middle distance in special narrative circumstances; and as a mode to convey an ambiguous figure that invites multiple interpretations and readings.

OBSERVATIONS REGARDING THE FIRST PART

The objectives of the first part of the study were the clarification of the fundamental properties of second-person storytelling; that is, to emphasise those elements that may appear too obvious or even too simple to be considered part of an academic study of storytelling. These include the categories of person, pronoun and the historic development of the technique. Using this approach, the thesis has arrived at the following conclusions:

- Person is the deictic category that defines the role of the partici-pant in the speech situation (according to linguists). Fundamen-tally, the second person refers to the addressee in the speech act.
- One way to express person and personal reference is by use of pronouns. The way a pronoun functions in the discourse defines its grammatical classification: the second-person pronoun refers to the addressee in a speech situation but does not necessarily refer to a specific person. Hence the pronoun can be more of a placeholder than a personal reference in the communication process. The narrative implications of this are that if a pronoun is used instead of a noun, this indeterminacy of the placeholder pronoun contributes to narrative elements such as the verisimil-itude of dialogue and a sense of ambiguity.
- The second-person pronoun is linked to attributes that are better understood when reviewed in comparison with the other personal pronouns. The second and first person reflect the category of person, whereas the third person stands for the absent agent, reflecting the *non-person*.
  Between first and second person, the second person designates the more objective pole, which the first person aspires to within

the dialogue; the objectivity inherent in the second person and the transformation of the narrated to a less subjective version justify the choice of the second-person perspective in narratives with an aspiration of authenticity. In that sense, the second person designates the *Other* more so than the third person does (contrary to what one might expect). This explains the frequent use of the second person in autobiographical writing and self-discovery stories, reflecting an aspiration towards depersonalisation.

- Second-person narratives are particular to each language due to the formal variations that the pronoun enjoys in different language systems. In English, second-person narratives involve the generic *you* on all narrative occasions; in French, on the other hand, the author can decide between *vous* and *tu* to reflect different narrative circumstances. Similarly in German, *du, ihr*, but also *Sie* can appear as second-person forms since attributes and features of the second person can be expressed in non-second person forms as well, especially in the polite form.

  The use of the pronoun in a given discourse reveals the social code that operates within a speech community and functions as a relationship marker for the participants in the speech act. When using, for example, the second person plural in French for singular reference, i.e. by conducting the discourse in the polite form, such use connotes a certain communication environment and particular circumstances.

The second person was also noted in a wide variety of rhetorical functions. Among these, the figure of *Apostrophe* is dominant in second-person narratives. Apostrophe, having its origin in epic poetry in the invocation of the Muse, reflects the notion of addressing absent or unavailable beings. It is mostly linked to the formal feature of starting the narrative *in medias res*, thus emphasising the notion of an episode and having implicit self-reflexivity, revealing as it does the origin of the discourse and aspects of its generation process. An observation facilitated by the use of apostrophe is that the concept

of the double audience is inherent in the use of the second person in general. Turning to a *you* can imply addressing more than one being simultaneously, splitting the audience into primary and secondary; in most cases, the fictional *you,* though addressing a narrative figure or situation, also refers to the reader, one who varies across time, space and culture, and creates in him/her the feeling of being invited to engage in the discourse.

Mise-en-scène, the rhetorical figure of staging, is associated with the rhetoric of apostrophe and the sense of dialogue and contextuality. *Mise-en-scène* implies a certain deixis in the manner of face-to-face communication and contemporaneity, at the same time it initates a poetic act. Deictic elements, in addition to pronouns such as the second person, can also be adverbs and imperatives, and they likewise reflect mutual presence. Therefore, *mise-en-scène* enables time and space transitions and transgressions at least at the level of language. Emphasis on this staging and a sense of concurrence is a tactic of formal realism that is often encountered in second-person texts. Balanced with an extreme attention to environmental details, it helps readers to familiarise themselves with the fictional world. Butor and Perec used these formal realist strategies to convey a sense of actuality that helps readers to feel more familiar with the text, inviting them into the world of fiction, as it were.

Prosopopoeia is also frequently found in second-person stories: inanimate figures become physical entities, taking the shape and properties of a literary persona the moment they are addressed. This happens, for example, in *Spiegelgeschichte* where the narrative *du* designates the reverse narrative voiced by an enigmatic source, positioned somewhere between life and death, reflecting the life episodes of a dying woman. The fact that the dying woman is being addressed allows her the qualities of a person despite her poor health. Here, as we have explained in the relevant chapter, the narrative shows the unmaking of a narrative persona until the final point, that is the birth of the person. In the other texts examined the second person reflects the reverse: the making of a narrative persona in an elaboration of a *Bildungsroman*.

The process of creating a narrative persona as the narrative develops is often aligned with an indirect characterisation of the heroes through their actions and thoughts *(dialogismos* and *sermocinatio)*. Therefore, in cases such as Léon Delmont or the student, we develop a profile of the hero gradually through their actions and observations rather than from traits disclosed by an omniscient narrator (*Ethopoeia*). Second-person stories designating a dramatised version of the present often involve voice-over narration, reflecting a narrator who is present only as a voice in the story and resembling other paradigms such as film narrative or the process of *hypnosis*. The constellation of a voice-over narrator reinforces the sense of a narrative in progress, as readers witness the narrator guiding the hero (and implicitly the reader) through the story.

A key observation of the first part of the thesis is that traditional theorists treated the second-person narrative mode with some ignorance and regarded it as rather experimental as they were unable to fit it into their dichotomous studies. More recent theorists, by dealing with the mode in greater detail, contributed significantly to the discussion, though not without some flaws. Attempting to theorise the technique and classifying a large number of texts reflecting different themes and periods into one and the same group proved to be a regressive project; the same holds true for those theorists who tried to develop a theory without building it on a narratological basis.

Such efforts ended up either as forced attempts to apply the structures that Genette and Stanzel had introduced, or their suggestions appeared too technical, leading to classification schemes that did not cover every case or focused more on other angles of interpretation. Consequently, by observing throughout the thesis the history of second-person narratives starting with ancient sources, I have arrived at the following conclusions:

- Second-person narratives tend to reflect themes that relate to the past and the self and they involve transgression, transitions and turning points. Consequently, they are often used in autobiog-

raphies or in stories involving self-discovery and self-awareness. It is an appropriate mode for a process of re-evaluating the past with the goal of gaining self-awareness and reconciliation with that past.

- In all second-person narratives the issue of the reader's identification with the narrative *you* arises. The employment of the second-person agent in the narrative inevitably invites readers to engage more actively with the text as they are continuously accepting or rejecting identification with the narrative *you* and the role of addressee.

- One major finding of this study was that the second person is a grammatical element designating a role in the speech and narrative act, one that can be taken over by various persons rather than being a marker of personal reference. The involvement of an element that enables a continuous shift in reference and context adds narrative depth to the discourse. This ambiguity enables transgression and transition between agents who belong to different narrative levels that coexist in the discourse.

- Second-person narratives are self-reflective, some of them emphatically so, thematising their own generative process. Thus, they challenge writing and narrating as such while, in intertextual dialogue with their ancestors, revealing aspects and benefits in terms of self-knowledge. Perec's example clearly shows how to convey self-reflexivity through intertextuality, a concept that echoes the notion of ambiguity and the benefits of lacking a stable meaning or reference. It connects to an infinite literary dialogue and the origin of the narrative within a literary constellation that exceeds the limits of time and space in the eternal always-current literary dialogue.