causing them to adopt a decidedly cautious approach or one that is perhaps almost too supportive and enthusiastic.

It should be stated at this point that the observations contained in this thesis are based on examples from two German novels as well as two French novels, the German texts written by female authors and the French ones by male authors. Each presents characters of their own gender. The influence of the gender of the narrators on content and style is profound, as both German and French reflect gender in grammar and also syntax, an aspect that would be interesting to compare with its rendering in the English translations of these texts.

IMPACT AND CONTINUITY

I would consider a key accomplishment of this study to be its focus on fundamental principles vital to an understanding of the second-person technique, for example the category of person and pronoun that are often neglected elsewhere. Moreover, my historic overview of the second-person texts showed that the technique should not be treated either as a formal novelty or as a postmodern feature but as a narrative mode that, albeit infrequently deployed, has always been trusted to reflect equivocal and special narrative situations involving multiple parallel narrative levels, emphatic self-reflexivity and ambiguity. Further research should be done on the notion of representation in second-person narratives, focussing especially on the concept of self in autobiographical texts and with storytelling per se as a representation of a life event, modified and altered at the level of language where possibilities are multiplied.

A more focused comparative study on the way the second-person technique is adjusted when translated from one language to another would be a further topic for discussion and investigation. Studying various translations of a second-person novel would shed light on additional areas more associated with linguistics and grammar, emphasising formal variations and the nature of the second person

in different language systems. Since the second person has proven to be more of a grammatical issue than a personal reference, a more *linguistic/translation* oriented approach would serve an understanding of the technique better in terms of form and adaptability and clarify issues such as the possible roles of a second-person form and how additional information such as gender and number are conveyed in languages that lack formal variation or declination.

Another interesting field for expansion would be the recent blossoming of second-person publications and the popularisation of the technique as well as its association with and proximity to non-fiction forms and other media. From the 1980s onwards we observe increasing numbers of second-person narratives appearing mainly in the Anglophone world for reasons that are worth examining. This phenomenon could be studied in the context of a general shift in the social codes and communication schemes that have developed. Of course, the fact that in English the second person is reflected only in the general form *you* increases the occasions on which the *you* can be used and the references it can have, leading to a wider use of the pronoun as a storytelling technique, as with, for example, the impersonal *man*-syntax in German.

LIMITATIONS OF THIS STUDY

It should be borne in mind that this study has a number of limitations, mainly reflecting the selection of texts for the close-reading section. Several second-person narratives could not be read in the original. Thus, although they might have offered further grounds for investigation, the fact that they could be reviewed only in translation which meant that I was unable to focus on the employment of the second person in the language in which they were originally written, led me to eliminate them from the final selection. Italo Calvino's popular *Se una notte d'inverno un viaggiatore* is such an example; I had to keep it out of the second-person text corpus not only due to my limited knowledge of Italian that prevented me from