from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# **Plot**

Abbott, H. Porter. *The Cambridge Introduction to Narrative.* Cambridge: Cambridge UP, 2002.\* (Cultural masterplots).

Aristotle. *Poetics.* Trans. S. H. Butcher. In *Critical Theory since Plato.* Ed. H. Adams. San Diego: Harcourt, 1971. 47-66.\*

Arp, Thomas R., and Greg Johnson. "Plot and Structure." In *Perrine's Literature: Structure, Sound, and Sense.* 8th ed. Boston (MA): Thomson Learning-Heinle & Heinle, 2002.\*

Bamberg, Michael. "Actions, Events, Scenes, Plots and the Drama: Language and the Constitution of Part-whole Relationships." *Language Sciences* 16 (1994): 39-79.

Baroni, Raphaël. *La Tension narrative: Suspense, curiosité, surprise.* (Poétique). Paris: Seuil, 2007.\* (Plot, sequences, reading narrative, literary competence, transtextuality, Borges…)

\_\_\_\_\_. "Réticence de l’intrigue." In *Narratologies contemporaines: Nouveaux paradigmes pour la théorie et l'analyse du récit.* Ed. John Pier and Francis Berthelot. Paris: Editions des Archives Contemporaines, 2010. 199-214.

\_\_\_\_\_. "Plots in Life and Fiction: A Cognitive Reconceptualization." *Književna Istorija* 47.155 (2015): 41-56. Online at *Academia.*

 <https://www.academia.edu/20215441/>

 2019

\_\_\_\_\_. *Les Rouages de l'intrigue: Les outils de la narratologie postclassique pour l'analyse des textes littéraires.* Geneva: Slatkine, 2017. Online at *Serval.\**

 [https://serval.unil.ch/fr/notice/serval:BIB\_91F2FABBCF53](https://serval.unil.ch/fr/notice/serval%3ABIB_91F2FABBCF53?fbclid=IwAR2iTvffdvNeZH7Ki0DGLhTSDy01uA-en1pdjTbeXTY_Z0dRM5sdH13oSAo)

 2023

\_\_\_\_\_. *I meccanismi dell'intreccio: Introduzione alla narratologia funzionale.* (Humana scientia – Semeia). Effigi, 2020.\*

 <http://www.cpadver-effigi.com/blog/i-meccanismi-dell-intreccio-raphael-baroni/>

 2021

Baxter, Charles. *The Art of Subtext: Beyond Plot*. St. Paul (MN): Graywolf, 2007.

Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth Century Fiction*. London: Routledge and Kegan Paul, 1983.

\_\_\_\_\_. *Darwin's Plots.* London: Ark, 1985.

Bennett, James R. "Plot Repetition: Theme and Variation of Narrative Micro-Episodes." *Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature* 17.4 (1981): 405-20.

Berliner, Todd. "Expect the Expected: Aesthetics of Planting and Playoff." *Narrative* 28.2 (May 2020): 174-99.

 <https://dx.doi.org/10.1353/nar.2020.0009>

Online at *Project Muse;* online at *Academia.\**

 <https://www.academia.edu/42825801/>

 2020

Bharat Muni (Attr.). *Natya Shastra.* Ancient Sanskrit treatise on drama. (c. 200 BC-200 AD).

\_\_\_\_\_. *The Natyasastra Ascribed to Bharata-Muni.* Trans. Manomohan Ghosh, M.A., Ph.D. (Bibliotheca Indica: A Collection of Oriental Works; work no. 272, issue 1559). Calcutta: Asiatic Society of Bengal, 1951.\*

\_\_\_\_\_. *Natya Shastra.* Trans. Manomohan Ghosh. 1951. Internet Archive.

 <http://archive.org/details/NatyaShastra>

 2013

Blackmur, R. P. "Plot in Poetry" 1941. In "Three Notes". In Blackmur, *Language as Gesture.* 1952. Westport (CT): Greenwood Press, 1977. 363-64.\*

Boheemen, Christine van. "The Semiotics of Plot: Toward a Typology of Fictions." *Poetics Today* 3.4 (1982): 89-96.

Boyd, Brian. "Part 4: Phylogeny: *The Odyssey."* In Boyd, *On the Origin of Stories: Evolution, Cognition, and Fiction.* Cambridge (MA) and London: Harvard UP-Belknap Press, 2009. 213-317.\* (Attention, Character and Plot, Patterns, Intelligence, Immediacy, Cooperation, Punishment).

Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative.* Oxford: Clarendon Press; New York: Alfred A. Knopf, 1984.\*

\_\_\_\_\_. *Reading for the Plot.* New York: Vintage, 1985.

\_\_\_\_\_. "Narrative Desire." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 130-37.\*

Brower, Reuben A. "The Heresy of Plot." In *English Institute Essays, 1951.* New York, 1952.

Brown, M. "Plan vs. Plot: Chapter Symmetries and the Mission of Form." *Stanford Literature Review* 4 (1987): 103-36.

Bruns, John.  "Get Out of Gaol Free, or: How to Read a Comic Plot."  *Journal of Narrative Theory* 35.1 (Winter 2005): 25-59.

Bueler, Lois E. *Clarissa's Plots*. Newark (DE): Associated Ups, 1994.

Cameron, Allan. *Modular Narratives in Contemporary Cinema*. Palgrave Macmillan, 2008.

[http://www.amazon.com/Modular-Narratives-Contemporary-Cinema-Cameron/dp/0230210414/ref=sr\_1\_1?ie=UTF8&s=books&qid=1281062616&sr=8-1](http://www.amazon.com/Modular-Narratives-Contemporary-Cinema-Cameron/dp/0230210414/ref%3Dsr_1_1?ie=UTF8&s=books&qid=1281062616&sr=8-1)

Case, Alison. *Plotting Women.* Charlottesville: UP of Virginia, 1999.

Caserio, Robert L. *Plot, Story and the Novel: From Dickens and Poe to the Modern Period.* Princeton (NJ): Princeton UP, 1979.

Chatman, Seymour. "2. Plot." In Chatman, *Reading Narrative Fiction.* New York: Macmillan, 1993. 20-57.\* (Definition of Plot; Closed and Open Plots; Story-Time and Discourse-Time; Narrative Order and Duration: Carson McCullers, 'A Tree- A Rock - A Cloud'; Margaret Atwood, 'The Sin Eater'; Joyce Carol Oates, 'Four Summers').

Crane, R. S. "The Plot of *Tom Jones." Journal of General Education* 4 (1950): 112-30. Rpt. in *Tom Jones: An Authoritative Text / Contemporary Reactions / Criticism.* Ed. Sheridan Baker. New York: Norton, 1973. 844-68.\*

\_\_\_\_\_. "The Concept of Plot and the Plot of *Tom Jones."*  In *Critics and Criticism: Essays in Method.* Ed. R. S. Crane. 1952. Abridged ed. Chicago: U of Chicago P, 1957. 62-93.\*

\_\_\_\_\_. "The Concept of Plot." In *Essentials of the Theory of Fiction.* Ed. Michael J. Hoffman and Patrick D. Murphy. Durham (NC): Duke UP, 1988. 131-42.\*

\_\_\_\_\_. "The Concept of Plot and the Plot of *Tom Jones."* In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 94-101.\*

\_\_\_\_\_. From "The Concept of Plot and the Plot of *Tom Jones."* In *The Novel: An Anthology of Criticism and Theory 1900-2000.* Ed. Dorothy J. Hale. Blackwell, 2006. 119-39.\*

\_\_\_\_\_. "El concepto de argumento y el argumento de Tom Jones." In Neoaristotélicos de Chicago. Ed. Javier García Rodríguez. Madrid: Arco/Libros, 2000. 173-220.\*

Currie, Gregory. "6. Resistance." In Currie, *Narratives and Narrators: A Philosophy of Stories.* Oxford: Oxford UP, 2010. 109-22.\* (Kinds of Resistance - Abilities - The Evolution of Resistance - Confusing Framework and Content - Conclusion).

Culler, Jonathan. "Fabula and sjuzhet in the Analysis of Narrative." *Poetics Today* 1.3 (1980): 27-37.\*

\_\_\_\_\_. "Fabula and Sjuzhet in the Analysis of Narrative: Some American Discussions." Selection. In *Narratology: An Introduction.* Ed. Susana Onega and José Angel García Landa. London: Longman, 1996. 93-102.\*

Dannenberg, Hilary P. "Ontological Plotting: Narrative as a Multiplicity of Temporal Dimensions." In *The Dynamics of Narrative Form: Studies in Anglo-American Narratology.* ·Ed. John Pier. (Narratologia: Contributions to Narrative Theory / Beiträge zur Erzähltheorie, 4). Berlin and New York: Walter de Gruyter, 2005. 159-89.\*

\_\_\_\_\_. *Coincidence and Counterfactuality: Plotting Space and Time in Narrative Fiction.* Lincoln: U of Nebraska Press, 2008. (2009 Perkins Prize).

Dijk, T. A. van, and Walter Kintsch. "Cognitive Psychology and Discourse: Recalling and Summarizing Stories." In *Current Trends in Text Linguistics.* Ed. W. U. Dressler. Berlin: De Gruyter, 1978. 61-80.

Dipple, Elizabeth. *Plot.* (The Critical Idiom). London: Methuen, 1970.\*

Essig García, D. "'The Happy Effect of My Writing': Richardson's Plotting and Epistolary Theory." *Estudios Ingleses de la Universidad Complutense* 20 (2012).

Faisal, Abdul Rehman. (عبدالرحمن فیصل). " پلاٹ: ارسطوئی تصور اور روسی ہئیت پسندوں کا تصور". ("Plot: The Aristotelian concept and the Concept of Russian Formalists"). [*Me'yar* معیار](http://irigs.iiu.edu.pk:64447/ojs/index.php/meyar/issue/view/132)  14.2 (2022). Online at *International Islamic University, Islamabad.*\*

 <http://irigs.iiu.edu.pk:64447/ojs/index.php/meyar/article/view/2591>

 2022

Forster, E. M. "Story and Plot." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 71-72.\*

Friedman, Norman. "Forms of the Plot." *Journal of General Education* 8.4 (1955): 241-53.

García Landa, José Angel. "Modelos de la acción en la crítica anglonorteamericana: *story / plot versus fabula / siuzhet."* In García Landa, *Acción, Relato, Discurso: Estructura de la ficción narrativa.* Salamanca: Ediciones Universidad de Salamanca, 1998. 48-60.\*

\_\_\_\_\_. "Tragedia y dinámica de fuerzas." In García Landa, *Vanity Fea* 21 May 2009.\*

 <http://vanityfea.blogspot.com/2009/05/tragedia-y-dinamica-de-fuerzas.html>

 2009

\_\_\_\_\_. "Tragedia y dinámica de fuerzas." iPaper at *Academia.edu* 17 Nov. 2011.\*

 <http://unizar.academia.edu/Jos%C3%A9AngelGarc%C3%ADaLanda/Papers/1151675/Tragedia_y_dinamica_de_fuerzas>

 2011

\_\_\_\_\_. "Tragedy and Force Dynamics / Tragedia y dinámica de fuerzas." Online PDF at *Social Science Research Network* 17 Nov. 2011.\*

 [http://ssrn.com/abstract=1961202](http://ssrn.com/abstract%3D1961202)

 2011

Garrett, Peter K. *The Victorian Multiplot Novel: Studies in Dialogical Form.* New Haven: Yale UP, 1980.\*

Gebauer, Carolin. *Making Time: World Construction in the Present-Tense Novel.* (Narratologia, 77). Boston and Berlin: De Gruyter, 2021.\* (I. Mapping the Research Field on Present-Tense narration; II. A Narratological Model of Present-Tense Usage in Narrative Fiction; III. Uses and Functions of Present-Tense Narration in Contemporary Narrative Fiction; Authorial narrative, Narration, Chronotope, Tense, Deixis, Narrator, First-person narration, Figural narration, Focalization, Retrospection, Heterodiegetic narration, Narrative dynamics, Omniscience, Comment, Plot, Storyworld, Voice).

 <https://www.degruyter.com/document/doi/10.1515/9783110708134/html>

 2022

Gervás, Pablo, Belén Díaz-Agudo, Federico Peinado and Raquel Hervás. "Story Plot Generation based on CBR." *Knowledge-Based Systems* (Special issue: AI-2004) 18.4-5: 235-242. Elsevier Science, 2005.

<http://dx.doi.org/10.1016/j.knosys.2004.10.011>

\_\_\_\_\_. "Story Plot Generation based on CBR." *24th Annual International Conference of the British Computer Society's Specialist Group on Artificial Intelligence (SGAI). Applications and Innovations in Intelligent Systems, XII, 13th - 15th December, Cambridge, UK.* Springer, WICS series, 2004. 36-46. (PDF in Federico Peinado's website,

<http://www.fdi.ucm.es/profesor/fpeinado/>).

Глушаков, Павел. "Наследники и фантомы: О литературных сюжетах от Пушкина до Тынянова." In *«Меры не знал я, смертных любя»: к 90-летию российского филолога Владимира Серафимовича Вахрушева (1932—2011).* Редакторы-составители Людмила Комуцци и Павел Глушаков.Санкт-Петербург: Росток, 2022. 229-51.\* ("Heirs and Phantoms: On Literary Plots from Pushkin to Tynyanov.")

Heller, Leonid. "La construction narrative et mouvement, Tchékhov et Zamiatine." *Amsterdam International Electronic Journal for Cultural Narratology* 1 (Spring 2005).

 <http://cf.hum.uva.nl/narratology/s05_index.htm>

2007-01-30

Hladkij, Steven. "Steven Hladkij's Theory of Narrative Emplotment and Synchronicity."

 <http://www.largocanyon.org/pi/synchronicity/steves.htm>

2007-11-26

Honeywell, J. Arthur. "Plot in the Modern Novel." In *Essentials of the Theory of Fiction.* Ed. Michael J. Hoffman and Patrick D. Murphy. Durham (NC): Duke UP, 1988. 238-50.\*

Horsdal, Marianne. *Telling Lives: Exploring Dimensions of Narrative.* London: Routledge, 2012.\*

Hühn, Peter. "Mimetic Desire: An Attempt to Explain the Plot Structure of Detective Fiction." *Literaturwissenschaftliches Jahrbuch* 44 (2003): 337-352.

Hühn, Peter, and Jens Kiefer. "Approche descriptive de l'*intrigue* et de la *construction de l'intrigue* par la théorie des systèmes." In *Théorie du récit: L'apport de la recherche allemande.* Villeuneve d'Ascq: Presses Universitaires du Septentrion, 2007. 209-26.\*

Isaacs, Neil D. *"Middlemarch:*  Crescendo of Obligatory Drama." *Nineteenth-Century Fiction* 18 (1963): 21-34.

Jameson, Fredric. "Metacommentary." *PMLA* 86 (1971).

Kafalenos, Emma. *Narrative Causalities*. Columbus: Ohio State UP, 2006.

Keen, Suzanne. "5. Plot and Causation: Related Events." In Keen, *Narrative Form.* Houndmills and New York: Palgrave Macmillan, 2003. 73-89.\*

Knight, Andrew F. "Process of Relaying a Story Having a Unique *Plot."* Patent application. *US Patent and Trademark Office* 3 Nov. 2005.

<http://appft1.uspto.gov/netacgi/nph-Parser?Sect1=PTO2&Sect2=HITOFF&p=1&u=/netahtml/PTO/search-bool.html&r=1&f=G&l=50&co1=AND&d=PG01&s1=knight.IN.&s2=plot&OS=IN/knight+AND+plot&RS=IN/knight+AND+plot>

Knight, Kobold. *Plot Digest.* London, n. d.\* [c. 1940]

Lehnert, W. G. "Plot Units and Summarization." *Cognitive Science* 4 (1981): 239-331.

Lehtimäki, Markku, Laura Karttunen and Maria Mäkelä, eds. *Narrative, Interrupted: The Plotless, the Disturbing and the Trivial in Literature.* Google eBook, 2012.

 <http://books.google.es/books?id=NKXualYUt3IC>

 2014

Leondar, Barbara. "Hatching Plots: Genesis of a Storymaking." In *The Arts and Cognition.* Ed. David Perkins and Barbara Leondar. Baltimore: Johns Hopkins UP, 1977.

Levin, Richard. *The Multiple Plot in English Renaissance Drama.* Chicago and London: U of Chicago P, 1971.

Lotman, Iuri. "The Origin of Plot in the Light of Typology." 1973. Trans. Julian Graffy. *Poetics Today* 1.1/2 (1979): 161-84.

Lowe, N. J. *The Classical Plot and the Invention of Western Narrative*. Cambridge UP, 2004.

May, C. E. *Masterplots II.* (Short Story Series). Pasadena (CA): Salem Press, 2004.

McKee, R. El guión: Sustancia, estructura, estilo y principios de la escritura de guiones. Barcelona: Alba, 2013.

Miller, Nancy K. "Emphasis Added: Plots and Plausibilities in Women's Fiction". *PMLA* 96 (1981).

\_\_\_\_\_. "Emphasis Added: Plots and Plausibilities in Women's Fiction." In *The New Feminist Criticism.* Ed. Elaine Showalter. New York: Pantheon, 1985. 339-360.\*

\_\_\_\_\_. "Emphasis Added: Plots and Plausibilities in Women's Fiction." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 110-29.\*

Morales Ortiz, Gracia. "'Nada que hacer': una aproximación a la noción de conflicto estático." In *Cartografía Teatral en homenaje al profesor José Romera Castillo.* (Tomo II). Ed. G. Laín Corona and R. Santiago Nogales. Madrid: Visor, 2018.

Morson, Gary Saul. *Narrative and Freedom: The Shadows of Time.* New Haven: Yale UP, 1994.\*

Mortimer, Armine Kotin. "Second Stories." In *Short Story Theory at the Crossroads.* Ed. Susan Lohafer and Jo Ellyn Clarey. Baton Rouge: Louisiana State UP, 1989.

Murphet, Julian. "4. Stories and Plots." In Helen Fulton et al., *Narrative and Media.* Cambridge: Cambridge UP, 2005. 47-59.\* (In film).

Nischik, Reingard M. *Einsträngigkeit und Mehrsträngigkeit der Handlungsführung in literarischen Texten.* Tübingen: Narr, 1981.

Olson, Elder. "The Elements of Drama: Plot." In *Perspectives on Drama.* Ed. J. L. Calderwood and H. E. Toliver. New York: Oxford UP, 1968. 284-302.\*

Pavel, Thomas G. *The Poetics of Plot: The Case of English Renaissance Drama.* Minneapolis: U of Minnesota P, 1985.\*

Peinado, Federico, and Pablo Gervás. "Creativity Issues in Plot Generation". In *Workshop on Computational Creativity, Working Notes. 19th International Joint Conference on Artificial Intelligence, 45-52. 30th July - 5th August, Edinburgh, UK. Technical Report 5-05.* Ed. Pablo Gervás, T. Veale and A. Pease. Madrid:Dpto. Sistemas Informáticos y Programación, Universidad Complutense de Madrid, 2005.

(PDF in Federico Peinado's website, <http://www.fdi.ucm.es/profesor/fpeinado/>).

Perry, Menakhem. "Literary Dynamics: How the Order of a Text Creates Its Meaning, with an Analysis of Faulkner's 'A Rose for Emily'." *Poetics Today* 1.1-2 (1979): 35-64, 311-61.

Phelan, James. *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative.* Chicago: U of Chicago P, 1979. 1989.

\_\_\_\_\_. "Narrative Progression." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 211-16.\*

Pier, John. "Narrative Configurations." In *The Dynamics of Narrative Form: Studies in Anglo-American Narratology.* Ed. John Pier. (Narratologia: Contributions to Narrative Theory / Beiträge zur Erzähltheorie, 4). Berlin and New York: Walter de Gruyter, 2005. 239-68.\*

\_\_\_\_\_. "Configurations narratives." In *Narratologies contemporaines: Nouveaux paradigmes pour la théorie et l'analyse du récit.* Ed. John Pier and Francis Berthelot. Paris: Editions des Archives Contemporaines, 2010. 173-98.

Pitol, Sergio. *Pasión por la trama.* Essay.

Propp, Vladimir. *Morfología del cuento.* Madrid: Akal, 1985. 1998.

Rabkin, Eric S. "Spatial Form and Plot." *Critical Inquiry* 4.2 (1977): 253-70.

Rader, Ralph. "A Comparative Anatomy of Three 'Baggy Monsters': *Bleak House,  Vanity Fair, Middlemarch." The Journal of Narrative Technique* 19.1 (Winter 1989): 49-69.

Reagan, Andrew J., Lewis Mitchell, Dilan Kiley, Christopher M. Danforth, and Peter Sheridan Dodds. "The Emotional Arcs of Stories Are Dominated by Six Basic Shapes." *EJP Data Science* 5 (2016): art. 31.\*

 <https://doi.org/10.1140/epjds/s13688-016-0093-1>

 <https://epjdatascience.springeropen.com/articles/10.1140/epjds/s13688-016-0093-1>

 2021

Reece, P. J. *Story Structure to Die For.* Online PDF at *PJ Reece*

 <http://www.pjreece.ca/blog/wordpress/story-structure-to-die-for-pj-reece/>

 2012

Revzin, I. I., and O. G. Revzina. "Toward a Formal Analysis of Plot Construction." In *Semiotics and Structuralism: Readings from the Soviet Union.* Ed. Henryk Baran. White Plains (NY): Arts and Sciences, 1976. 244-56.

Ricardou, Jean. "Text Generation." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 179-90.\*

Richardson, Brian. "Plotting against Probability: Tom Stoppard, Bharati Mukherjee, Angela Carter, and the Structure of Coincidence in Postmodern Narrative." In Richardson, *Unlikely Stories: Causality, Ideology, and Interpretation in Modern Narrative.* Newark: U of Delaware Press; London: Associated University Presses, 1997. 157-81.\*

\_\_\_\_\_. *Unlikely Stories: Causality, Ideology, and Interpretation in Modern Narrative.* Newark (NJ): U of Delaware Press, 1997.

\_\_\_\_\_. "Beyond the Poetics of Plot: Alternative Forms of Narrative Progression and the Multiple Trajectories of *Ulysses."* In *A Companion to Narrative Theory.* Ed. James Phelan and Peter J. Rabinowitz. Malden (MA): Blackwell, 2005. 167-80.\*

\_\_\_\_\_. *A Poetics of Plot for the Twenty-First Century: Theorizing Unruly Narratives.* (Theory and Interpretation of Narrative). Columbus (OH): Ohio State UP, 2019. Online at *Oapen.\**

 <https://library.oapen.org/bitstream/handle/20.500.12657/22468/1/1007715.pdf>

 2022

\_\_\_\_\_. *A Poetics of Plot for the Twenty-First Century: Theorizing Unruly Narratives.* 2019.

 <https://www.researchgate.net/publication/336426192>

 2020

\_\_\_\_\_, ed. *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* (The Theory and Interpretation of Narrative Series). Columbus: Ohio State UP, 2002.\* (Part I: Time; Part II: Plot; Part III: Narrative Sequencing; Part IV: Beginnings and Ends; Part V: Narrative Frames).

Richter, David H. "Covert Plot in Isak Dinesen's 'Sorrow-Acre'." *Journal of Narrative Technique* 15.1 (1985): 82-90.

Ricœur, Paul. "La mise en intrigue: une lecture de la *Poétique* d'Aristote." In *Temps et récit Tome I: L'intrigue et le récit historique.* Paris: Seuil, 1983. Rpt. (Points) 2001. 66-104.\*

\_\_\_\_\_. *Time and Narrative, vol. 1.* Trans. Kathleen McLaughlin and David Pellauer. Chicago: U of Chicago P, 1984.\*

\_\_\_\_\_. *Tiempo y Narración, vol. 1.* Trans. Agustín Neiral. Madrid: Ediciones Cristiandad, 1987.

\_\_\_\_\_. *Temps et récit II. La configuration dans le récit de fiction.* Paris: Seuil, 1984.

\_\_\_\_\_. "Les métamorphoses de l'intrigue." In Ricœur, *Temps et récit: Tome II: La configuration dans le récit de fiction.* 1984. Paris: Seuil, 1991. 17-58.\*

\_\_\_\_\_. *Temps et récit: Tome II: La configuration dans le récit de fiction.* (Points; Essais, 228). Paris: Seuil, 1991. 2001.\*

\_\_\_\_\_. *Time and Narrative, volume 2.* Trans. Kathleen McLaughlin and David Pellauer. Chicago: U of Chicago P, 1986.\*

\_\_\_\_\_. *Tiempo y narración II: Configuración del tiempo en el relato de ficción.* Madrid: Cristiandad, 1987.

Robbe-Grillet, Alain. "Sur quelques notions périmées." In Robbe-Grillet, *Pour un nouveau roman.* Paris: Minuit, 1963. 25-44.

Robinson, David. "Examining the Arc of 100,000 Stories: A Tidy Analysis." *Variance Explained* 26 April 2017.\*

 <http://varianceexplained.org/r/tidytext-plots/>

 2021

Ronen, Ruth. "Paradigm Shift in Plot Models: An Outline of the History of Narratology." *Poetics Today* 11 (Winter 1990): 817-42.\*

\_\_\_\_\_. "Fictional Events and the Intricacies of Plot." In Ronen, *Possible Worlds in Literary Theory.* Cambridge: Cambridge UP, 1994. 144-74.\*

Ryan, Marie-Laure. "Cheap Plot Tricks, Plot Holes, and Narrative Design." *Narrative* 17.1 (Jan. 2009): 56-75.\*

Sánchez-Escalonilla, A. Estrategias de guión cinematográfico. Madrid: Ariel, 2001.

\_\_\_\_\_. Guión de aventura y forja del héroe. Madrid: Ariel, 2002.

Sanz-Magallón, Ana. *Cuéntalo bien: El sentido común aplicado a las historias*. Plot Ediciones, 2007.

Shen, Dan. *Style and Rhetoric of Short Narrative Fiction: Covert Progressions behind Overt Plots.* Routledge, forthcoming 2013.

Shklovsky, Viktor. "On the Connection between the Devices of *syuzhet* Construction and General Stylistic Devices". In *Russian Formalism.* Ed. Bann and Bowlt. Edinburgh: Sottish Academic P, 1973. 48-72.

\_\_\_\_\_. "The Relationship between Devices of Plot Construction and General Devices of Style." In Shklovsky, *Theory of Prose.* Trans. B. Sher. Elmswood Park (IL): Dalkey Archive Press, 1990. 15-51.

\_\_\_\_\_. "La conexión de los procedimientos de la composición del *siuzhet* con los procedimientos generales del estilo." In *Antología del formalismo ruso y el grupo de Bajtin.* Ed. Emil Volek. Madrid: Fundamentos, 1992. 123-56.\*

\_\_\_\_\_. "La conexión de los procedimientos de la composición del *siuzhet* con los procedimientos generales del estilo." In *Antología del formalismo ruso y el grupo de Bajtin.* Ed. Emil Volek. Madrid: Fundamentos, 1992. 123-56.\*

Souriau, Etienne. *Les 200.000 situations dramatiques.* Paris: Larousse, 1950.

Stephen, James Fitzjames. *"Little Dorrit."* *The Saturday Review* (1857) (Dickens, Plot; Characterisation; Society; Morality)

Stevenson, Robert Louis. "A Humble Remonstrance." *Longman's Magazine* (December 1884). (Novel; Henry James; Characterisation; Emotion; Mimesis; Artifice)

\_\_\_\_\_. "A Humble Remonstrance." In *The Writer's Art: By Those Who Have Practiced It.* Ed. Rollo Walter Brown. Cambridge (MA): Harvard UP, 1921. 232-46.

\_\_\_\_\_. "A Humble Remonstrance." In *Victorian Criticism of the Novel.* Ed. Edwin M. Eigner and George J. Worth. Cambridge: Cambridge UP, 1985. 213-22.\*

Sturgess, Philip J. M. "A Logic of Narrativity." *New Literary History* 20.3 (1989): 763-83.

\_\_\_\_\_. "Narrativity and Double Logics." *Neophilologus* 74 (1990): 161-77.

Todorov, Tzvetan. *Grammaire du Décameron.* The Hague: Mouton, 1969.

\_\_\_\_\_. *Poétique de la prose.* (Poétique). Paris: Seuil, 1971.

\_\_\_\_\_. *Poétique de la prose (choix), suivi de Nouvelles Recherches sur le récit.* (Points: Littérature, 120). Paris: Seuil, 1978.\*

\_\_\_\_\_. *Poétique de la prose (choix) suivi de Nouvelles Recherches sur le récit.* 1971, 1978. Online text:

 <http://www.ae-lib.org.ua/texts/todorov__poetique_de_la_prose__fr.htm>

 2010

\_\_\_\_\_. *The Poetics of Prose.* Trans. Richard Howard. Ithaca: Cornell UP; Oxford: Blackwell, 1977.

\_\_\_\_\_. "Les deux principes du récit." In Todorov, *La Notion de littérature et autres essais.* Paris: Seuil, 1987. 47-65.

\_\_\_\_\_. "The Two Principles of Narrative." *Diacritics* 1 (Fall 1971): 37-44.

Tomashevsky, Boris. "Story, Plot, and Motivation." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 164-78.\*

Tornero, Angélica. "El tiempo, la trama y la identidad del personaje a partir de la teoría de Paul Ricœur." *Revista de Humanidades: Tecnológico de Monterrey* 24 (2008): 51-79.

 [http://www.redalyc.org/articulo.oa=id=38402403](http://www.redalyc.org/articulo.oa%3Did%3D38402403)

 *Academia.\**

 <https://www.academia.edu/en/67885463/>

 2022

Tristram, Hildegard L. C. "Aggregating versus Integrating Narrative: Original Prose in England from the Seventh to the Fifteenth Century." In *Mündlichkeit und Schriftlichkeit im englischen Mittelalter.* Ed. W. Erzgräber and S. Volk. Tübingen: Narr, 1988. 53-64.

Tynianov, Yuri. "Plot and Story-Line in the Cinema." *Russian Poetics in Translation* 5 (1978).

Uzzell, Thomas H. *Narrative Technique: A Practical Course in Literary Psychology.* In collab. with Camelia Waite Uzzell. New York: Harcourt, Brace, 1923. 2nd ed. 1929. 3rd ed. 1934.\*

Van Boheemen-Saaf, Christine. *Between Sacred and Profane: Narrative Design and the Logic of Myth from Chaucer to Coover.* Humanities Press, 1987.

Vance, Eugene. *From Topic to Tale: Logic and Narrativity in the Middle Ages.* Minneapolis: U of Minnesota P, 1987.

Warhol, Robyn. "Queering the Marriage Plot: How Serial Form Works in Maupin's *Tales of the City."* In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 229-48.\*

White, Hayden. "The Historical Text as Literary Artifact." In *The Writing of History: Literary Form and Historical Understanding.* Ed. Robert H. Canary and Henry Kozicki. Madison: U of Wisconsin P, 1978. 41-62.

\_\_\_\_\_. "The Historical Text as Literary Artifact." In *Critical Theory since 1965.* Ed.. Hazard Adams and Leroy Searle. Tallahasse: UPs of Florida / Florida State UP, 1986. 1990. 395-409.\*

\_\_\_\_\_. "The Historical Text as Literary Artifact." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 191-210.\*

Winnett, Susan. "Coming Unstrung: Women, Men, Narrative, and Principles of Pleasure." In *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames.* Ed. Brian Richardson. Columbus: Ohio State UP, 2002. 138-58.\*

Wolf, Werner. "Chance in Fiction as a Privileged Index of Implied World-views: A Contribution to the Study of the World-Modelling Functions of Narrative Fiction." In *Theorizing Narrativity.* Ed. John Pier and José Ángel García Landa. (Narratologia, 12). Berlin and New York: Walter de Gruyter, 2008. 166-210.\* (Greene, *Pandosto;* Hardy, *Tess*).

Bibliography

García Landa, José Ángel. "Plot." From *A Bibliography of Literary Theory, Criticism, and Philology.* iPaper at *Scribd (Bishal Ghosh)* 8 March 2011.\*

 <http://es.scribd.com/doc/61509502/Plot>

 2012

\_\_\_\_\_. "Argumento; intriga narrativa / Plot." In García Landa, *A Bibliography of Literary Theory, Criticism, and Philology* 18 Jan. 2024.\*

 <https://bibliojagl.blogspot.com/2024/01/argumento-intriga-narrativa.html>

 2024

Internet resources

*Ana Sanz-Magallón: Consultora de guiones- Story Editor*

 <http://www.anasanzmagallon.com/>

 2008

Knight & Associates: The First and Best in Storyline Patents.

 <http://www.plotpatents.com/>

 2005-11-12

*Random Plot Generator.* Text generator by Teresa Nielsen Hayden.

 <http://nielsenhayden.com/overlord/>

 2006-02-11

See also Narrativity.