Chapter 6

Framing the narrative

The "fictive publisher" as a bridge builder between intra- and extratextual world

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Drawing on cognitive linguistic and narratological conceptualisations of "frames" and "framing" (notably Quendler 2008, 2010) and taking up Grishakova's (2009: 188) notion of frames as "a link between the 'real-life' and 'fictional' experience", this chapter aims to elucidate the phenomenon of paratextual framing and in particular the "fictive publisher" frame as a transitional device that can blend fictional storyworlds and extratextual "reality" and thus act as a bridge between the text and the reader. In the context of fantastic literature, this potential of blending can be seen working at its best. By means of an analysis of the multilayered "fictive publisher" frame in the definitive edition of Adelbert von Chamisso's fantastic Romantic novella *The Wonderful History of Peter Schlemihl,* the chapter examines the inherent ontological and perspectival ambivalence and shifting capacity of the "fictive publisher" frame. In the course of this, it sheds light on the dynamics of distance and proximity created by the paratextual frame and – in the case of the specific arrangement in Chamisso's definitive edition – the utilisation of framing strategies and familiarity to appeal to re-readers.

Keywords: paratext, blending, fictionality, reader engagement, Romanticism, fantastic literature

6.1 Commencing at the frame

In her study on narrative representations of "impossible" topologies, Gomel (2014: 5) points out that "[o]ur 'operational spaces' are as much a product of the stories we tell ourselves about the world we live in as they are of our sensory capacities; or rather, the two are closely intertwined".[1] Correspondingly, Nielsen et al. (2015: 64) state in their "Ten Theses about Fictionality", that fictive and non-fictive discourse, though being clearly distinguishable discourse modes, are "closely interrelated in continuous exchange, and so are the ways in which we engage with them". In narrative, this intertwining of the realm of "stories" and the "actual" experiential world surrounding us and the interplay of fictive and non-fictive discourse in many cases happens "at the frame" (cf. Wirth 2009: 167).

Forms of embedded or framed narration are highly frequent in novels and novellas of the 18th and 19th century, and paratextual framings, for example, in the form of a preface or editor's note (see also Genette 1987), are well established at that point in media history. With Quendler (2010: 19), those framings can be seen as "critical in activating the novelistic frame", that is, the reader's knowledge and expectations with regard to dealings with literary fiction. As Quendler states:

> The novelistic frame characterizes a modification of the participants' roles and the transformation of its frames of reference. Fictional discourse radically undermines the identity between the speaker and the subject of speech, and between the hearer and the subject of address. (Quendler 2010: 19)

In a preface or editor's note as the default case of paratextual framing, the persona of the editor or author instructs the readers in a more or less explicit way on how to engage with the text and subsequently emerging storyworld. Regarding the dynamic processing of a narrative on the part of the reader whereby narrative meaning emerges as a "cognitive construct, or mental image, built by the interpreter in response to the text" (Ryan 2004: 8), I use the terms "text-world" (cf. Gavins 2007) or "storyworld" when referring to narrative texts. I do so to emphasise the "interplay of literary and cognitive phenomena" that brings forth "the robust and multidimensional mental models we create when confronted with narrative" (Utell 2016: 61; on

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[1] I want to thank Elana Gomel for her inspiring comment on my conference paper where I first presented my thoughts on the "fictive publisher" as a bridge builder.

mental models see also the pivotal research by Johnson-Laird 1980, 1983). We can observe this for example in the preface to the first volume of Mary Wollstonecraft Shelley's *Frankenstein or The Modern Prometheus* (1818):

> The event on which this fiction is founded has been supposed, by Dr Darwin, and some of the physiological writers of Germany, as not of impossible occurrence. I shall not be supposed as according the remotest degree of serious faith to such an imagination; yet, in assuming it as the basis of a work of fancy, I have not considered myself as merely weaving a series of supernatural terrors. (Shelley 2008: 3)

By labelling the presented narrative with terms like "fiction", "work of fancy" and "imagination", the author's preface foregrounds the text's fictionality and the seemingly clear-cut dividing line between literary works of art and scientific works of *fact* – the latter represented by the mentioning of "Dr Darwin", that is, the "outstanding popular writer on science" (Butler 2008: 252) Erasmus Darwin (grandfather of Charles Darwin) and other "physiological writers". At the same time, though, the author underlines the scientific *plausibility* of the fictional events, accredited by no less a figure than the respected Dr Darwin himself, and hence points out the *similarity* rather than the difference of the extratextual and the intratextual world. Thus, the author's preface seems to instruct the readers in a somewhat ambivalent way.

This ambivalence constitutes a core feature of the paratext: As Wirth (2009: 167) states in his study on the paratext as a "transitional zone", the reflexion about the dividing line between "text" and "non-text" – that is, about the respective nature of the "actual world" *outside the text* (cf. Ryan 1991) and the fictional worlds (re)presented *in the text* – happens mostly at the text's margin, that is *the (para) textual frame*. Drawing on Wirth's conceptualisations, this type of paratext can be understood as a textual (and genre-specific) manifestation of the ongoing negotiation between "fictional" and "factual" spaces of reference. By providing the textual gateway for the reader's first encounter with the text at hand, it can foreground this process of comparing and mapping the realms and thus set a self-reflexive tone for the narrative as a whole. As the discussion in Sections 6.1.1 and 6.1.2 shows, Wirth's notion is compatible with cognitive linguistic and narratological conceptualisations and provides a good starting point to model the relation between (para)textual framing phenomena and the activation of cognitive frames on the side of the reader. Taking up Grishakova's (2009: 188) notion of frames as "a link between the 'real-life' and 'fictional' experience", this chapter accordingly aims to elucidate the phenomenon of paratextual framing and in particular the "fictive publisher" frame as a transitional device that

can blend fictional storyworlds and extratextual "reality" and thus act as a bridge between the text and the reader.

In Section 6.2, I will examine the strategic construction of a paratextual "gateway" or "bridge" between the extratextual "factual" space of reference and the intratextual "fictional" space of reference by means of an analysis of the framing strategies in the definitive edition (1836) of Adelbert von Chamisso's novella *Peter Schlemihls wundersame Geschichte,* which significantly extended the paratextual framing with regard to the first edition from 1814. In the following, the text is cited in the English translation *The Wonderful History of Peter Schlemihl* by William Howitt from 1843. Drawing on core concepts of cognitive and textual framing (as discussed in Section 6.1), this case study thus aims to make a contribution to answering the question how a text may engage the reader in the emerging storyworld and how it does so especially in cases where the storyworld is marked not only as "fictional", but also as "fantastic". Since "fantastic" texts characteristically foreground the divergence between the intra- and extratextual world (see Section 6.1.1), this genre is particularly well suited to analyse the means to bridge the distance between text and reader. As the case study of Chamisso's strategies of cognitive and textual framing will show, the paratext's potential to create a dynamic of distance and proximity in terms of the reader's perceived (alterable) positioning towards the storyworld proves to be crucial here. By comparing the extended paratextual arrangement in Chamisso's definitive edition with the novella's first edition, the analysis also aims to shed light on the strategic play on familiarity in order to particularly appeal to readers who are already acquainted with Schlemihl's story.

6.1.1 Cognitive frames and textual framings

In cognitive semantics, the notion of "frame" is inextricably linked with Charles J. Fillmore (see *inter alia* Fillmore 1982, 1985), who adopted the term prominently introduced by Minsky (1975) in research on artificial intelligence. As Gawron (2011) points out in his overview on Frame Semantics, Fillmore takes up Minsky's notion of frames regarding them as "conceptual structures that provide context for elements of interpretation" (Gawron 2011: 667). Although Gawron's outline focuses on lexical semantics, it also refers to the relevance of (Fillmorean) frames regarding discourse and text understanding (Gawron 2011: 666). This is where Quendler's (2008, 2010) approach to (para)textual framings comes into play. Drawing on the seminal transdisciplinary works on schemata, scripts and frames as key concepts to explain the structure and functionality of (procedural) knowledge and discourse comprehension (notably Goffman

1974; Minsky 1975; Schank and Abelson 1977; de Beaugrande 1980), Quendler describes frames as cognitive tools by which we navigate through our symbolic universe. They organize familiar patterns of knowledge to establish correspondences or 'mappings' that guide comprehension, ranging from basic construction of meaning to the creation of complexly shaped (psychological) realities. A frame implies a certain perspective that shapes the focus of our attention. Thus, like the frame of a painting, conceptual frames influence what we perceive and how we perceive things. (Quendler 2010: 9)

Thus, frames both *confine* certain structures of knowledge and *define* a particular view on such structures. The difficulty to theorise the at once stable and dynamic nature of frames has accompanied the discussion about these "cognitive tools" or "data-structures" (see Minsky 1975) from the very beginning. Kintsch (1988: 164), for instance, confronts the dominant claim of top-down effects regarding knowledge use in discourse comprehension in the context of his construction-integration model. In her seminal study on narrative comprehension, Emmott (1999) takes into account the dynamic interplay of top-down and bottom-up processes. She accordingly uses the term "(contextual) frame" "to describe a mental store of information about the current context, built up from the text itself and from inferences made from the text" (Emmott 1999: 121) and emphasises the reader's necessary ability to modify and switch those frames during the reading process due to changing contextual configurations in the course of a narrative (Emmott 1999: 133–174).

When it comes to textual framings, this dynamic interplay between text and reader is crucial, as the analysis in Section 6.2 will show – and it is interlinked with the bidirectionality of frames or framings: as Grishakova (2009: 189) emphasises, from a cognitive semantics perspective, "the concept of 'frame' covers the domain of schematic, common sense knowledge that overlaps with both fictional and nonfictional [...] types of discourse". Frames thus "provide a link between the 'real-life' and 'fictional' experience" (Grishakova 2009: 188). With regard to story- or text-worlds, the cognitive-linguistic notion of frame refers to "referential structures that guide and accommodate the mental spaces that make up a text world" (Quendler 2010: 12). Following this conceptualisation, the nexus of frames as cognitive tools that provide background knowledge (see Quendler 2010: 12) and *textual* or *literary framings* becomes clearer: Textual framings in the narrow sense of *paratextual framings* can be conceived as "verbal texts that are set apart from the main text by devices of layout or typography and distinct from other non-verbal aspects of a book that encircle the main text" (Quendler 2010: 21, n. 39; cf. Wolf 1998: 414, see also Wolf 1999, 2006 for a typological approach). By virtue of their prefixed position,

such framings transport a specific perspective on the framed text *as a whole* and thus prime the reader's expectation and evaluative stance toward the emerging storyworld.

As Young (2004: 77) points out (drawing on the socio-linguistic method of Frame Analysis established by Goffman 1974), frames/framings are "metacom-munications" that "separate as well as connect realms" (Young 2004: 105). Quendler (2010) underlines this bidirectional character of cognitive as well as textual framings (cf. also Young 2004: 79) with regard to the reader's extratextual space of reference and the intratextual storyworld: "Since framings are, after all, mediating devices of transitions [i.e., of the reader's engagement with a (part of a) text], they frequently relate to both dimensions of literary communication" (Quendler 2010: 8).

The intertwining of the communicative scenario evoked *in the text* and the communicative scenario constituted *via the reading process* is a phenomenon that is not uncommonly one of the core subjects in paratextual framings like prefaces and notes by the author or editor. This is the case, for example, in a new edition of Neil Gaiman's fantasy novel *Neverwhere* (2005, first published in 1996 alongside the making of the BBC TV series of the same name), where the author addresses his readers in an "Introduction to This Text" (the demonstrative pronoun indicates the existence of alternative versions and stresses the specificity of the text at hand):

> What I wanted to do was to write a book that would do for adults what the books I had loved when younger, books like *Alice in Wonderland*, or the Narnia books, or the *Wizard of Oz*, did for me as a kid. And I wanted to talk about the people who fall through the cracks: to talk about the dispossessed, using the mirror of fantasy, which can sometimes show us things we have seen so many times that we never see them at all, for the first time. (Gaiman 2005: n.p.)

Gaiman's introduction states the author's defined goal to create a text that offers an immersive reading experience and manages to take the readers into the story-world – just as he himself as a reader at an early age had experienced it. The introduction thus frames the narrative mainly in two ways: (1) By locating *Neverwhere* in a line of tradition ("books like *Alice in Wonderland*, or the Narnia books, or the *Wizard of Oz*"), it presents the narrative as an "approved" means of transportation into fictional storyworlds (cf. Green and Carpenter 2011); and (2) by addressing the revealing "mirror of fantasy", it sets the tone of the subsequent narrative as a means of human self-reflection and epistemic device that can produce new insight into the nature of the "actual" world via *fantastic fiction*.

It is constitutive for fantastic fiction, though, to violate the principle of minimal departure as introduced by Ryan (1991: 48–60) which states that "we reconstrue the central world of a textual universe in the same way we reconstrue the alternative possible worlds of nonfactual statements" (Ryan 1991: 51). As Seibel (2014: 229) outlines in her study on generic world construction in fantastic texts, the violation of this principle in fantastic literature "might go so far that [it] is completely frustrated or subverted". Lewis Carroll's *Alice in Wonderland* (1865), which Neil Gaiman mentions as a "classical" representative of fantastic storyworlds (see extract above, Gaiman 2005: n.p.), is quoted by Ryan (1991: 58) as an example of the "principle of *maximal* departure", confronting the reader with "the futility of real-world knowledge". Seibel (2014: 229–230) points out, though, that even in a case of "maximal departure" "where the actual-world encyclopedia can hardly be applied, there are still elements that can be referenced to real-world knowledge". This is of course an accurate objection, but it rather shows that there is no absolute scale to ascribe a text's "minimal versus maximal" departure from real-world knowledge and rules. The clue, however, seems to be that fantastic narratives can create a tension between storyworlds that highly diverge from our "real-world assumptions" and framings of these storyworlds that draw the two seemingly separate realms closer together. Stockwell (2014: 155) points out this constitutive "cognitive balancing act between newness and familiarity" for the genre of science fiction, which is closely interrelated with fantastic literature. This is where the potential of paratextual framing comes into play.

6.1.2 The "fictive publisher" frame

The "fictive publisher" frame that this chapter focuses on is a specific type of paratextual framing increasingly frequent since the Romantic period (cf. Wirth 2008, 2009). With regard to the above-mentioned tension characteristic for fantastic literature – which as a genre aims at both deviating from the realm of the familiar as well as being highly immersive – the "fictive publisher" frame shows a particular potential to create the necessary distance from reality and at the same time provide a bridge for the readers to overcome it (on the notion of distance and its relevance from a cognitive poetic point of view see also Dancygier and Vandelanotte 2009).

This frame or (group) persona of the "fictive publisher" is both an enunciating and mediating instance in the paratextual frame of a narrative as well as a framing device and "text impulse" (Fricke and Müller 2010: 2) that activates the reader's common knowledge about fictionality, aspects of genre, etc. By adding a fictionalised scenario of a text's origin, this frame may enhance the fictionality of a narration; the scenario of the "found manuscript" can, however, also foreground the authenticity of the narrated events. Taken as a whole, the "fictive publisher" frame holds an inherent ambivalence with regard to the boundaries between "fictionality" and "factuality" and has the capacity to dynamically shift the focus between the respective realms, as illustrated in Figure 6.1.
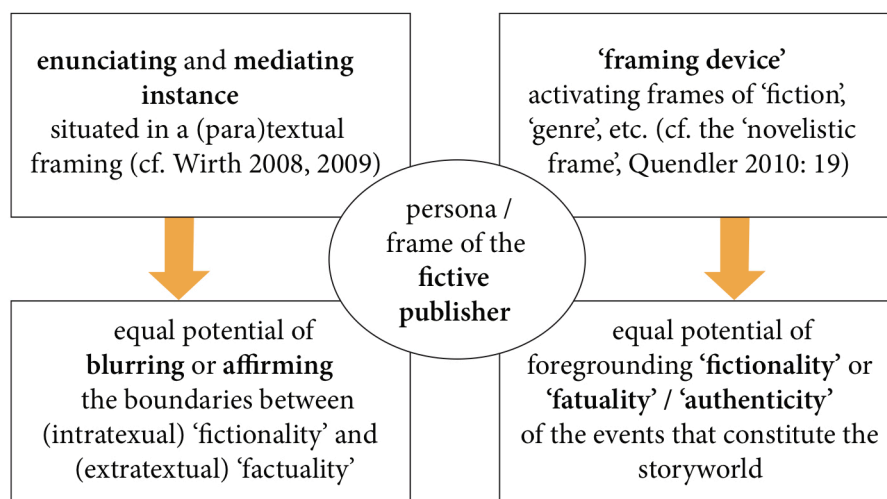
Figure 6.1 The inherent ambivalence and shifting capacity of the "fictive publisher" frame

As the following analysis of Adelbert von Chamisso's *The Wonderful History of Peter Schlemihl* will show, the blurring of the line between the world *inside* and *outside the text* can be the pivotal effect of the "fictive publisher" frame.

The dynamics of this negotiation of boundaries are crucially spurred by a further phenomenon characteristic of the "fictive publisher" scenario. Although the discourse-world is usually split in case of written narration, "with the participants occupying separate spatial and temporal locations" (Gavins 2007: 26, see also Igl 2016b), the paratextual frame in general and the "fictive publisher" frame in particular can evoke a "realm of conversation" in the sense of "the occasion of recounting a story" (Young 2004). This is seemingly unencumbered by the distance between "speaker" and "hearer" (cf. Zeman 2016; see also Tobin 2014 on the notion of readers as "*over*-hearers") that is inherent to written narrative discourse. As Pascual and Sandler

(2016: 4) argue, based on its foundational status in human communication, conversation "serves as a domain of experience that shapes the way we conceptualize our physical and social world, our thought processes, and as a result also the structure of both discourse and grammar". Thus, by drawing on the "conversation frame" (see also Pascual 2014), the "fictive publisher" frame allows the reader to utilise the proximity that comes with the quasi "oral" scenario of *telling the story how Schlemihl's story came to light* – and the familiarity of this communicative scenario that facilitates the reader's entry into the narrated world despite its fantastic nature.

6.2 Chamisso's *Peter Schlemihl* and the dynamics between "storyworld", "fictive publisher" frame and extratextual reference space

In accordance with its programmatic aim to intertwine life, art, and science as related epistemic realms and to negate or at least blur the boundaries between the established reality and the realm of the "fantastic", German Romanticism favours the frequent use of paratextual framings (cf. Wirth 2008, 2009). This is evident in Ludwig Tieck's *Phantasus*-collection (1812/16) (for an analysis see Igl 2016a) or E.T.A. Hoffmann's multiply-framed and interlaced novel *Lebensansichten des Kater Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern* (1819–1821) which well-nigh overuses different framing strategies for the purpose of an ironic metareflection on Romantic aesthetics. As Orosz (1999) demonstrates from a semiotics perspective in her case study of E.T.A. Hoffmann's works, the concept of "ambivalence" correspondingly is of great significance regarding Romantic poetics – and for this, the inherent ambivalence and dynamic shifting potential of the "fictive publisher" frame is very useful.

My following analysis of the framing strategies in Adelbert von Chamisso's novella *Peter Schlemihls wundersame Geschichte* (first edition 1814) takes as a basis the English translation *The Wonderful History of Peter Schlemihl* (1843) by William Howitt (hereafter referred to as *WHPS*), collating it with the 1975 German edition of Chamisso's works that draws on the author's definitive edition (1836) and manuscripts. As the comparison of the 1843 English version and the 1975 German edition shows, Howitt's translation is convincingly true to the original. The rather odd translation of the title's original adjective *wundersam* as "wonderful" instead of the more appropriate "wondrous" can be read as a curtsy that corresponds to the praise of Chamisso's mastery of storytelling in the translator's preface (*WHPS*: vii– viii). Intended or not, it can also be read as an allusion to the Middle English word meaning "extraordinary" or "miraculous", which would comply with the German Romanticists' affinity for medieval settings.

Thus, the title would provide a textual cue that can activate a specific frame in terms of relevant knowledge of literary tradition on the part of the reader. All in all, Howitt's close translation of Chamisso's text is of importance particularly with regard to the analysis of the "lyrical dedication" in Section 6.2.2, since for its validity the deictic structures of both versions have to be reasonably comparable, which they are. My analysis focuses on what can be described as the three layers of paratextual framing that constitute the "fictive publisher" frame.
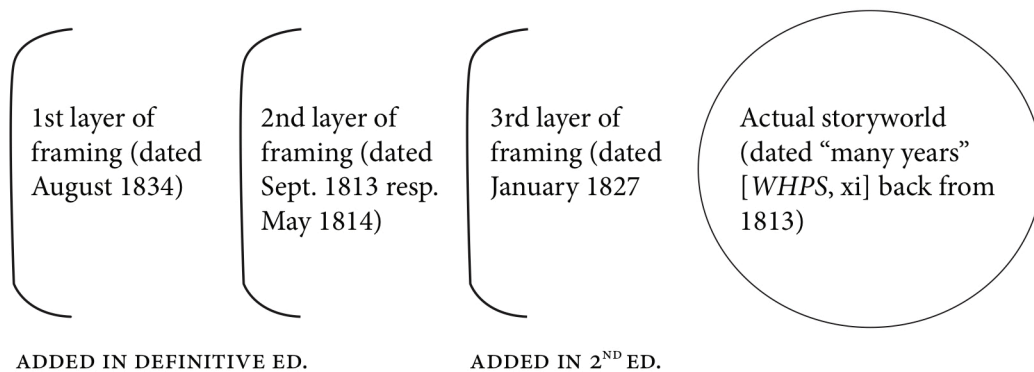
Compared to the definitive edition, in the first edition from 1814, the "fictive publisher" frame is actually extended to the outermost paratextual layer (i.e., the front matter) by displaying Friedrich Baron de la Motte Fouqué (contemporary Romantic author and friend of Chamisso's) as editor as well as adding the declaration *mitgeteilt von Adelbert von Chamisso* (i.e., "handed down" or "disclosed by Adelbert von Chamisso") to the title. In contrast, the definitive edition from 1836 as well as Howitt's translation from 1843 seemingly mitigate the "fictive publisher" frame by disclosing Chamisso as the novella's actual author. At the same time, though, the addition of a specific paratextual layer in the definitive edition – a poem addressed at Schlemihl and signed by Chamisso – reinforces the *mediating* instead of *authorial* position of the latter and crucially draws on the potential of paratexts to provide a dynamic link between the intratextual world of the narrated events and the extratextual reference space of the reader.

6.2.1 Creating the distance between intra- and extratextual world(s)

Chamisso's novella presents the story of Peter Schlemihl, drawing on the contemporarily popular genre of the *Bildungsroman*, that is, the "apprentice" or "coming-of-age novel" (cf. Böhm and Dennerlein 2016). In opposition to the genre-specific novelistic frame (cf. Quendler 2010) of the *Bildungsroman*, though, the novella abandons the 18th-century paradigm of literary realism constitutive for the genre. Instead of assigning itself to a clear-cut genre, it performs a genre blend: the storyworld presented by the first-person narrator Schlemihl contains incidents – like the loss of one's own shadow or the gain of magical items like seven-league boots – that are clearly fantastical, drawing on the "fairy tale" genre frame popular in (German) Romanticism.

As outlined in Section 6.1, paratextual framing in general and the "fictive publisher" frame in particular can be seen as means to engage the reader with a storyworld that from a "possible worlds" point of view shows a low degree of "accessibility" (cf. Ryan 1991:31–47; Stockwell 2014:140). The bidirectional character of framings and the specific ontological ambivalence of the "fictive publisher" frame (as illustrated in Figure 6.1), though, entails not only the potential to *connect* but also to *divide* the intratextual and extratextual reference spaces.

With respect to the material side of the text, the three layers of framing that constitute the "fictive publisher" frame in the definitive edition of Chamisso's novella increase the distance between the storyworld and the extratextual reference space of the reader. Figure 6.2 illustrates this distance which the reader has to overcome to finally "arrive" at the actual realm of the narrated story. The "weightiness" of these three layers is furthermore emphasised by the ratio of paratext and actual story in terms of their respective number of pages: while the story told by the first-person narrator Schlemihl spans 30 pages in the English edition from 1843, the preceding paratexts take up no less than 4 pages.

| 1st layer of framing (dated August 1834) | 2nd layer of framing (dated Sept. 1813 resp. May 1814) | 3rd layer of framing (dated January 1827 | Actual storyworld (dated "many years" [*WHPS*, xi] back from 1813) |

ADDED IN DEFINITIVE ED.   ADDED IN 2ND ED.

Figure 6.2 The three (main) layers of framing in Chamisso's novella (definitive ed.)

The first layer of the "fictive publisher" frame is a "lyrical dedication" from Chamisso: "An meinen alten Freund Peter Schlemihl" ("To my old friend Peter Schlemihl"), dated August 1834. As noted above, this preface was added later on and is part of the definitive edition of Chamisso's work. The actual author Chamisso acts here as an enunciating instance, addressing his valued friend Schlemihl and thus positioning himself on eye-level with the main character of the subsequently emerging storyworld (see in detail the analysis in Section 6.2.2).

The second paratextual layer (the sole layer of the "fictive publisher" frame in the first edition) consists of a letter from (the intratextual) Chamisso to Julius Eduard Hitzig. In extratextual reality, Hitzig is a well-known publisher and bookseller as well as a close friend of (the extratextual author) Chamisso. In the fictional letter presented as paratext of the *Schlemihl*-novella, Chamisso reminds Hitzig of their mutual acquaintance Peter Schlemihl, whose story – by means of a "phamphlet [sic]" (*WHPS*: xi) – has unexpectedly fallen into his hands. Chamisso urges Hitzig, his "nearest, most intimate friend" (*WHPS*: xi) to keep Schlemihl's story secret. Nonetheless and in a playful call on Romantic irony (cf. Igl 2016b: 100), he not only provides the

publisher with a ready manuscript but also a drawing, perfect for illustrating a book. There is no response here from Hitzig, but a second letter addressed to him, this time by Fouqué who, as above mentioned, is indicated as editor in the first edition of the novella and is also a fellow Romanticist and actual friend of (the extratextual) Chamisso. In his letter in the "fictive publisher" frame, (the intratextual) Fouqué pleads with Hitzig to preserve Schlemihl's story. And this Hitzig does, as the concluding third layer of the "fictive publisher" frame shows.

This concluding layer of framing consists of a letter from Hitzig to Fouqué, dated January 1827 (added in the second edition), where Hitzig sums up – in a somewhat disgruntled tone – the immense international success of the publication of Schlemihl's story: "Here then have we the consequences of thy desperate resolve to print the Schlemihl history, which we were to preserve solely as a secret intrusted to us [...]." (*WHPS:* xii).

It is only after this lengthy intro that the actual realm of Schlemihl's wondrous story is opened. The distance between reader and story that materialises on the textual level, and is correspondingly evoked via the presented (a-chronological) timeline (see Figure 6.2), emphasises the act of distancing that is already performed via the "found manuscript" scenario. As outlined in Section 6.1.2, though, the "fictive publisher" frame not only functions as a means to create a distance between the intraand extratextual spaces of reference. Due to its ambivalent nature it can also work as a textual and cognitive tool to evoke an impression of proximity between the reader's extratextual reality and the fictional storyworld.

6.2.2 Building the bridge and a stepping stone to re-engage the reader
In the case of Chamisso's novella, the "mapping between the 'real', experiential world and the fictional world" (Ljungberg 2012: 162) that fiction always involves and that we automatically do as readers is heavily encouraged, for example by means of deictic projection in the outermost paratextual layer, that is, the lyrical dedication from Chamisso "To my old friend Peter Schlemihl". With regard to the reader's process of dealing with the gap between the intratextual and extratextual world, the framing poem in the definitive edition turns out to be a potent device to bridge this gap. This is achieved by means of text impulses (cf. Fricke and Müller 2010: 2) that induce the reader to map different deictic centres onto each other and thus produce a blend (cf. Fauconnier and Turner 2002; Turner 1996, 2015) between different spaces of reference, as the following analysis of the poem will show (see also Figure 6.3).

This analysis must also factor in the significant *re-framing* of the *Schlemihl*-novella in the definitive edition: The added poem in the definitive edition not only functions as part of the

"fictive publisher" bridging device, but also as an instrument to cater to the *returning reader* who is already familiar with the story. The five stanzas of the lyrical dedication do not first and foremost provide the reader with new knowledge as the translated version in the extract below shows. Instead, they draw on the reader's existing knowledge of the embedded storyworld and the "fictive publisher" frame that has already been introduced in the first edition. From a cognitive-psychological perspective, the text thus provides an impulse to reactivate the emotional and cognitive reward system (cf. Mellmann 2007: 365; see also Tooby and Cosmides 2001) that helps to motivate the reader's re-engagement with it (for more on re-reading of texts see Harrison and Nuttall, Chapter 8 of this volume). The presentation of an "old" story from a "new" point of departure also affirms the reader's familiarity with the Romantic practice of *re-arranging* and *re-framing* literary works in the course of new editions. This practice is closely intertwined with the characteristic notion of "Romantic storytelling" as a progressive probing of the "transient space" (cf. Orosz 1999) between "fiction" and "reality".

> After long years once more thy writing lay
> Before me, and – how wonderful! – forth flew
> Back on my heart our youthful friendship's day,
> When in the world's great school we yet were new.
> I now am an old man: my hair is grey,
> And false shame I have long learned to subdue.
> Yes! I will call thee friend, as I did then,
> Will hail thee mine, and tell it unto men!
>
> My poor, poor friend! the juggling fiend hath not
> Me, as thyself, so treacherously undone;
> Still have I striven, still hoped a brighter lot,
> And truly, in the end, have little won;
> Yet the Grey Man will boast not to have got
> Hold of my shadow; nor hath ever done.
> Here lies my native shadow, free unfurled –
> I never lost my shadow in the world.
>
> Yet, guiltless as a child, on me descended
> The scorn men for thy nakedness did feel;
> What! is our likeness then so subtly blended?
> They shouted – "Where's thy shadow, O Schlemihl?"

And when I showed it, laughing, they pretended
Blindness, and still laughed, endless peal on peal.
What help? – We learn in patience to endure;
Nay, more, – are glad, – feel we our conscience pure. –

And what, then, is the shadow? May I know it,
As I myself so oft am catechised?
Thus monstrously, and higher far to sh[o]w it,
Than the harsh world itself it e'er hath prized?
Yes! – and to nineteen thousand days we owe it,
Which, passing o'er us, thus have us advised –
As formerly to shadow we gave being,
We now see life, like shadows, from us fleeing.

And thereupon we give our hands, Schlemihl!
On we will go, and to the Old One leave it?
How little for the whole world will we feel,
But our own union, firm and firmer weave it.
As thus unto our goal we nearer wheel,
Who laughs or blames, – we'll hear not, nor conceive it,
Till, 'scaped from all the tempest of the deep,
We'll enter port, and sleep our soundest sleep.   (*WHPS*, ix-x)

The signature "Adelbert von Chamisso" and the indication of time and place – "Berlin, August, 1834" (*WHPS*: x) – conclude the poem and potentially activate the "fictive publisher" frame: By signifying himself via proper name as *author and enunciator* of the lyrical dedication which addresses Peter Schlemihl as a companion in a shared (albeit temporally distant) space of reference, Chamisso distances himself from his role of *actual author* and outermost enunciating instance regarding the presented storyworld. The signatory "Chamisso", as it were, bows out of the extratextual realm and, from the margin of the "fictive publisher" frame, enters the space of reference related to the characters of the emerging storyworld which already takes shape in the course of the lyrical narration.

The spatiotemporal situatedness indicated at the bottom of the poem can be seen as a text impulse that evokes a mapping of intra- and extratextual worlds or reference spaces. Over and above the explicit spatiotemporal situatedness, however, the five stanzas activate the reader's disposition to map the different realms and his or her engagement with the emerging storyworld

by means of their "densely knit" deictic structure: as the extract above shows, the poem is practically lavish with "space builders" and potential "shifters" (cf. Rapaport et al. 1994; Galbraith 1995; Segal 1995) such as varying personal pronouns (establishing spaces of reference of an "I", a "you", and a shared space of "us" versus "them") and tenses (establishing different spatiotemporal relations).

Drawing on Rapaport et al.'s (1994: 1) notion of the "deictic centre" as "a mental model of spatial, temporal, and character information contributed by the reader of the narrative and used by the reader in understanding the narrative", the lyrical dedication "To my old friend Peter Schlemihl" that constitutes the "fictive publisher" frame's opening layer demands that the reader to create a mental model that is in itself multi-layered. It induces the reader to project different deictic centres – including her or his own – onto a blended space and hence to map different spaces of reference onto one another as shown in Figure 6.3 (the arrows in the illustration indicate the projection of partial structures from the input spaces on the blended space; cf. Turner 1996: 84).
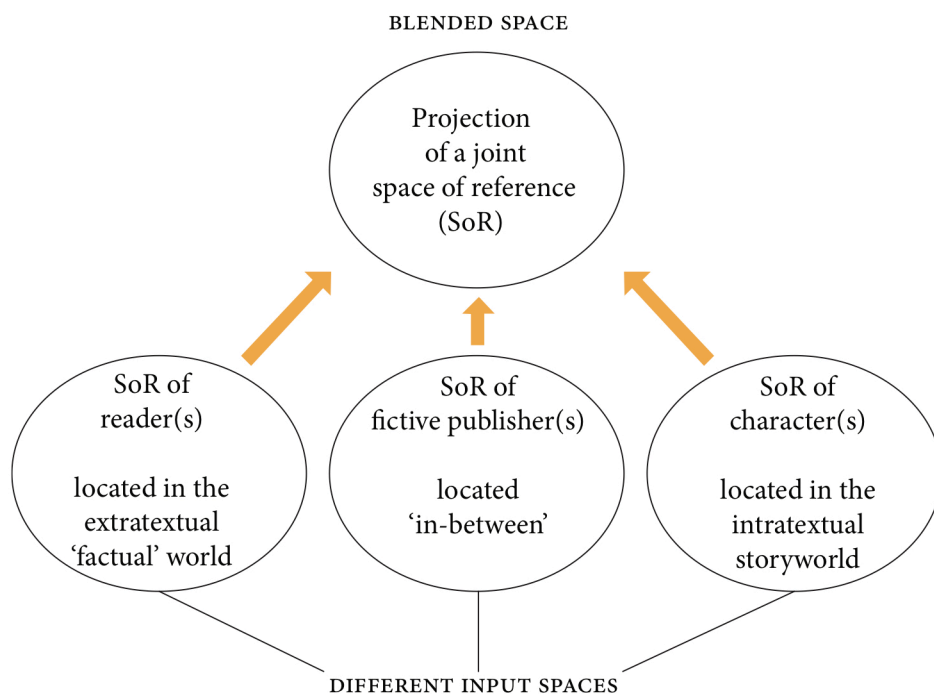
Figure 6.3 Evoked blending of different spaces of reference (SoR) in Chamisso's novella (definitive ed.)

With regard to the reader's extratextual space of reference as depicted in Figure 6.3, there is of course not only generic knowledge of her or his spatiotemporal situatedness but also general as well as quite specific knowledge that contributes to the composition of the blended space. This knowledge can include, for example, genre characteristics of fantastic literature (such as the violation of the principle of "minimal departure") or Romanticism (such as the practice of *re-framing* in Romantic storytelling) and is activated by (para)textual impulses such as the adjective "*wundersam*" / "wonderful" in the novella's title or the name of the author (see also Emmott 1999 on the different knowledge domains involved in the process of narrative comprehension).

In the course of the five stanzas, the textually evoked deictic centres (each opening a respective deictic field) and the corresponding deictic projections on the side of the reader gradually shift from the contrastive juxtaposition of the speaker's (Chamisso) and addressee's (Schlemihl) reference spaces in stanzas one to three (see extract above), to a common reference space of speaker and addressee which is especially foregrounded in the third stanza (see extract above, notably the verses "What! is our likeness then so subtly blended? / [...] What help? – We learn in patience to endure; / Nay, more, – are glad, – feel we our conscience pure."). This mapping of deictic centres provides an intersubjective space of reference that entails concepts such as an "us versus them" distinction, "companionship" and the value of friendship in view of a "harsh world", "transcience" and "mortality", and so on in stanzas three to five (see extract above). Since these concepts are not distinct components of the fictional world (like the peril of losing one's shadow, for instance) but belong to a generic space of reference and "world knowledge" shared by the readers, they provide a basis to blend the intratextual and extratextual realms in the minds of the readers (see Figure 6.3).

Drawing on the principle of minimal departure (cf. Ryan 1991), the outermost layer of the "fictive publisher" frame in *The Wonderful History of Peter Schlemihl* can be described as ambivalent: on the one hand, it violates the principle and *increases* "the distance between the textual universe and [the reader's] system of reality" (Ryan 1991: 51) – which is further enhanced on the (para)textual level by means of the two following layers of framing; on the other hand, it *decreases* the distance between text(world) and reader by evoking a blend between the "actual world" of the readers, the storyworld that encloses the character and first-person narrator Schlemihl, and the "realm of conversation" (cf. Young 2004) that is opened up in the paratextual framing (see also the notion of the "conversation frame" outlined in Section 6.1.2, cf. Pascual 2014; Pascual and Sandler 2016).

A more detailed analysis of the poem's third stanza shows the specific textual strategies that stimulate the blend between the three different spaces of reference as illustrated in Figure 6.3:

> Yet, guiltless as a child, on me descended
> The scorn men for thy nakedness did feel;
> What! is our likeness then so subtly blended?
> They shouted – "Where's thy shadow, O Schlemihl?"
> And when I showed it, laughing, they pretended
> Blindness, and still laughed, endless peal on peal.
> What help? – We learn in patience to endure;
> Nay, more, – are glad, – feel we our conscience pure. –   (*WHPS*, ix)

This stanza can be regarded as the central axis of the poem not only with regard to its formal structure of five stanzas, but also with regard to the poem's key topic of affinity and like-mindedness of friends against the backdrop of bygone closeness: by means of (the poem's "speaker") Chamisso's reported memory of being deliberately confused with the shadowless Schlemihl, it establishes the situation of shared experience and – explicitly – the perceived "likeness" of the two men. In combination with the evoked "conversation frame" (cf. Pascual 2014, Pascual and Sandler 2016), the use of the doppelganger motif with its implied conflation of the poem's "speaker" (Chamisso) and "addressee" (Schlemihl) lays the groundwork for the projection of a joint reference space that includes not only these two instances, but also the extratextual "reader" as someone who "overhears" (cf. Tobin 2014) the communication. This joint reference space is established in several steps and based on the use of different deictic and semantic strategies, as the following outline will show.

The chiasmus in the first two verses "Yet, guiltless as a child, on me descended / The scorn men for thy nakedness did feel" (*WHPS*: ix) blends Chamisso's childlike "guiltlessness" with Schlemihl's "nakedness" due to his missing shadow, invoking the concept or, with Fillmore (1982: 117), the cognitive frame of a "new-born child" by means of two of its core features. Since those two features stem from two different input spaces, that is, from the "speaker" and the "addressee" of the poem, those two different instances are mapped onto one another. The last two verses "What help? – We learn in patience to endure; / Nay, more, – are glad, – feel we our conscience pure. –" (*WHPS:* ix) take up again the undeserved "scorn" that "descended" on Chamisso, now under modified conditions: The use of the pronoun "we" indicates the preceded

mapping of Chamisso and Schlemihl (respectively of the deictic centres attributed to the two subject positions established by the proper names) and points out that it is not only the former who is undeservedly scorned and taunted by others. The juxtaposition of this established communal identity to the vague group identity of the "taunters" whom Chamisso and Schlemihl "learn in patience to endure" creates a kind of "us versus them" scenario – and invites the readers to take sides, indeed to perceive themselves as part of this (by contrast clearly favourable) communal identity. All in all, the "we" in the third and centric stanza does not only conflate the two deictic centres of the instances "Chamisso" and "Schlemihl", but also prompts the readers to shift their vantage point and align their own respective deictic centre with the former.

In the fourth stanza, the notion of "us versus them" is expanded to the scope of "us" versus "the harsh world" (see extract above), while the concluding stanza leads back to the "companionship" frame and once again evokes values and norms such as "friendship" and the power in a "union" that match those of the "actual world" as well as the familiar perils of "transcience" and "mortality" that background the fantastic storyworld's "departures" from the "realm of the ordinary" (Ryan 1991: 51).

All in all, the intertwining of the three different referential spaces of the extratextual reader(s), the fictive publisher(s) and the character(s) in the embedded storyworld is very elaborately evoked in the course of the five stanzas. The "fictive publisher" frame with its projection of a communicative scenario thereby acts as a hinge between the two other realms.

In contrast to the first edition, though, the definitive edition of Chamisso's novella opens with a layer of the "fictive publisher" frame that is actually not so much bridging the gap as rather *displaying a gateway* through which readers might *re-enter*. Chamisso's lyrical dedication implies a reader who is already familiar with Schlemihl's story(world) and who *re-engages* with the text: Since it is distinctly anaphoric in character, it draws on the readers' existing knowledge of elements and events of the subsequent narration and rewards their renewed effort and "allegiance" to the text.

Hence, not unlike the common practice in today's storytelling media to provide definitive editions, director's cuts, bonus material of deleted scenes and "behind the scenes" documentaries – for instance in the case of the filmic adaptation of Tolkien's *The Lord of the Rings* directed by Peter Jackson which has been followed by the release of vast additional materials and special editions right up to extensively remastered extended editions – the lyrical dedication can be seen as an addendum that values repetition and offers the recipient a feeling of belonging to the "in-group".

6.3 Conclusion

Paratextual framing in general and the "fictive publisher" frame in particular can make a fantastic storyworld more accessible to readers in terms of evoking an alignment between the world *inside* and *outside* the text. Since fantastic literature genre-wise "lives off" managing the balance between drawing on the reader's "real world encyclopaedia" and contradicting assumptions based on a "real world" ontology, however, the mapping between the intra- and the extratextual realm needs to remain dynamic and open-ended during the reader's engagement with the text. The "fictive publisher" frame provides this dynamicity by means of its inherent ontological and perspectival ambivalence and shifting potential.

As the analysis of Chamisso's *Schlemihl*-novella has shown, the "fictive publisher" frame is able to at the same time establish a gap between the *inside* and *outside* of the text and construct a blend to bridge it. Compared with the first edition of the text, though, the definitive edition's paratextual arrangement sets a different tone regarding the distance or proximity between storyworld and reader: While the first edition *inter alia* extended the "fictive publisher" frame to the front matter, the definitive edition denominates Chamisso as the author and opens the narrative communication via the blend analysed above. Thus, the arrangement lays focus on *bridging* the cleft between "fiction" and "reality", while the presentation of the divide is backgrounded.

Regarding the question "Where does the text take the reader?", the answer with respect to this specific arrangement of paratextual layers and the "fictive publisher" frame could be: Chamisso's novella takes the reader to a realm where the "fantastic" and the "real" intertwine. In accordance with the poetic objectives of (German) Romanticism and by exhausting the bidirectional character of framings, Chamisso's definitive edition also takes the (re-)reader to a literary discourse space where the Romanticist notion of dissolving the boundaries between fiction and reality, between life and art, has reached the literary meta-level.

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