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Nota di contenuto	Front matter -- Contents -- Introduction / Hansen, Per Krogh / Iversen, Stefan / Nielsen, Henrik Skov / Reitan, Rolf -- Homonymy, Polysemy and Synonymy: Reflections on the Notion of Voice / PATRON, SYLVIE -- 'Alternate Strains are to the Muses Dear': The Oddness of Genette's Voice in Narrative Discourse / ANDERSEN KRAGLUND, RIKKE -- Fictional Voices? Strange Voices? Unnatural Voices? / NIELSEN, HENRIK SKOV -- Significant Deviations: Strange Uses of Voice are One among other Means of Meaning Making / BUNDGAARD, PEER F. -- How Strange Are the "Strange Voices" of Fiction? / SKALIN, LARS-ÅKE -- Theorizing Second-Person Narratives: A Backwater Project? / REITAN, ROLF -- Toward a Typology of Virtual Narrative Voices / GRISHAKOVA, MARINA -- Masters of Interiority. Figural Voices as Discursive Appropriators and as Loopholes in Narrative Communication / MÄKELÄ, MARIA -- The Fifth Mode of Representation: Ambiguous Voices in Unreliable Third-Person Narration / BEHRENDT, POUL / HANSEN, PER KROGH -- Unnatural Voices in Ulysses: Joyce's Postmodern Modes of Narration / RICHARDSON, BRIAN -- Index
Sommario/riassunto	From its beginnings narratology has incorporated a communicative model of literary narratives, considering these as simulations of natural, oral acts of communication. This approach, however, has had

some problems with accounting for the strangeness and anomalies of modern and postmodern narratives. As many skeptics have shown, not even classical realism conforms to the standard set by oral or 'natural' storytelling. Thus, an urge to confront narratology with the difficult task of reconsidering a most basic premise in its theoretical and analytical endeavors has, for some time, been undeniable. During the 2000's, Nordic narratologists have been among the most active and insistent critics of the communicative model. They share a marked skepticism towards the idea of using 'natural' narratives as a model for understanding and interpreting all kinds of narratives, and for all of them, the distinction of fiction is of vital importance. This anthology presents a collection of new articles that deal with strange narratives, narratives of the strange, or, more generally, with the strangeness of fiction, and even with some strange aspects of narratology.

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