in non-second person forms, especially with regard to aspired-to objectivity, indefinite meaning and ambiguity. Social codes and circumstances, relationships within social constraints and communication policies are determined by these grammatical attributes that are transmitted in the rhetoric of the second person. In the pages that follow, we will see how the essentials of the second person as a grammatical category and its expression in a pronoun are built into the second-person narrative mode and what rhetorical tropes and figures are brought into play when used in the narrative. Finally, based on texts, the discussion advances to a close reading of the narratives themselves, drawing important conclusions for the second-person narrative technique in each narrative as related to the language system in which it is written.

The Rhetoric of the Second Person

The technique of telling a story in the second person has been used since the time of the ancients. Homer used it in his epic poems, and he became the model for poets including Virgil who wrote epic poetry after him; the second person was used in psalms and prayers, in epistolary novels and in diaries. Telling a story in the second person was employed when transmitting philosophical dialogues into writing, appeared in guidebooks and instructions and was vital to hypnosis, reflecting a dramatisation of dialogue deriving from the theatre and plays. The narrative and communicational circumstances in which the second person appears reveal its richness and resilience; it establishes a narrative situation in which various implications and attributes can come into play. In prose, the second person gathers rhetorical elements and developments of different origins (poetry, drama) and applications, and forms a rich field of narratives in terms of thematic variation and poetic implication.

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a. Apostrophe

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ' ὅ γ'ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν,
ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἑταίρων.
ἀλλ' οὐδ' ὣς ἑτάρους ἐρρύσατο, ἱέμενός περ·
αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο,
νήπιοι, οἳ κατὰ βοῦς Ὑπερίονος Ἠελίοιο
ἤσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ.
τῶν ἀμόθεν γε, θεά, θύγατερ Διός, εἰπὲ καὶ ἡμῖν.
ἔνθ' ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον,
οἴκοι ἔσαν, πόλεμόν τε πεφευγότες ἠδὲ θάλασσαν·
τὸν δ' οἶον, νόστου κεχρημένον ἠδὲ γυναικός,
νύμφη πότνι' ἔρυκε Καλυψώ, δῖα θεάων,
ἐν σπέεσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι.[65]
(Οδύσσεια, Α στ. 1-15)

65 | "O Muse, sing to me of the man full of resources, who wandered very much after he had destroyed the sacred city of Troy, and saw the cities of many men, and learned their manners. Many griefs also in his mind did he suffer on the sea, although seeking to preserve his own life, and the return of his companions; but not even thus, although anxious, did he extricate his companions; for they perished by their own infatuation, fools! Who devoured the oxen of the Sun who journeys on high; but he deprived them of their return. O goddess, daughter of Jove, relate to us also some of these things. Now all the others, as many as had escaped from utter destruction, were at home, having escaped both the war and the sea. But him alone anxious for a return [home], and for his wife, the venerable nymph Calypso, a divine one of the goddesses, detained in her hollow grot, desiring him to her husband." Homer and Theodore A. Buckley. *The Odyssey of Homer: With the Hymns, Epigrams, and Battle of the Frogs and Mice.* (London: Henry G. Bohn, 1853) I. 1-15, 1.

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One striking rhetorical attribute associated with second-person narratives is that of *apostrophe* which has its origins in antiquity and which has since undergone an extensive development.

> Μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλος
> ολομένην, ἣ μυρί' Ἀχαιος ἄλγε' θηκε,
> πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
> ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν[66]
> (Ιλιάδα, Α στ. 1-4)

A primary instance of second-person *apostrophe* is Homer's invocation of the Muse in both his epic poems, *Iliad* and *Odyssey*; since then, almost every epic poet has followed his example. Similar invocations occur in Virgil's *Aeneid*, Dante Alighieri's *Divine Comedy* and John Milton's *Paradise Lost*; they all appeal to the Muse or a similar absent source of inspiration. Here the second person points to aspects of the generation of the poem.[67] Apart from epic poetry, other examples of second-person *apostrophe* in literature can be found in Shakespeare's sonnets in their direct address to a lady or a friend, or in Ezra Pound's *Coda*, "O my songs,/Why do you look so eagerly and

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66 | "The wrath do thou sing, O goddess, of Peleus' son, Achilles, that baneful wrath which brought countless woes upon the Achaeans, and sent forth to Hades many valiant souls of warriors, and made themselves to be a spoil for dogs and all manner of birds;" Homer and Augustus T. Murray. *The Iliad*. (Cambridge: Harvard University Press, 1891) I. 1-4, 2.

67 | "Apostrophe: Traditionally, the Greek term apostrophe (Lat. aversio) has designated the rhetorical device that indicates the momentary interruption of discourse, in order to address – often in a vehement tone – a real or imaginary, present or absent, human or nonhuman, living or dead addressee of that discourse. This interruption is characterized linguistically by a change from one discursive type to another as when, for example, one inserts in an expositive-narrative modality, modalities associated with the expressive and appellative functions of language." Thomas O. Sloane, ed. *Encyclopedia of Rhetoric*. (Oxford: Oxford University Press, 2001) 29.

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so curiously into people's faces,/Will you find your lost dead among them?,"[68] where poetry itself is addressed in an elaboration of the Muse/deity concept that links the employment of the second person with the *lyric you*, emphasising its self-reflexive character.[69]

The apostrophic employment of the second person is indicative of consistency in the development of the genre up to the postmodern and contemporary writings of our times. In the most recent texts, the second person is generally used apostrophically in the discourse to refer to absent (Günter Grass 1961, *Katz und Maus*) or dead (Oriana Fallaci 1979, *Un Uomo*) addressees. This is a rather interesting observation since it reveals the existence of some sort of hidden intertextuality, a connecting link between second-person forms that are spread over time and that appear to have nothing (else) in common, yet connect Homer and Virgil with authors like Butor and Perec.

Addressing absent or inaccessible beings through the second person enables narrators to coexist and interrelate with them, fulfilling a narrative convention for the discourse and allowing the generation of the story itself. This constructed present derives from the fact that the pronoun presupposes contextual synchrony and evokes a sense of contemporaneity that would otherwise be impossible. This allows narrators to start their stories again and again *in medias res* so as to stress this actual position and the notion of a synchronic episode. The narrative tactic of starting a story in the middle, appearing frequently in second person examples, strengthens the sense of intertextuality that second-person texts share with one another, since it implies their participating in a literary dialogue.

68 | Ezra Pound, *Lustra of Ezra Pound, with Earlier Poems*. (New York: Alfred A. Knopf, 1917) 43.

69 | T. V. F. Brogan and Alex Preminger, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. (Princeton: Princeton University Press, 1993) 82.

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Tu es assis, torse nu, vêtu seulement d'un pantalon de pyjama, dans ta chambre de bonne [...] Le soleil tape sur les feuilles de zinc de la toiture. En face de toi, à la hauteur de tes yeux, sure une étagère de bois blanc, il y a un bol de Nescafé à moitié vide, un peu sale, un paquet de sucre tirant sur sa fin, une cigarette qui se consume dans un cendrier publicitaire en fausse opaline blanchâtre.[70]

Though surprising and uncomfortable at first due to the lack of a specific point of reference, opening a narrative with an undefined *you* is not only a designation of the orientation of the text towards its reader and natural addressee but it also has a naturalising effect, supporting his/her familiarity with the narrative environment. Whereas the use of the second person challenges the reader with its inherent ambivalence and strikes him/her as a less common narrative mode, a detailed description of the environment serves as a familiarising factor that has a totally opposite effect and balances the surprise provoked by the second person.

Second-person narratives usually contain excerpts in which the experience of the surroundings through the senses is stressed, with visual and auditory elements, presented in so-called formal realism. The formal realism and the attention to the material detail that the narrative personae show to their environment *strengthen* the identification of the reader with the addressing *you* and evoke the sense of a situation of live communication. Invited to position and imagine himself or herself within the narrative world, the reader is confronted with a discourse that involves numerous deictical elements that have a heightened demonstrative force and that lend a notion of contemporaneity to the discourse.

Assis, vous étendez vos jambes de part et d'autre de celles de cet intellectuel qui a pris un air soulagé et qui arrête enfin le mouvement de ses doigts, vous déboutonnez votre épais manteau poilu à doublure de soie

70 | Georges Perec, *Un homme qui dort*. In *Romans et Rêcits*. 1967. (Paris: La Pochothèque (Le Livre de Poche), 2002) 223.

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changeante, vous en écartez les pans, découvrant vos deux genoux dans leurs fourreaux de drap bleu marine, dont le pli, repassé d'hier pourtant, est déjà cassé, vous décroisez et déroulez avec votre main droite votre écharpe de laine grumeleuse, au tissage lâche, dont les nodosités jaune paille et nacre vous font penser à des œufs brouillés, vous la pliez négligemment en trois et vous la fourrez dans cette ample poche où se trouvent déjà un paquet de gauloises bleues, une boîte d'allumettes et naturellement des brins de tabac mêlés de poussière accumulés dans la couture.[71]

This also explains why in second-person narratives we normally see the establishment of the narrative mode at the start, highlighted at the opening of the text. This narrative strategy may cause some awkwardness initially as the reference of the addressee – the *you* – is not determined, but at the same time it offers an ambiguity that adds to the reading process. The second-person pronoun carries a double address, gesturing both towards the (literary) persona implied in the discourse yet at the same time forcing the reader to feel referred to and addressed.

This sense of ambiguity inherent in the employment of the second-person pronoun is associated with the classic use of *apostrophe* and the concept of the double audience (primary and secondary). For example, apart from deities, Homer's tales were addressing audiences with different kinds of attention. In the time of the epics, narratives were performed in which the apostrophe connected the speaker was turning away from the normal audience while pretending to address it. *Apostrophe* referred to the fact that in productions of Greek drama, the actors addressed some of their remarks not to other actors on stage but directly to the audience. This kind of constant "digression" reflects an elaboration of *apostrophe* called *parabasis* and aimed to activate the audience or, in our case, the reader of prose to an active involvement. It has since become a rhetorical term, used for the writer's tactic of occasionally addressing

71 | Michel Butor, *La Modification*. 1957. (Paris: Éditions de Minuit, 1980) 10f.

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his or her readers directly, rather than concentrating on the narrative only.

However, it must be mentioned here that the reader was not always implied in the reference of the second person as a secondary hearer and addressee of the discourse. There have been narrative examples where the reader becomes explicitly mentioned in the text, for example in Calvino's *Se una notte d'inverno un viaggiatore*, or even earlier in the time of Mary Shelley when authors were employing the *dear reader* introduction to their texts, stressing the intriguing relationship between author, text and readership. *Frankenstein* (1818), for example, written in epistolary form but bringing the reader into play, uses the second-person address as a self-revealing and playful narrative trick that grabs the attention of readers, drawing them into a self-conscious constellation and establishing itself as a work of fiction at the same time.

In doing so, the author acknowledges and addresses the reading audience, moving his/her focus away from the fictional frame to that of the audience or at least to a perception of it, namely the implied reader. The same effect is frequently found in the performing arts such as in theatre or cinema (eg. in *Breathless*, where Jean-Paul Belmondo turns his face directly to the camera), but in literature it can function only through the second person that enables this interaction as part of a narrative convention. The temporal distance between the two available audiences (the one in the fictional frame and the one outside, at whom the work of art is actually aimed) and the author, not to mention the medium itself, prohibits an *apostrophe* in the classical sense of oratory but allows it on a cognitive level. This phenomenon is defined as *narrative apostrophe* by Irene Kacandes:

> [...] a technique I propose we call narrative apostrophe, borrowing from the rhetorical figure for turning from one's normal audience to address someone or something who, by reason of absence, death, inanimateness, and/or mere rhetorical convention, cannot answer back. [...] Texts written in this mode [...] constitute an obvious if complex form of talk fiction, since orientation toward exchange (Talk) is always based on a fiction: that the

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"you" is inanimate and capable of response [...]; that the message is not for readers, when it is, since readers read the book; that a specific actual reader is being called by the narrating voice in the text, whereas any reader could feel called by it. Recognising both the vocative force of such discourse and the fictions on which it rests – that it is and is not for you – constitutes the Talk of narrative apostrophe.[72]

In attempting to define *narrative apostrophe* Kacandes introduces the term "talk fiction." It appears very often in second-person storytelling and underlines an orientation towards exchange and the dialogic sense that dominates the technique due to the usage of the pronoun; second-person fiction evokes a sense of conversation ("talk") in a certain contrivance ("fiction").[73] Formed in a dynamic way so that multiple agents can simultaneously be involved as potential addressees in the discourse, the shifting reference of the second person, expressed either in the pronoun or with the reader reference that assumes the same position, creates a sense of orality and of coexisting, synchronic instances that have active relationships constantly recreated and reproduced within the *talk*.

Whether referring to the reader as a literary persona, to the actual reader or to any other figure or person internal or external to the world of fiction, the second person potentially signals an emphatic apostrophic mechanism which is linked with narrative contemporaneity and sense of presence (not just grammatical). In turn, this feature of presence allows transgression and temporal transition by bringing conditions of the narrative into the same context.

b. Mise-en-scène

The sense of synchrony and of belonging to the same context inherent in the rhetoric of apostrophe, combined with the associated emphasis on contemporaneity and actuality, can be considered

72 | Kacandes (2001), 144f.

73 | Kacandes (2001), x.

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a kind of staging, a *mise-en-scène*, however, that occurs not only rhetorically but suggests also a *poetic act*. Authors may employ the second-person address either in the form of a *dear reader* construction or in other forms such as the use of imperatives and adverbs (*here, there, now*) so as to create immediacy in the text, amplifying the conative function and encouraging coherence between non-compatible persons situated in different temporal and spatial circumstances (as authors and readers are). Hence the deictic element is associated with the second person as a designation of the addressee since it expresses the orientation of the discourse towards him/her and a condition of coexistence. Therefore, that type of formation not only functions as a rhetorical act that introduces the theme and conditions of the narrative, but also creates the grounds of the narrative and enables the generation of the story itself, on a poetic level.

The *dear reader* construction, for example, and the concept of addressing (pointing to) an actual human being within a fictional text can be seen as a self-revealing element that admits to the text being a fiction addressed to and made for the reader, and suggests the romantic transformation that occurred at the beginning of the 19th century from the epistolary circuit of the medieval period, transforming to a rhetorical formula without any signs of epistolary function. At the same time, it reveals the same aspiration to engage the reader in a more active reading, by forcing him/her to position himself/herself in the same context and *participate* more in the narrative.

> It must be confest, *Damon,* that you are the most importuning Man in the World. Your Billets have a hundred times demanded a *Discretion,* which you won of me; and tell me, you will not wait my Return, to be paid.[74]

Following a period of epistolary novels in which the interaction and synchrony were between fictional personae, we enter a later stage of the novel in which sentiments and the way they affect the reader

74 | Aphra Behn, *La Montre, or The Lover's Watch by Mrs. A. Behn*. (EEBO Editions ProQuest, 1686) 5.

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are brought into focus. Since the second person reflects directness, intimacy and interaction, it can be used to express the idea of the reader as a recipient and vital component of the literary product, as we saw in the case of Shelley. Thus, the dominance of the second-person voice comes with an emphatic reference to the recipient of the text, that is its deictic centre, and the process of contemporaneity, the notion of *co-staging*, expands further in cases where the narrative *you*, the addressee, happens to be imaginary or absent but still represented or even actually present. In such narrative circumstances the *co-staging* is due to a narrative convention and another rhetorical figure, that of *prosopopoeia*.

c. Prosopopoeia

Verses 1-7, Unto thee, O Jehovah, do I lift up my soul.
2 O my God, in thee have I trusted,
Let me not be put to shame;
Let not mine enemies triumph over me.
3 Yea, none that wait for thee shall be put to shame:
They shall be put to shame who deal treacherously
without cause.
4 Show me thy ways, O Jehovah;
Teach me thy paths.
5 Guide me in thy truth, and teach me;
For thou art the God of my salvation;
For thee do I wait all the day.
6 Remember, O Jehovah, thy tender mercies and thy
lovingkindnesses;
For they have been of old.
7 Remember, not the sins of my youth, nor my
transgressions:
According to thy lovingkindness remember thou me,

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For thy goodness' sake, O Jehovah.[75]

In most languages people address God by using the intimate and direct *you* in their prayer, availing themselves of the connotations of the second person to characterise their relationship to the divine: directness, intimacy and coexistence. God is a valid addressee, present in any context, for anyone uttering a prayer. This is what the use of *you* in prayer ultimately tells us: that the person uttering the prayer is in a relationship with God. It reflects a certain vivid and established relationship with Him, just by the fact that He can be and is being addressed, even though no dialogue takes place in terms of interchange. In terms of narrative, every time the second person is used in a prayer it occurs as a mechanism that makes God a narrative persona, hence it functions apart from the operation of *apostrophe* also as *prosopopoeia* in rhetorical terms.[76]

Prosopopoeia specifies physical entities by giving them the shape and properties of a literary persona the moment they are addressed. We see a liminal example of this figure in Aichinger's *Spiegelgeschichte*, which is one of the texts that will be analysed in detail in the second part of this book.

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75 | James Burton Coffman and Thelma B. Coffman, eds. "Psalm 25[a], 1-7". In *Psalms 1-72. Vol. 1-1*. (Austin: Abilene Christian University, 1992) 188f.

76 | "Prosopopoeia. Under the term prosopopoeia (Lat. Fictio personae, sermocinatio), as can be inferred etymologically from the Greek and Latin appellations, authors use the device of introducing in discourse a feigned presentation of characters or personified things, that is, things feigned sub specie personae. The usual form of this presentation is through the attribution of human properties or qualities, especially those of speaking or of listening (the terms dialogismos and sermocinatio refer to this property). The device must be properly regulated by the literary norms of stylistic decorum." Sloane (2001), 637.

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Wenn einer dein Bett aus dem Saal schiebt, wenn du siehst, daß der Himmel grün wird, und wenn du dem Vikar die Leichenrede ersparen willst, so ist es Zeit für dich, aufzustehen, leise, wie Kinder aufstehen, wenn am Morgen Licht durch die Läden schimmert, heimlich, daß es die Schwester nicht sieht – und schnell![77]

In Aichinger's narrative a dying woman is addressed by an enigmatic voice within an interrupted second-person narrative that recounts episodes of her life in reverse: it is a way of bringing her back to life, at least rhetorically. By addressing a dying person – a soon-to-be unavailable addressee – the rhetoric of the narrative specifies and determines her as a narrative persona (*prosopopoeia*) with the properties and function of a legitimate person, transgressing the limits of mortality and elaborating on the dynamic of language and its amplified potential.

Volventi mihi multa ac varia mecum diu, ac per multos dies sedulo quarenti memetipsum ac bonum meum, quidve mali evitandum esset, ait mihi subito sive ego ipse sive alius quis, [sive] extrinsecus sive intrinsecus, nescio: nam hoc ipsum est quod magnopere scire molior, ait mihi *Ratio:* Ecce, fact e invenisse aliquid: cui commendabis, ut pergas ad alia?[78]

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77 | Ilse Aichinger, *Spiegelgeschichte. Erzählungen und Dialoge*. 1954. (Leipzig und Weimar: Kiepenheuer, 1979) 43.

78 | "Wie ich mich lange Zeit mit den verschiedensten Gedanken trug und viele Tage ernsthaft mich selber suchte und was für mich ein Gutes sei oder ein Übel, das es zu meiden gilt, da sagte plötzlich zu mir - vielleicht ich selber, vielleicht ein Zweiter, in mir oder außer mir (ich weiß es nicht, und doch möchte ich gerade dies es so gerne wissen...) - nun, da sagte zu mir die *Vernunft:* Merk auf! Nimm an, du hättest eine Entdeckung gemacht: wem willst du sie anvertrauen, um zu anderem weiterschreiten zu können?" Aurelius Augustinus, *Selbstgespräche. Von der Unsterblichkeit der Seele.* Ed. Harald Fuchs. (München und Zürich: Artemis Verlag, 1986) 7.

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Augustine, for example, uses *prosopopoeia* to address Reason in his *Soliloquia [Selbstgespräche],* an inner dialogue (textualised in the narrative as a dialogue between Reason and the Self) leading to self-knowledge. In the *Soliloquia* we are actually presented with a rather frequent theme of second-person storytelling, namely the journey towards self-discovery, also processed through a narrative representation. It shows the converting man at the very moment of his conversion benefitting from the actuality and sense of presence established by the dialogue (second person). This theme is linked to the process of creating a character within the narrative itself and will be discussed in more detail in connection with Butor's *Modification* as well as the other narrative examples. In terms of rhetoric this process of character development within the narrative is linked with *ethopoeia*, a figure that will be discussed next.

d. Ethopoeia

> Μένων: ἔχεις μοι εἰπεῖν, ὦ Σώκρατες, ἆρα διδακτὸν ἡ ἀρετή; ἢ οὐ διδακτὸν ἀλλ' ἀσκητόν; ἢ οὔτε ἀσκητὸν οὔτε μαθητόν, ἀλλὰ φύσει παραγίγνεται τοῖς ἀνθρώποις ἢ ἄλλῳ τινὶ τρόπῳ;
> **Σωκράτης:** ὦ Μένων, πρὸ τοῦ μὲν Θετταλοὶ εὐδόκιμοι ἦσαν ἐν τοῖς Ἕλλησιν καὶ ἐθαυμάζοντο ἐφ' ἱππικῇ τε καὶ πλούτῳ, [70b]νῦν δέ, ὡς ἐμοὶ δοκεῖ, καὶ ἐπὶ σοφίᾳ, καὶ οὐχ ἥκιστα οἱ τοῦ σοῦ ἑταίρου Ἀριστίππου πολῖται Λαρισαῖοι.[79]

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79 | "MENO: Can you tell me, Socrates, whether virtue is teachable? Or is not teachable, but attainable by practice? Or is it attainable neither by practice nor by learning, and do people instead acquire by nature or in some other way?
SOCRATES: In the past, Meno, the Thessalians were renowned among the Greeks and admired for both horsemanship and wealth, but now, I think, they are admired for wisdom as well, and particularly the fellow-citizens of your friend Aristippus, the men of Larisa." Plato, "Meno". In *Meno and Plato.* Ed. David Sedley. Trans. Alex Long. (Cambridge: Cambridge University Press, 2011) 1.

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Interesting for the understanding of the second person is that Plato, who is known to be a polemic of literature for its fictional, elusive character, delivered his philosophical dialogues in the original second-person form thus enriching his texts with vividness, authenticity and immediacy. Plato's dialogues can be described as dramatised narratives that resemble a theatrical performance. He focuses on the features of character, action and the relation of drama to the audience, and he (re-)creates literary figures resembling as closely as possible actual historical persons by using the rhetorical tropes of *dialogismos, sermocinatio*[80] and *ethopoeia*. Speaking characters

80 | "Sermocinatio. Die sermocinatio steht in einem gewissen Zusammenhang mit der evidentia, ohne ein notwendiger Teil der Figur der evidentia selbst zu sein. Die sermocinatio ist die der Charakterisierung natürlicher (historischer oder erfundener) Personen dienende Fingierung von Aussprüchen, Gesprächen und Selbstgesprächen oder ausgesprochenen gedanklichen Reflexionen der betreffenden Personen. [...] Inhaltlich braucht die sermocinatio nicht historisch wahr zu sein, sie muss nur wahrscheinlich sein, d.h. insbesondere dem Charakter der sprechenden Person entsprechen. [...] Die fictio personae ist die Einführung nichtpersonhafter Dinge als sprechende sowie zu sonstigem personhaften Verhalten befähigte Personen. Die fictio personae ist eine durch Übersteigerung der schöpferischen Phantasie erzeugte hochpathetische Figur. Die Unterscheidung zwischen fictio personae und sermocinatio wird von den meisten Theoretikern scharf aufrechterhalten, indem die Prosopopoiie auf die nicht personhaften Dinge (und die Toten) beschränkt wird, während die Ethopoiie die natürlichen Personen betrifft. [...] Außer den nichtpersonhaften Dingen können in der fictio personae auch Tote als redend und sich personhaft verhaltend eingeführt werden. [...] Die Erweiterung der Prosopopoiie auf die Toten führt bei einigen Theoretikern dazu, daß auch Phantasienpersonen, ja eine lebende, aber abwesende Person zugelassen wurden. [...] Die fictio personae durch Reden verleiht besonders gern Kollektiven (Vaterland, Städte usw.) Stimme." Heinrich Lausberg, *Handbuch der Literarischen Rhetorik. Eine Grundlegung der Literaturwissenschaft.* (München: Max Hueber Verlag, 1960) 407-412.

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in a dialogic discourse contribute to an implicit and indirect characterisation through their words, hence these literary *personae* are developed within the narratives they belong to; the impression given in such cases is that their development into rounded characters is concurrent with the narration.

Die Abwendung des Redenden von sich selbst besteht in der sermocinatio (ethopoeia, ηθοποιία, μίμησις); der Redner legt, obwohl nur er selbst redet, seine Rede einer anderen Person in direkter Rede in den Mund und ahmt dabei auch deren charakteristische Redeweise (daher «Ethopoiie») nach (imitatio, μίμησις). Die sermocinatio (seltener in indirekter Rede) kommt vor: 1) als dialoglose Rede [...] 2) als Dialog [...] 3) als Selbstgespräch (Monolog) oder gedankliche Reflexion, die, wenn sie deliberierende Fragestellungen (quid faciam?) enthält, διαλογισμός heißt, ohne daß die deshalb als Frage-Antwort-Spiel ausgebaut sein muß.[81]

The dramatisation offered by the second-person perspective and the making of literary *personae* concurrent with the progress of the narrative are features we can observe in numerous examples in the history of literature, for example in the French *nouveaux romans* that will be discussed in detail in the second part of this project. However, much earlier, the same rhetorical technique had been applied in one of the key texts of the world and of second-person literature: Augustine's *Confessions*.

[N]umquid semper tacebis? et nunc erues de hoc inmanissimo profundo quaerentem te animam et sitientem delectationes tuas, et cuius cor dicit tibi: quaesivi vultum tuum; vultum tuum, domine, requiram: nam longe a vultu tuo in affectu tenebroso. non enim pedibus aut spatiis locorum itur abs te aut reditur ad te, aut vero filius ille tuus equos aut currus vel naves

81 | Heinrich Lausberg, *Elemente der Literarischen Rhetorik*. 1963. (München: Max Hueber Verlag, 1990) 142f.

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quaesivit aut avolavit pinna visibili aut moto poplite iter egit, ut in longinqua regione vivens prodige dissiparet quod dederas.[82]

Augustine thematised his strong relationship with God and composed his autobiographical *Confessions* in the form of a prayer. His *Confessions* are spoken in the present tense, showing him in a continuous dialogue with God, an invisible interlocutor whose unheard words are subtly perceived in the interior of his soul. In this ongoing inner dialogue with God, Augustine's confessions and the narrative itself are constantly recreated, evoking a sense of a text in progress and a persona re-created and represented gradually within the words spoken. As readers are caught up in the fervour and intimacy of Augustine's address to God, the imitation of a voice speaking in the present engages our feelings; the prayer incorporates dramatic qualities that make the narrative dynamic.

As a dramatised version of the present, the *confessing* (and the writing) reveals that Augustine – the narrator and writer – is not in full control of his material or of the movements of his thoughts but rather is in an active relationship with God, whose presence is total, forming them and his character at the same time. Confession is described more as an exercise in self-awareness.

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82 | "But wilt thou be silent for ever? Even now thou wilt draw out of this horrible pit, that soul that seeks after thee, and that thirsts after thy pleasures: whose heart saith unto thee, have sought thy face, and thy face. Lord, will I seek. For I had straggled far away from thy countenance in the mistiness of my affections. For we neither go nor return, from, or to thee, upon our feet, or by distance of spaces: nor did that younger brother seek post-horses, or waggons, or ships, or fly away with visible wings, or take his journey by the motion of his hams, that living in a Luke far country he might prodigally waste that portion, which thou hadst given him at his departure." Aurelius Augustinus, *St. Augustine's Confessions: with an English translation*. Eds. William Watts and W. H. D. Rouse. Trans. William Watts (London: W. Heinemann; Cambridge: Harvard University Press, 1950) 52f.

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It is interesting to note that in the *Confessions* the self-awareness narrative is occurring after the actions that have challenged the narrator's knowledge of self, whereas the *Soliloquia* reflect the truly continuous and concurrent process of a self-awareness dialogue, parallel to the narrative. From the medieval examples of *Confessions* and *Soliloquia* to the contemporary cases of *Kindheitsmuster, Un homme qui dort* and *La Modification*, the theme of reconciling oneself with the self – the first-person authority – appears as a common *topos* in the second-person narratives. The same variation between self-awareness narratives from a superior temporal point (Wolf) or concurrent to the narration (Butor) strengthens the sense of intertextuality in second-person narratives.

Ethopoeia and self-discovery are traced in Butor's *La Modification* when Léon is developed as a concrete character while the narrator narrates to him his own thoughts and experiences; in Perec's *Un homme qui dort* within the narrative of an experiment in self-detachment narrated to a de-personalised student who acquires his identity gradually in the (second-person) story; and in various other contemporary examples that use the self-talk second-person narrative mode to express the problem of identifying with the *I* and a character in development.

The problems in the relationship to first-person authority and the objectivity that is inherent in the second person explain the popularity of the technique in autobiographies. Composing second-person autobiographies is related to a process of exposing the first person to the second, described as transcendence in the previous section on pronouns, the concept of the *Other* and Benveniste's study. This technique reflects a form of *prosopopoeia* of the first person to the exposed second, and a transit from the situation of an acquired self-authority to a process of acquiring self-awareness through an outer perspective on the self, a situation perfectly dramatised by Sartre in his play *Huis Clos*, as mentioned earlier.

Second-person autobiographies reflect the making of the self as a narrative persona; this persona would have concrete and specific characteristics that are recognised and explored by the narrating

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subject who is different from the experiencing persona – maybe not physically but certainly cognitively, for various reasons. Not only did Plato write his autobiographical *7th Letter* in epistolary form, hence in the second person, and Augustine compose his autobiography in the form of a prayer addressed to God; traditional forms of fictional autobiography continue to appear in this form: the most recent being Paul Auster's *Winter Journal*. Auster confronted his past by using the second-person technique in his autobiographical *memoir,* describing his life blow by blow.

You think it will never happen to you, that it cannot happen to you, that you are the only person in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else.[83]

Published only recently in 2012, his memoir (as he calls it) received ambivalent comments regarding its style. Criticised for its taint of artificiality, the immediacy of its prose is nonetheless effective and draws the reader in as an accomplice. In one of his interviews following the publication of his book, the author speaks of the depersonalising (distancing) role that the second-person narrative voice has in his text. The use of the second person's generalising and objectifying sense helped in making the autobiographical text as impersonal as possible and more the story of an everyday man. For Auster, there couldn't be a purely autobiographical novel based on *true* memories without fictional elements, because memory and remembering are always unreliable. Hence Auster has defined this work as a "literary composition composed of autobiographical fragments."

It was an instinctive decision. I started it that way without a lot of reflection. But then, as I got into the writing of the book, I understood there was

83 | Paul Auster, *Winter Journal*. (New York: Henry Holt and Company, 2012) 1.

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a reason for this, and number one, again, goes towards answering your question about this memoir issue: because I see myself as anybody, as everybody; I'm not just telling the story of my life to give the reader a picture of who I am. No, I wanted to do something different. Therefore, the first person I thought would have been too exclusionary. It would have said me, me, me, me, me. I, I, I, I, I. As if I were pushing away my experiences from the experiences of others. Because basically what I was trying to do was show our commonality.

I mean to say, in the very ordinariness of what I recount I think perhaps the reader will find resonances with his or her own life. And so the second person seemed ideal because it conveys a certain intimacy and yet a certain kind of separation between writer and subject. In a sense I am able to interrogate myself, address myself from that slight distance and enter a kind of dialogical relationship with myself. Because I'm saying, "Look, these are things that have happened to me, but how odd they are or how ordinary they are [is up to the reader to decide]." So second person seemed perfect. There's this sense that, as a reader when you're reading a book in the second person, you do feel addressed, and more implicated in what's going on than you would if you read it in the first or third. I think. This is my intuition about this.[84]

e. Voice-over[85]

In 1835 Nathaniel Hawthorne wrote *The Haunted Mind*, an in-between narrative of a half-asleep hero, connecting the second-person narrative technique for the first time with the (non-fiction) narrative format of the process of hypnosis.

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84 | Paul Auster interview – "Winter Journal" preview. (n.d.). Date accessed 23 September 2017. http://www.timeout.com/london/books/paul-auster-interview.

85 | The "voice-over" narrator reflects a term used in films to reflect a narrator who is only present in the story *acoustically*. Stanzel also mentions "voice-over" in reference to screen-adapted novels to express a narrator who is absent from the stage. "[…] einfach einem auktorialen "voice over"-

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WHAT a singular moment is the first one, when you have hardly begun to recollect yourself, after starting from midnight slumber! By unclosing your eyes so suddenly, you seem to have surprised the personages of your dream in full convocation round your bed, and catch one broad glance at them before they can flit into obscurity. [...]
Hitherto you have lain perfectly still, because the slightest motion would dissipate the fragments of your slumber. Now, being irrevocably awake, you peep through the half drawn window curtain, and observe that the glass is ornamented with fanciful devices in frost work, and that each pane presents something like a frozen dream.[86]

The rhetoric of voice-over enjoys numerous applications in contemporary texts that derive mainly from the cinema. We see it, for example, in Lars von Trier's *Zentropa/Europa* opening scene, where a voice-over opens the movie, instructing the protagonist regarding what he will be confronted with in the movie.[87] The same rhetoric

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Kommentar, das ist die kommentierende Stimme einer Person, die nicht auf der Filmleinwand sichtbar ist." Stanzel (1979/2001), 118.
In prose the term reflects an absent narrator who is present in the story only as a voice narrating the events and who hence remains *offstage,* which in literature means out of the world of fiction.

86 | Nathaniel Hawthorne, "The Haunted Mind". In *Twice-Told Tales.* (Ohio, Ohio State University Press: 1974) 304f.

87 | "You will now listen to my voice. My voice will help you and guide you still deeper into Europa. Every time you hear my voice, with every word and every number, you will enter into a still deeper layer, open, relaxed and receptive. I shall now count from one to ten. On the count of ten, you will be in Europa. I say: one. And as your focus and attention are entirely on my voice, you will slowly begin to relax. Two, your hands and your fingers are getting warmer and heavier. Three, the warmth is spreading through your arms, to your shoulders and your neck. Four, your feet and your legs get heavier. Five, the warmth is spreading to the whole of your body. On six, I want you to go deeper. I say: six. And the whole of your relaxed body is slowly beginning to sink. Seven, you go deeper and deeper and deeper. Eight, on

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is found in Beckett's narrative of imperatives *Imagination Dead Imagine*[88] and in Jay McInerney's *Bright Lights, Big City:*

Monday arrives on schedule. You sleep through the first ten hours. God only knows what happened to Sunday.
At the subway station you wait fifteen minutes on the platform of the train. Finally a local, enervated by graffiti, shuffles into the station. You get a seat and hoist a copy of the New York Post. The Post is the most shameful of your several addictions.[89]

Bright Lights, Big City was published in New York in 1984. It is Jay McInerney's first novel, set in New York City. The protagonist, a 24-year-old aspiring writer who remains nameless throughout the novel finds himself in a crisis. He is bored of his job at a prestigious New York magazine, his wife has left him and he suffers from writer's block. To distract himself from his problems he has developed a cocaine habit and spends every night out in the bars and clubs of New York. The narrative recounts a second-person self-talk he performs every night, one that presents and develops the character indirectly within the confines of the narrative.

The same voice-over construction is found in Perec's *Un homme qui dort*.

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every breath you take, you go deeper. Nine, you are floating. On the mental count of ten, you will be in Europa. Be there at ten. I say: ten." *Zentropa/ Europa*. Dir. Lars von Trier. (Nordisk Film Biografdistribution, 1991) Opening scene.

88 | "No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine. Islands, waters, azure, verdure, one glimpse and vanished, endlessly, omit. Till all white in the whiteness the rotunda. No way in, go in, measure." Samuel Beckett, *Imagination Dead Imagine*. 1965. Trans. Samuel Beckett. (London: Calder and Boyars Ltd. 1967) 7.

89 | Jay McInerney, *Bright Lights, Big City*. (London: Bloomsbury, 1984) 10.

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Tu as tout à apprendre, tout ce qui ne s'apprend pas: la solitude, l'indifférence, la patience, le silence. Tu dois te déshabituer de tout: d'aller à la rencontre de ceux que si longtemps tu as côtoyés, de prendre tes repas, tes cafés à la place que chaque jour d'autres ont retenue pour toi, ont parfois défendue pour toi, de traîner dans la complicité fade des amitiés qui n'en finissent pas de se survivre, dans la rancœur opportuniste et lâche des liaisons qui s'effilochent.[90]

Surveying this tradition and coming to more recent employments of the technique, one sees that the voice-over rhetoric dominates. Almost one hundred years after the publication of *The Haunted Mind*, one of the most bizarre fiction books ever written appeared. It was unconventional not only in structure and form but also in premise. Rex Stout's *How Like a God*, published in 1929, is the first second-person text of the modern period and more of a book of fiction than a novel. It consists of chapters that are interwoven with segments of a seemingly unrelated short story, with the threads uniting only in the terrifying conclusion. Stout's story, printed entirely in italics but otherwise told in conventional third-person narration, is divided into segments lettered A through Q. These reveal the thoughts of one Mr Lewis as he ascends a staircase with a pistol in his coat pocket, intending to kill someone in an upstairs room. Lewis's sense of impending doom raises the possibility that perhaps his intent is not murder but suicide, or perhaps both.

You fool, to stand here on the edge of hell and listen to dead voices, to her dead voice. You did so stop on those stairs, though, that night in Cleveland many years ago, and Lucy Crofts did call down to you as you stood hesitating whether to bother to go back and turn on the lights of the car.[91]

90 | Perec (1967/2002), 247.

91 | Rex Stout, *How Like a God*. 1929. (New York: Pyramid Books, 1963) 56.

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Alternating with these brief cliff hanger segments are the long chapters I through XVI of a novel written in second-person narration. As MacIntyre in his entry in "FandSF" in the column "Curiosities" describes: "*You* – in narrative – is and you (the reader) are William Barton Sidney. Your entire existence, from childhood through sexual awakening into prosperous middle age, is recounted in these pages. (Your) life is respectable, normal, and prosaic. Yet nobody suspects that you are aware of multiple personalities within your body and that your head is full of voices. The final segment, Q, is a chilling climax that reveals Lewis's intended prey (human in visage only), the true relationship between Lewis and Sidney and the full significance of the novel's title, which is a quotation from Hamlet (intertextual reference)."[92]

We see the same narrative model in *Moon Deluxe*, written in 1983, a collection of short stories most of which appeared first in the *New Yorker* magazine. In *Moon Deluxe* Barthelme gives a wonderful portrait of contemporary life in the American landscape.

> You're stuck in traffic on the way home from work, counting blue cars, and when a blue-metallic Jetta pulls alongside, you count it – twenty-eight. You've seen the driver on other evenings; she looks strikingly like a young man – big, with dark, almost red hair clipped tight around her head.[93]

It is the first of Barthelme's minimalist books in which the writer attempts to come to terms with the real world in a way meta-fiction never could. Introducing his character by using the second-person narrative technique recalls McInerney: "You are not the kind of guy who would be at a place like this at this time of the morning. But

92 | Gwynplaine F MacIntyre, "How Like A God, by Rex Stout (1929)." In *Fantasy and Science Fiction - Curiosities*. January 2008, Date accessed 21 September 2017. SF Site spot art, www.sfsite.com/fsf/2008/cur0801.htm.

93 | Frederick Barthelme, *Moon Deluxe. Stories*. (Harrisonburg: Penguin Books, 1983) 61.

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here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy. You are at a nightclub talking to a girl with a shaved head."[94]

In both cases the narrative convention of a *voice-over narrator* is established right from the beginning as a neutraliser that introduces readers to the stories. To that extent, it is interesting also to mention that we can witness a further expansion and elaboration of the second-person rhetoric of voice-over narrators in narratives that resemble the process of hypnosis or even guidebooks.

Begin to wonder what you do write about. Or if you have anything to say. Or even if there is such a thing as a thing to say. Limit these thoughts to no more than ten minutes a day; like sit-ups, they can make you thin.[95]

Lorrie Moore's *Self- Help* (1985) is a highly transgressive and metatextual short story collection including several second-person narrations such as "How to Be an Other Woman," "How", "How to Talk to your Mother" and "How to Become a Writer". The titles of the passages determine right from the start that they are to be read as instruction manuals announcing their relationship to pseudo-guidebooks, the "How To" literature that is fictional, trivial and very popular. In such texts, the authorial *I* appears to be so instructive and omniscient that it corresponds more closely to a superior concept of the *ego (I)*, a super-human *instance* able to solve problems that ordinary people cannot. Subsequently, second-person address here depicts an objectified protagonist who stands as a representative of a particular society or social group facing a particular situation.

One could argue that when resembling guidebooks, second-person storytelling makes use of a certain concept of classifying the audience (readers) into different groups depending on some striking characteristics they might share. In doing so, Moore, for

94 | McInerney (1984), 1.

95 | Lorrie Moore, *Self-Help*. (London: Faber and Faber, 1985) 124.

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example, not only undermines this generalising approach of books that promise to be guidebooks for life (elaborating on the traditional speciality guidebooks, e.g. travel) but also highlights that storytelling is a process designed by the author for a certain audience.

Up to this point these pages have proved the resilience and richness of the second-person technique, its appearance in different eras, genres and periods and have strengthened the argument articulated at the outset of this project that theorising attempts regarding the second-person technique can only be unsuccessful in so far as such an approach would be contradictory to the shifting nature and ambiguity of the pronoun, given the existence of different second-person texts in different genres, and then it would reduce and limit the potential of the rhetoric of the second person for a narrative.

The present project, by selecting four masterpieces of world literature – Christa Wolf's *Kindheitsmuster,* Michel Butor's *La Modification,* Georges Perec's *Un homme qui dort* and Ilse Aichinger's *Spiegelgeschichte* –, will aim to clarify and discuss in depth the rhetorical and thematic richness of each novel by emphasising the effects of the second-person technique and the radical intertextuality and affinity that these texts share with other texts that are also written in the second person but not analysed here. It will also aspire to show the validity of generalising some aspects of the second-person technique in a certain typology in order to elaborate on the case studies and provide the grounds of a preliminary classification that is not limiting the versatility of the second-person texts but still highlights their implicit or explicit affinities.

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