

Narcissistic Narrative The Metafictional Paradox

Narcissistic Narrative Narcissistic Narrative The Metafictional Paradox Metafiction Luis Goytisolo's Narrative and the Quest for Literary Autonomy The Metafictional Novel Metafiction of Anxiety Challenging Gender and Genre in the Literary Text Acts of Narrative Resistance Forms and Functions of Metafiction Yearbook of Comparative and General Literature Peter Ackroyd and Metafiction. A Brief Introduction Serbian Studies Metafiction The Journal of Narrative Technique American Studies in Scandinavia The Narrative of Antonio Muñoz Molina Challenging Theory Ekpoma Journal of Languages and Literary Studies Postmodern Studies Playing the Reader Linda Hutcheon Patricia Waugh Andrew M. Sobiesuo Matthew J. McDonough Luigi Cazzato Nuria Capdevila-Argüelles Laura J. Beard Theresia Knuth Marta Zapata-Kraj Patricia Waugh Lawrence Rich Catherine Burgass Michael Hardin

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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 reflexivity 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

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this exploration of women s autobiographical writings in the americas focuses on three specific genres testimonio metafiction and the family saga as the story of a nation what makes laura j beard s work distinctive is her pairing of readings of life narratives by women from different countries and traditions her section on metafiction focuses on works by helena parente cunha of brazil and luisa futoransky of argentina the family sagas explored are by ana mar a shua and n lida pi on of argentina and brazil respectively and the section on testimonio highlights narratives by lee maracle and shirley sterling from different indigenous nations in british columbia in these texts beard terms genres of resistance women resist the cultural definitions imposed upon them in an effort to speak and name their own experiences the author situates her work in the context of not only other feminist studies of women s autobiographies but also the continuing study of inter american literature that is demanding more comparative and cross cultural approaches acts of narrative resistance addresses prominent issues in the fields of autobiography comparative literature and women s studies and in inter american latin american and native american studies

seminar paper from the year 2005 in the subject english language and literature studies literature grade 10 free university of berlin course modern and contemporary short stories language english abstract the greek preposition $\mu\epsilon\tau\alpha$ 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 *Selbstbespiegeln der 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.

essay from the year 2015 in the subject didactics for the subject English literature works grade 5
0 language English abstract Peter Ackroyd was born in London in 1949 and educated at St Benedict's School, Ealing. He graduated from Clare College, Cambridge and then won a research fellowship to study at Yale University from 1971-73. He was awarded the Whitbread Prize and the Guardian Fiction Prize. Described as one of the most original 1980s British writers, Ackroyd was compared with novelists such as Salman Rushdie or Jeanette Winterson. Modestly, Ackroyd considers his output which includes poetry, biographies and novels simply as writing being the result of the simple creative impulse. One can assume that unlike any piece of fiction, metafiction is fiction about fiction, i.e. fiction which self consciously reflects upon its own nature, its modes of production and its intended effect on the reader.

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.

The narrative of Antonio Muñoz Molina's *Self-conscious Realism and El Desencanto* provides an in depth study of Antonio Muñoz Molina's narrative production from 1982 to 1995 with a critical focus on narratology, metafiction, reader response, intertextuality and the fictive

autobiography muñoz molina s adaptations of such genres as the detective story the feuilleton and the auto biography are presented as conforming a self conscious realism that reflects the epistemological uncertainty and moral ambiguity characteristic of spain s post franco desencanto

the author addresses the influence of poststructuralism on literary studies studies in britain and america focusing on the theory of deconstruction as developed by jacques derrida the book redresses common misinterpretations and assesses arguments for the collapse of disciplinary boundaries

the texts that this work addresses are laurence Sterne s tristram shandy henry miller s tropic of cancer julio cortazar s hopscotch milorad pavic s dictionary of the khazars and landscape painted with tea and carlos fuentes christopher unborn book jacket

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