

Narcissistic Narrative The Metafictional Paradox

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linda hutcheon in this original study examines the modes forms and techniques of narcissistic fiction that is fiction which includes within itself some sort of commentary on its own narrative and or linguistic nature her analysis is further extended to discuss the implications of such a development for both the theory of the novel and reading theory having placed this phenomenon in its historical context linda hutcheon uses the insights of various reader response theories to explore the paradox created by metafiction the reader is at the same time co creator of the self reflexive text and distanced from it because of its very self reflexiveness she illustrates her analysis through the works of novelists such as fowles barth nabokov calvino borges carpentier and aquin for the paperback edition of this important book a preface has been added which examines developments since first publication narcissistic narrative was selected by choice as one of the outstanding academic books for 1981 1982

linda hutcherson in this original study examines the modes forms and techniques of narcissistic fiction that is fiction which includes within itself some sort of commentary on its own narrative and or linguistic nature her analysis is further extended to discuss the implications of such a development for both the theory of the novel and reading theory having placed this phenomenon in its historical context linda hutcherson uses the insights of various reader response theories to explore the paradox created by metafiction the reader is at the same time co creator of the self reflexive text and distanced from it because of its very self reflexiveness she illustrates her analysis through the works of novelists such as fowles barth nabokov calvino borges carpentier and aquin for the paperback edition of this important book a preface has been added which examines developments since first publication narcissistic narrative was selected by choice as one of the outstanding academic books for 1981 1982

this volume advances scholarly understanding of the ways in which discourse deixis underpins the workings of metafictional novels building on existing scholarship in the field the book begins by mapping out key themes and techniques in metafiction and puts forward a focused and theoretically coherent account of discourse deixis language which points to a section or aspect of the discourse context in which that language is used in written literary discourse highlighting its inherent significance in metafiction specifically macrae takes readers through an exploration of discourse deixis as used within the techniques of metanarration metalepsis and disnarration drawing on a mix of both well established and lesser known metafictional novels from the late 1960s and early 1970s by such authors as john barth brigid brophy robert coover john fowles steve katz and b s johnson this comprehensive account integrates and develops a new approach to understanding discourse deixis and innovative insights into metafictionality more broadly and will be of particular interest to scholars in literary studies postmodern literature narratology and stylistics

the term metafiction invaded the vocabulary of literary criticism around 1970 yet the textual strategies involved in turning fiction back onto itself can be traced through several centuries in this theoretical critical study robert c spires examines the nature of metafiction and chronicles its evolution in spain from the time of cervantes to the 1970s when the obsession with novelistic self commentary culminated in an important literary movement the critical portions of this study focus primarily on twentieth century works included are analyses of unamuno s *niebla* jarnés s *locura y muerte de nadie* and *la novia del viento* torrente ballester s *don juan cunquero* s *un hombre que se parecía a orestes* and three novels from the self referential movement of the 1970s juan goytisolo s *juan sin tierra* luis goytisolo s *la colera de aquiles* and martín gaité s *el cuarto de atrás* seeking a stronger theoretical basis for his critical readings spires offers a sharpened definition of the term metafiction the mode arises he declares through an intentional violation of the boundaries that normally separate the worlds of the author the fiction and the reader building on theoretical foundations laid by frye scholes genette and others spires also proposes a literary paradigm that places metafiction in a position intermediate between fiction and literary theory these theoretical formulations place spires s book in the forefront of critical thought at the same time his full scale analyses of spanish metafictional works will be welcomed by hispanists and other students of world literature

der meta roman von mark danielewski raymond federman und wolf haas bis zu j j abrams doug dorsts s *das schiff des theseus* vor allem in der literarischen postmoderne zeigt sich unter dem in der forschung bis heute inflationär benutzten aber nicht klar definierten begriff der metafiktion

eine deutliche tendenz nicht mehr figuren handlungen und erzählte welten zu fokussieren sondern vielmehr modalitäten funktionen und narrative vermittlungsformen zu reflektieren damit wird das erzählen selbst sowie die fiktionsbildung ins zentrum gerückt aber auch die textualität und medialität fiktionaler prosa werden autoreflexiv thematisiert die offenlegung narrativer illusionsbildung unterminiert dabei auf sehr unterschiedliche weise scheinbar feste zuschreibungen in der erzähltheorie wie erzählinstanzen erzählebenen ästhetische illusion und führt in extremen fällen geradezu in ihre destruktion der sammelband stellt einen ersten versuch der bestandsaufnahme des experimentellen romans im zeichen der metafiction dar er will den blick schärfen für die bedeutungs konstituierenden aspekte der spezifik materiell medialer repräsentationen und ihrer narrativen funktionalisierungen in meta romanen neben einzelanalysen bringt der band anschlussfähige konzepte der differenzierung und funktionalisierung verschiedener meta phänomene und eine typologische systematisierung der differenten formen des experimentellen romans seit den 1960er jahren

seminar paper from the year 2008 in the subject american studies literature grade 2 3 university of bamberg professur für amerikanistik course american historiographic metafiction language english abstract the representation of history depends mainly on the perspective attitude and cultural background of the beholder which at the same time marks the major flaw of historiography one topic or event will never be identically described by two historians even if they are given the very same materials and sources to work with as a consequence historiography can only try to create an image as true and original as possible but is never able to depict everything that happened as it actually was in its full scope so there were and always will be fictional elements and interpretations in the reports and writings about past events this assumption leads us to historiographic metafiction a style of writing that emerged during the postmodern era if there is fiction in scholarly historiography where is the difference between that and a novel that deals with history this term paper will try to give an answer to that question and examine features and characteristics of historiographic metafiction which eventually will be applied to kurt vonnegut s slaughterhouse five in postmodern literature and of course especially in historiographic metafiction authors tried to find new ways of telling stories and particularly representing history i will take a closer look at the narrative frame and especially the concept of time vonnegut used in the novel but how is history represented in slaughterhouse five this will be the second part of the analysis that will attempt to find answers why vonnegut wrote the novel the way he did the third part will deal with intertextual elements in the novel all citations from the novel and the pages indicated in brackets are taken from the edition cited below

this handbook provides a systematic overview of the present state of international research in narratology and is now available in a second completely revised and expanded edition detailed individual studies by internationally renowned narratologists elucidate central terms of narratology present a critical account of the major research positions and their historical development and indicate directions for future research

seminar paper from the year 2018 in the subject literature comparative literature grade 1 3 johannes gutenbergs universität mainz course history in contemporary novels language english abstract in this term paper i will discuss how historiographic metafiction reflects upon its own strategies of writing and constructing histories by drawing attention to the constructedness and subjectivity for this purpose i will firstly elaborate the relationship

of historiographic metafiction and narration in order to examine to which intention the narrative strategies are used by taking the example of the postmodernist novel *A History of the World in 10 1/2 Chapters* by Julian Barnes

seminar paper from the year 2005 in the subject English Language and Literature Studies Literature Grade 1.0 Free University of Berlin Course Modern and Contemporary Short Stories Language English Abstract The Greek preposition *meta* which in this context takes on the meaning of about and the literary term fiction which refers to literary work based on imagination together constitute the term metafiction from the start metafiction has been described as fiction somehow about fiction itself first mentioned at the end of the 1950s it was further defined throughout the following three decades although the term has only been coined in the second half of the 20th century it is not new to literature the fiction described can already be found in much older works such as Chaucer's *Canterbury Tales* Cervantes' *Don Quixote* and massively in Laurence Sterne's *The Life and Opinions of Tristram Shandy Gentleman* today metafiction is also common in other creative genres and is primarily associated with postmodernism which came up during the 1960s selfreflexive narrators especially appear in works of postmodern writers such as Vladimir Nabokov John Fowles B.S. Johnson Donald Barthelme John Barth Jorge Luis Borges or Julian Barnes the typically metafictional *selbstbespiegelnde Literatur im Verein mit dem ständigen Illusionsbrechenden hervorkehren der Fiktionalität* represents an alternative to the continuation of realism which as postmodernist writers believe has become impossible critics of metafiction deny it the ability to portray the real world because of its decadent forms of self absorption behind the paramount purpose of metafiction which is to lay bare its own status as fiction a variety of metafictional devices emerged although most commonly found in novels such devices are not unusual in short stories as this seminar paper attempts to show

manuscript poetics explores the interrelationship between the material features of textual artifacts and the literary aspects of the medieval Italian texts they preserve this original study is both an investigation into the material foundations of literature and a reflection on notions of textuality writing and media in late medieval and early modern Italy Francesco Marco Aresu examines the book objects of manuscripts and early printed editions asking questions about the material conditions of production circulation and reception of literary works he invites scholars to reconcile reading with seeing and with touching and to challenge contemporary presumptions about technological neutrality and the modes of interfacing and reading manuscript poetics investigates the correspondences between textuality and materiality content and medium and visual verbal messages and their physical support through readings of Dante Alighieri's *Vita Nova* Giovanni Boccaccio's *Teseida* and Francesco Petrarca's *Canzoniere Rerum Vulgarium Fragmenta* Aresu shows that Dante Boccaccio and Petrarca evaluated and deployed the tools of scribal culture to shape signal or layer meanings beyond those they conveyed in their written texts medieval texts Aresu argues are uniquely positioned to provide this perspective and they are foundational to the theoretical understanding of new forms and materials in our media saturated contemporary world

Der Linguist Roman Jakobson leistete mit seinem Kommunikationsmodell und seinem Literarizitätsbegriff einen viel diskutierten Beitrag zur strukturalistischen Literaturtheorie die vorliegende Studie bietet eine Umdeutung dieses Ansatzes dabei werden Kommunikations- und Zeichentheoretische Einwände ebenso berücksichtigt wie die radikale Kritik seitens der Dekonstruktivisten im Zentrum steht eine Übertragung des

modells auf narrative texte die bei jakobson vernachlässigt werden so wird das speziell erzähltheoretisch fundierte konzept der diskursivität entwickelt das in vier grundformen an beispielen aus der englischsprachigen literatur vom 18 jahrhundert bis zur postmoderne illustriert wird

metafiction begins by surveying the state of contemporary fiction in britain and america and explores the complex political social and economic factors which influence critical judgment of fiction the author shows how as the novel has been eclipsed by the mass media novelists have sought to retain and regain a wide readership by drawing on the themes and preoccupations of these forms making use of contemporary fiction by such writers as fowles borges spark barthelme brautigan vonnegut and barth and drawing on russian formalist theories of literary evolution the book argues that metafiction uses parody along with popular genres and non literary forms as a way not only of exposing the inadequate and obsolescent conventions of the classic novel but of suggesting the lines along which fiction might develop in the future

die canadian cultural renaissance und die mit ihr einhergehenden prozesse gegenwartsorientierter nationaler identitätsfindung ebneten in den 1960er jahren den weg für eine bis heute fortdauernde auseinandersetzung kanadischer schriftsteller mit der historie im zuge ihrer intensiven beschäftigung mit der vergangenheit entkräftet die kanadische gegenwartsliteratur vormals weitverbreitete vorstellungen von der scheinbaren geschichtslosigkeit kanadas jedoch beschränkt sich der zeitgenössische geschichtsroman nicht ausschließlich auf die imaginative neukonzeption kanadischer vergangenheit sondern wendet sich zunehmend auch universalen themenkomplexen zu in ihrer vielgestaltigkeit hat die gattung des historischen romans somit maßgeblichen anteil an der zunehmenden internationalisierung der kanadischen literatur im mittelpunkt der vorliegenden untersuchung steht mit dem metafiktionalen geschichtsroman eine selbstreflexive spielart des historischen romans der in der kanadischen gegenwartsliteratur eine hervorgehobene bedeutung zukommt anhand detaillierter einzelinterpretationen wird dargelegt wie solch renommierte schriftsteller wie margaret atwood timothy findley anne michael michael ondatje und carol shields die konventionen historischen erzählens im akt des erzählens kritisch hinterfragen und den fiktionsstatus ihrer romane akzentuieren der metafiktionale kanadische geschichtsroman der 1980er und 1990er jahre wird hierbei als einer der kulminationspunkte einer langen tradition selbstreflexiven historischen erzählens betrachtet die sich bis zu den ursprüngen der gattung des historischen romans im frühen 19 jahrhundert zurückverfolgen läßt

in 20th century literature a kind of fiction has come much to the fore where the narrator discusses his own craft and frequently addresses the reader however laurence Sterne's *Tristram Shandy* may serve as a striking example of the fact that metafiction is no modern phenomenon metafiction has been criticized for solipsism and regarded as a final proof of 'the novel no longer novel' discussing works of three contemporary novelists nobokov barth and beckett and Sterne's eighteenth century novel the author argues that with their tricks parodies and humour humor the metafictionists are concerned with a central human problem communication should literature entertain come up with ideas about the meaning of existence or give the reader a purely aesthetic experience the four novelists examined in this study give different and rather exciting answers to these questions and to the problem of bringing their intentions across to the reader book cover

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