Narcissistic Narrative The Metafictional Paradox

A new edition of Beverley Farmer's out-of-print classic A Body of Water, which in its mixing of genres — essay, memoir, fiction, folk tale — opened up new frontiers for Australian literature. A Body of Water was first published thirty years ago. The writing of the book takes place over a year, and portrays a complete cycle in the writer's life. It begins on her forty-sixth birthday, in a period of emotional inhibition and loneliness – her marriage has broken down, and she is living on her own. By the end of the cycle the narrator has written short stories and poems, which are included in the book, alongside essays about the writing process, journal entries, excerpts from books she has been reading, spiritual meditations, and finely detailed observations of the life around her. The title A Body of Water could be taken to refer to the book's settings along the Bellarine Peninsula in southern Victoria, with its bays, the outer harbour, and the lighthouse, standing like a sentinel at the entrance to the ocean. It also suggests the diverse material which fills the book, like a body of water with all that it contains and nurtures. Throughout, one is aware of the the writer's own body, as an entity which shifts its identity like water, with its changes of mood, relationships and reflections. 'Beverley Farmer's expansive curiosity and appreciation for microcosmic significance sharpen a reader's attention to all things lived, dreamed, and observed.' — Josephine Rowe 'A bold and beautiful, genre-defying book, weaving
together process and product, reflections on reading and the luminous moments of everyday life into a work that shimmers with allusion, insight and charm. It remains as striking and important a book now as it was in its original context.' — Fiona Wright

A new trade paperback edition of "a masterpiece of symbolically charged realism....Fowles is the only writer in English who has the power, range, knowledge, and wisdom of a Tolstoy or James" (John Gardner, Saturday Review). The eponymous hero of John Fowles's largest and richest novel is an English playwright turned Hollywood screenwriter who has begun to question his own values. Summoned home to England to visit an ailing friend, Daniel Martin finds himself back in the company of people who once knew him well, forced to confront his buried past, and propelled toward a journey of self-discovery through which he ultimately creates for himself a more satisfying existence. A brilliantly imagined novel infused with a profound understanding of human nature, Daniel Martin is John Fowles at the height of his literary powers.

Drawing from recent debates about the validity of regional studies and skepticism surrounding the efficacy of the concept of authenticity, Clare Chadd's Postregional Fictions focuses on questions of southern regional authenticity in fiction published by Barry Hannah from 1972 to 2001. The first monograph on the Mississippi author’s work to appear since his death, this study considers the ways in which Hannah’s novels and short stories challenge established conceptual understandings of the U.S. South. Hannah’s writing
often features elements of metafiction, through which the putative sense of “southernness” his stories dramatize is complicated by an intense self-reflexivity about the extent to which a sense of place has never been foundational or essential but has always been constructed and performed. Such texts locate a productive terrain between the local and the global, with particular relevance for critical apprehensions of the post-South and postsouthern literature. Offering sustained close readings of selected stories, and focusing especially on Hannah’s late work, Chadd argues that his fiction reveals the region constantly shifting in a process of mythmaking, dialogue, and performance. In turn, she uses Hannah’s work to suggest how notions of the “South” and “southernness” might survive the various deconstructive approaches leveled against them in recent decades of southern studies scholarship. Rather than seeing an impasse between the regional and the global, Chadd’s reading of Hannah shows the two existing and flourishing in tandem. In Postregional Fictions, Chadd offers a new interpretation of Hannah based on an appreciation of the vital intersection of southern and postmodern elements in his work.

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.
The eagerly anticipated new novel from the inimitable Martin Amis. Summer 1970 — a long, hot summer. In a castle in Italy, half a dozen young lives are afloat on the sea of change, trapped inside the history of the sexual revolution. The girls are acting like boys, and the boys are going on acting like boys, and Keith Nearing — twenty years old, a literature student all clogged up with the English novel — is struggling to twist feminism and the rise of women towards his own ends. The sexual revolution may have been a velvet revolution (in at least two senses), but it wasn't bloodless — and now, in the twenty-first century, the year 1970 finally catches up with Keith Nearing. The Pregnant Widow is a comedy of manners and a nightmare, brilliant, haunting and gloriously risqué. It is Martin Amis at his fearless best. This classic text remains one of the clearest and most incisive introductions to postmodernism. Perhaps more importantly, it is a compelling discussion of why postmodernism matters. Working through the issue of representation in art forms from fiction to photography, Linda Hutcheon sets out postmodernism's highly political challenge to the dominant ideologies of the western world. A new epilogue traces the fate of the postmodern over the last ten years and into the future, responding to claims that it has, once and for all, 'failed'. Together with the new epilogue, this edition contains revised notes on further reading and a fully updated bibliography. This revised edition of The Politics of Postmodernism continues its position as essential reading. Concerned with the nature of the medium and the borders between fact and fiction, reflexivity was a
ubiquitous feature of modernist and postmodernist literature and film. While in the wake of the post-postmodern “return to the real” cultural criticism has little time for discussions of reflexivity, it remains a key topic in narratology, as does fictionality. The latter is commonly defined opposition to the real and the factual, but remains conditioned by historical, cultural, discursive, and medium-related factors. Reflexivity blurs the boundaries between fact and fiction, however, by giving fiction a factual edge or by questioning the limits of factuality in non-fictional discourses. Fictionality, factuality, and reflexivity thus constitute a complex triangle of concepts, yet they are rarely considered together. This volume fills this gap by exploring the intricacies of their interactions and interdependence in philosophy, literature, film, and digital media, providing insights into a broad range of their manifestations from the ancient times to today, from East Asia through Europe to the Americas.

These readings are organized into four sections. The first explores the wellsprings of the debates in the relationship between the postmodern and the enterprise it both continues and contravenes: modernism. Here philosophers, social and political commentators, as well as cultural and literary analysts present controversial background essays on the complex history of postmodernism. The readings in the second section debate the possibility—or desirability—of trying to define the postmodern, given its cultural agenda of decentering, challenging, even undermining the guiding “master” narratives of Western culture. The readings in the third section explore postmodernism’s complicated complicity with these very narratives, while the fourth section moves
from theory to practice in order to investigate, in a variety of fields, the common denominators of the postmodern condition in action.

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Using historical and feminist psycho-linguistic studies as a base, Ty explores some of the complexities encountered in the writings of Mary Wollstonecraft, Mary Hays, Helen Maria Williams, Elizabeth Inchbald, and Charlotte Smith

With the same electrical intensity of language and insight that he brought to Waiting for the Barbarians, J.M. Coetzee reinvents the story of Robinson Crusoe—and in so doing, directs our attention to the seduction and tyranny of storytelling itself. J.M. Coetzee's latest novel, The Schooldays of Jesus, is now available from Viking. Late Essays: 2006-2016 will be available January 2018. In 1720 the eminent man of letters Daniel Foe is approached by Susan Barton, lately a castaway on a desert island. She wants him to tell her story, and that of the enigmatic man who has become her rescuer, companion, master and sometimes lover: Cruso. Cruso is dead, and his manservant, Friday, is incapable of speech. As she tries to relate the truth about him, the ambitious Barton cannot help turning Cruso into her invention. For as narrated by Foe—as by Coetzee himself—the stories we thought we knew acquire depths that are at once treacherous, elegant, and unexpectedly moving.

Examines the interplay between the French military and politicians over the hundred year period from 1870-1970. First published in 1965, Hubert Aquin’s Next Episode is a disturbing and yet deeply moving novel of dissent and distress. As he awaits trial, a young separatist writes an espionage story in the psychiatric ward of the Montreal prison where he has been detained. Sheila Fischman’s bold new translation captures the pulsating life of Aquin’s complex
exploration of the political realities of contemporary Quebec. 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.

In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard's Rosenkrantz and Guildenstern Are Dead, Brian de Palma's Dressed to
Kill, Woody Allen's Zelig, Karlheinz Stockhausen's Hymnen, James Joyce's Ulysses, and Magritte's This Is Not a Pipe, Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect--for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

In the spring of 1736 four men and one woman, all traveling under assumed names, are crossing the Devonshire countryside en route to a mysterious rendezvous. Before their journey ends, one of them will be hanged, one will vanish, and the others will face a murder trial. Out of the truths and lies that envelop these events, John Fowles has created a novel that is at once a tale of erotic obsession, an exploration of the conflict between reason and superstition, an astonishing act of literary legerdemain, and the story of the birth of a new faith. Our modern narratives of science and technology can only go so far in teaching us about the death that we must all finally face. Can an act of the
imagination, in the form of opera, take us the rest of the way? Might opera, an art form steeped in death, teach us how to die, as this provocative work suggests? In "Opera: The Art of Dying" a physician and a literary theorist bring together scientific and humanistic perspectives on the lessons on living and dying that this extravagant and seemingly artificial art imparts. Contrasting the experience of mortality in opera to that in tragedy, the Hutcheons find a more apt analogy in the medieval custom of "contemplatio mortis"--a dramatized exercise in imagining one's own death that prepared one for the inevitable end and helped one enjoy the life that remained. From the perspective of a contemporary audience, they explore concepts of mortality embodied in both the common and the more obscure operatic repertoire: the terror of death (in Poulenc's "Dialogues of the Carmelites"); the longing for death (in Wagner's "Tristan and Isolde"); preparation for the good death (in Wagner's "Ring of the Nibelung"); and suicide (in Puccini’s "Madama Butterfly"). In works by Janacek, Ullmann, Berg, and Britten, among others, the Hutcheons examine how death is made to feel logical and even right morally, psychologically, and artistically--how, in the art of opera, we rehearse death in order to give life meaning.

Self-reflection in Literature provides the first diachronic panorama of genres, forms, and functions of literary self-reflexivity and their connections with
social, political and philosophical discourses from the 17th century to the present.
Seven hundred years after Hitler's conquest of Europe men are encouraged to follow the soldierly virtues, while women are reduced to breeders and victims.
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.

INTRODUCED BY PHILIP HENSHER 'Elizabeth Taylor is finally being recognised as an important British author: an author of great subtlety, great
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compassion and great depth. As a reader, I have found huge pleasure in returning to Taylor's novels and short stories many times over. As a writer I've returned to her too - in awe of her achievements, and trying to work out how she does it' SARAH WATERS A brilliant novel about the damage caused by relentless 'niceness'. Uncritical, encouraging, 'the soul of kindness', Flora's help is the cruelest hindrance to those who love her most. 'Here I am!' Flora called to Richard as she went downstairs. For a second, Meg felt disloyalty. It occurred to her of a sudden that Flora was always saying that, and that it was in the tone of one giving a lovely present. Elegant, blonde and beautiful, Flora has everything under control: her perfect home, her husband Richard, her friend Meg, adoring Kit, and the writer Patrick. Flora entrances everyone, dangling visions of happiness and success before their spellbound eyes. All are bewitched by this golden tyrant. Except, that is, for the clear-eyed painter, Liz, who can see that Flora's kindness is the sweetest poison of them all.

Best American Experimental Writing 2018, guest-edited by Myung Mi Kim, is the fourth edition of the critically acclaimed anthology series compiling an exciting mix of fiction, poetry, non-fiction, and genre-defying work. Featuring a diverse roster of writers and artists culled from both established authors—like Mei-mei Berssenbrugge, Don Mee Choi, Mónica de la Torre, Layli Long Soldier, and Simone White—as well as new and unexpected voices, including Clickhole.com, BAX
2018 presents an expansive view of today’s experimental and high-energy writing practices. A perfect gift for discerning readers as well as an important classroom tool, Best American Experimental Writing 2018 is a vital addition to the American literary landscape.

The edge of irony, says Linda Hutcheon, is always a social and political edge. Irony depends upon interpretation; it happens in the tricky, unpredictable space between expression and understanding. Irony's Edge is a fascinating, compulsively readable study of the myriad forms and the effects of irony. It sets out, for the first time, a sustained, clear analysis of the theory and the political contexts of irony, using a wide range of references from contemporary culture. Examples extend from Madonna to Wagner, from a clever quip in conversation to a contentious exhibition in a museum. Irony's Edge outlines and then challenges all the major existing theories of irony, providing the most comprehensive and critically challenging theory of irony to date.

Where does art start or reality end? Happily loitering about London, c. 1949, with the intent of gathering material for her writing, Fleur Talbot finds a job “on the grubby edge of the literary world” at the very peculiar Autobiographical Association. Mad egomaniacs writing their memoirs in advance — or poor fools ensnared by a blackmailer? When the association’s pompous director steals Fleur’s manuscript, fiction begins to appropriate life.

Attending the deathbed of a renowned mathematician, his second wife and adult children reflect on their personal demons, including the son's pretty wife, who has caught the attention of the mischievous god Zeus.

One of the best-known experimental novels of the 1960s, Beautiful Losers is Leonard Cohen’s most defiant and uninhibited work. As imagined by Cohen, hell is an apartment in Montreal, where a bereaved and lust-tormented narrator
reconstructs his relations with the dead. In that hell two men and a woman twine impossibly and betray one another again and again. Memory blurs into blasphemous sexual fantasy--and redemption takes the form of an Iroquois saint and virgin who has been dead for 300 years but still has the power to save even the most degraded of her suitors. First published in 1966, Beautiful Losers demonstrates that its author is not only a superb songwriter but also a novelist of visionary power. Funny, harrowing, and fiercely moving, it is a classic erotic tragedy, incandescent in its prose and exhilarating for its risky union of sexuality and faith.

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, Cunquiero'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 Gaite'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.

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In international research, metafictionality and other metaliterary features have typically been regarded as phenomena related to postmodernist fiction, in particular - Metaliterary Layers in Finnish Literature, however, discusses the metalayers of Finnish literature from the early 20th century to the present. By analyzing different genres of Finnish literature in varying historical contexts Metaliterary Layers in Finnish Literature provides an abundance of new information on Finnish literature and its metaliterary phenomena for everyone interested. In the articles of this book, the metalayers of literature are discussed in experimental prose and poetry as well as in popular fiction and children's literature.

By breaking down classic films from the nineteen-nineties such as Forest Gump and Titanic, this book offers a reel-to-reel cultural analysis, chronicling the concept of 'spin' as a major sociopolitical persuasion strategy.

In reading Banville's novels through the work of key psychoanalytical theorists, John Banville's Narcissistic Fictions brings together apparently disparate thematic strands - missing twins, shame, false identities - and presents these as manifestations of a central concern with narcissism.
Bodily Charm is a passionate defense of opera as a living as well as live art. Written for both the opera lover and the specialist by a physician and a literary critic, it is an accessible and engaging interdisciplinary exploration of the operatic body—both the actual physical bodies of the singers and audience members and the represented body on stage in operas such as Death in Venice, Salome, Rigoletto, Der Ring des Nibelungen, and Elektra.

Seminar paper from the year 2016 in the subject American Studies - Literature, Faculté des Lettres, des Arts et des Humanités de la Manouba, language: English, abstract: This paper takes a close look at Barth's metafictional short story “Lost in the Funhouse” (1968) which depicts a thirteen-year old boy named Ambrose getting lost in a funhouse on a beach boardwalk. Through the internal musings of this self-conscious adolescent and those of an anonymous self-critical and even self-deprecating narrator whose presence overwhelms the narrative, Barth thematizes the act of writing, puts into question the validity of literary conventions, and directly confronts the problematic issues of selfhood and authorship in the postmodern era.

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In this brilliantly haunting new novel, John Banville forges an unforgettable amalgam of enchantment and menace that suggests both The Tempest and his own acclaimed The Book of Evidence. "A surreal and exquisitely lyrical new novel by one of the great stylists writing in English today."--Boston Globe.