Eds.: Phelan, James / Peter J. Rabinowitz. London: Blackwell Publishing 2005. Blackwell Reference Online, 2.5.2010, URL: http://www.blackwellreference.com/subscriber/tocnode?id=g9781405114769_chunk_g97814051147694.

Haines, Victor Yelverton: Rhetoric and Existence. In: *Philosophy and Rhetoric* 29,2, 1996, pp. 103-121.

Linhares-Dias, Rui: 2. Linguistics in Narratology: A Critical-Historical Survey. In his: *How to Show Things with Words: A Study on Logic, Language and Literature*. Berlin/New York: Mouton de Gruyter 2006, pp. 55-106.

Report on: Ingarden, Müller, Weinrich, Uspensky, Barthes, Chatman, Prince, Caenepeel, Chafe.

Mosher, Harold F.: A New Synthesis of Narratology. In: *Poetics Today* 1,3, 1980, pp. 171-187.

Patron, Sylvie: 3. Une Approche en Continuum de la Question du Narrateur. In her: *Le Narrateur. Introduction à la Théorie narrative*. Paris: Colin 2009, pp. 59-78 (Coll. „U“).

Phelan, James: Why Narrators Can Be Focalizers – and Why It Matters. In: *New Perspectives on Narrative Perspective*. Ed. by Willie van Peer and Seymour Chatman. New York: SUNY Press 2001, pp. 51-64.

Picchione, John (ed.): *I discorsi della critica in America: Frye, de Man, Bloom, Hartman, Fish, Hirsch, Chatman, Spivak, Said, Jameson*. Roma: Bulzoni 1993, 109 pp. (Biblioteca di Cultura. 487).

Prince, Gerald: What's the Story in Narratology? In: *James Joyce Quarterly* 18,3, Spring 1981, pp. 277-285.

Roberts, Eddene: Plot: A Structuralist Approach to Modern Fiction. In: *Dissertation Abstracts International* 48,8, Febr. 1988, p. 2060A.

Sasaki, Toru: Towards a Systematic Description of Narrative ‚Point of View‘: An Examination of Chatman's Theory with an Analysis of ‚The Blind Man‘

by D. H. Lawrence. In: *Language and Literature* 3,2, 1994, pp. 125-38.

Shaw, Harry E.: Thin Description: A Reply to Seymour Chatman. In: *Narrative* 3,3, 1995, pp. 307-314.

Sosnoski, James J. On the Anvil of Theoretical Debate: Story and Discourse as Literary Theory. In: *Ja-*

mes Joyce Quarterly 18,3, Spring 1981, pp. 267-276.

Thwaites, Tony: Two Eleatic Tales: John A. Scott, Seymour Chatman and Some Occlusions of Narrative. In: *Journal of Narrative Technique* 21,1, 1991, pp. 98-120.