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## Seymour [Benjamin] Chatman: A Bibliography

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## 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

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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

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#### 1961

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#### 1963

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#### 1964

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**1965**

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

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 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**

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

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

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

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

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### 1974

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### 1976

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

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

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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.).

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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.

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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.).

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

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

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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.

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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.

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*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.

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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.

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