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**Works**

Caracciolo, Marco. *The Experientiality of Narrative.* (Narratologia, 43). Berlin and Boston: De Gruyter, 2014.\* (Introd.; I. Notes for a Theory of Experientiality; II. From Experiential Traces to Fictional Consciousness; III. Embodied Engagements and Their Effects).

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\_\_\_\_\_. "1. Not So Easy: Representation, Experience, Expression." In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 29-44.\* (From Representation to Expression; On Characters' Experiences; Expressive Devices).

\_\_\_\_\_. "2. The Existential Burn: Storytelling and the Background." In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 45-71.\* (The Network of Experientality; Focus on the Experiential Background; Opening Moves; Mapping the Background; Narrative and the Background).

\_\_\_\_\_. "3. Experience, Interaction, and Play in Julio Cortázar's *Hopscotch."* In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 72-90.\*

\_\_\_\_\_. "4. Blind Reading: Bodily and Perceptual Responses to Narrative." In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 93-109.\* (The Enactivist Theory of Experience; Enacting Narrative Space; Enating Characters' Bodily-Perceptual Experiences; Enacting Qualia through Metaphorical Language).

\_\_\_\_\_. "5. Fictional Consciousness: From Attribution to Enactment." In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 110-30.\* (Consciousness Attribution; Enacting Benjy: A Slow-Motion Analysis; Consciousness Enactment)

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\_\_\_\_\_. "7. Embodiment, Virtuality, and Meaning in Readers' Reconstruction of Narrative Space." In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 155-83.\* (From Mental Simulation to Fictionalization; Fictional Anchors: Forster's Deputy Focalizor and 'Strict' Focalization; Virtual Presences: 'Empty Center' and Aperspectival Texts; A Scale of Fictionalization; The Embodied Self and and Beckett's *Company*).

\_\_\_\_\_. "8. Mental Myopia: Narrative Patterns and Experiential Texture in Vladimir Nabokov's *The Defense."* In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 181-205.\*

\_\_\_\_\_. 9. "Conclusion: Whereto Go from Here?" In Caracciolo, *The Experientiality of Narrative.* Berlin and Boston: De Gruyter, 2014. 206-8.\*

\_\_\_\_\_. *Strange Narrators in Contemporary Fiction.* 2016.

\_\_\_\_\_. "Perspectives on Narrative and Mood." In *How to Do Things with Narrative: Cognitive and Diachronic Perspectives.*Ed. Jan Alber and Greta Olson. Berlin and Boston: de Gruyter, 2017. 15-27.\*

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\_\_\_\_\_. "3. Metaphor and the Place of Mind in Three Modernist Novels." In *The Fictional Minds of Modernism: Narrative Cognition from Henry James to Christopher Isherwood.* Ed. Ricardo Miguel-Alfonso. New York and London: Bloomsbury Academic, 2020. 31-52.\* (Kate Chopin, *The Awakening,* 1899; Federigo Tozzi, *Con gli occhi chiusi,* 1919, Virginia Woolf, *Mrs. Dalloway,* 1925).

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Caracciolo, Marco, and Russell Hulburt. *A Passion for Specificity.* 2016.

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