

# Narcissistic Narrative The Metafictional Paradox

Narcissistic Narrative Narcissistic Narrative The Metafictional Paradox Beyond the Metafictional Mode Discourse Deixis in Metafiction Metafiction Precarity in Culture Postmodernity in Latin America London, Queer Spaces and Historiography in the Works of Sarah Waters and Alan Hollinghurst Filming the Children's Book Erotographic Metafiction Menippean Satire and the Poetics of Wit Contemporary Metafiction Metafiction of Anxiety Metafictions? Reeducating the Reader Challenging Gender and Genre in the Literary Text Challenging Theory Silence in the Novels of Carmen Martín Gaité Postmodern Studies Gald s Beyond Realism Linda Hutcheon Robert C. Spires Andrea Macrae Mark Currie Elisabetta Marino Santiago Colás Júlia Braga Neves Casie E. Hermansson Ulf Cronquist Garry Sherbert Rüdiger Imhof Luigi Cazzato Wenche Ommundsen Bo Lundén Nuria Capdevila-Argüelles Catherine Burgass Adrián M. García Timothy Michael McGovern

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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

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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

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.

Metafiction is one of the most distinctive features of postwar fiction, appearing in the work of novelists as varied as Eco, Borges, Martin Amis, and Julian Barnes. It comprises two elements: firstly, cause the increasing interpenetration of professional literary criticism and the practice of writing; and secondly, effect an emphasis on the playing with styles and forms resulting from an enhanced self-consciousness and awareness of the elusiveness of meaning and the limitations of the realist form. Dr. Currie's volume examines first the two components of metafiction with practical illustrations from the work of such writers as Derrida and Foucault. A final section then provides the view of metafiction as seen by metafictional writers themselves.

The present state of research in precarity demands meta-questions, and hence we need to probe both philosophy and practice in light of precarity's different manifestations. The plural perspectives by which this phenomenon can be addressed also suggest potential for further theorization alongside that of Butler and her critics. By inviting scholars and experts from different fields and disciplines and by applying multiple frameworks, methodological approaches, and critical lenses, this volume seeks to explore the different facets of our precarious world while providing insights into the challenges of our possible futures.

Postmodernity in Latin America contests the prevailing understanding of the relationship between postmodernity and Latin America by focusing on recent developments in Latin American and particularly Argentine political and literary culture. While European and North American theorists of postmodernity generally view Latin American fiction without regard for its political and cultural context, Latin Americanists often either uncritically apply the concept of postmodernity to Latin American literature and society or reject it in an equally uncritical fashion. The result has been both a limited understanding of the literature and an impoverished notion of postmodernity. Santiago Colás challenges both of these approaches and corrects their consequent distortions by locating Argentine postmodernity in the cultural dynamics of resistance as it operates within and against local expressions of late capitalism. Focusing on literature, Colás uses Julio Cortázar's *Hopscotch* to characterize modernity for Latin America as a whole, Manuel Puig's *Kiss of the Spider Woman* to identify the transition to a more localized postmodernity, and Ricardo Piglia's *Artificial Respiration* to exemplify the cultural coordinates of postmodernity in Argentina, informed by the cycle of political transformation beginning with the Cuban Revolution, including its effects on Peronism, to the period of dictatorship, and finally to

redemocratization colás s examination of this literary progression leads to the reconstruction of three significant moments in the history of argentina his analysis provokes both a revised understanding of that history and the recognition that multiple meanings of postmodernity must be understood in ways that incorporate the complexity of regional differences offering a new voice in the debate over postmodernity one that challenges that debate s leading thinkers postmodernity in latin america will be of particular interest to students of latin american literature and to scholars in all disciplines concerned with theories of the postmodern

queer spaces are crucial for the construction of lgbtq communities as they constitute places where queer subjects can create political social and affective alliances júlia braga neves shows how these spaces are pivotal for the representation of queer history in the fictional works by the british authors sarah waters and alan hollinghurst whose characters and plots are articulated through and within london s sexual geographies considering the intersection between gender sexuality and class this study engages with spatial queer feminist and marxist theories as a means to reflect on london queer historiography and the relationship between subject and urban space

this book explores the adaptation of children s metafictions including works such as inkheart the invention of hugo cabret and the harry potter series

a discussion of hawkes novels the blood oranges death sleep and the traveler and travesty

despite the prominence given to it recently by mikhail bakhtin and northrop frye menippean satire remains a neglected and misunderstood genre focusing on the eighteenth century writers john dunton thomas d urfey and laurence Sterne menippean satire and the poetics of wit explores the excesses of these eccentric transgressive writers who take their readers to the limits of language as the outlaw of genre menippean satire exploits the improprieties supplied by a self conscious use of wit the principle of exuberance in eighteenth century poetics in fact the exuberance of wit produces menippean satire s central paradox that self conscious writers lose their identity in the very pursuit of it by tracing wit s exuberance through its abusive metaphors or catachreses to the abusive ideologies of class and gender this genre study provides a literary tradition for the postmodern deconstructive project including the work of jacques Derrida

this book offers an introduction to a literary phenomenon lauded by academic readers and critics but which many find impenetrable or exasperating metafiction the fiction that is about writing fiction

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

this book explores how silences in carmen martín gaité s novels affect narrative communication and the reader focusing on *entre visillos* 1957 *el cuarto de atrás* 1978 and *nubosidad variable* 1992 this study shows how silences inhere in martín gaité s narrative style especially in the distinctive ways that her novels create interlocution and communicate feminist messages it also probes how silences in the author s narrative relate to historical and social conditions in spain and to various literary periods and genres silence as a literary term can be ambiguous because critics give it many different meanings and often without specifying types of silences accordingly the book typologizes narrative silences and their roles in narrative communication this study reveals that in martín gaité s novels women s silences become over time more a means for creative expression and personal growth than a result of oppression

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