

Daniel Frank Chamberlain

Narrative Perspective in Fiction

*A Phenomenological
Mediation of Reader,
Text, and World*

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Narrative Perspective Fiction A Phenomenological Mediation Of Reader Text And World

**Susana Onega, Jose Angel Garcia
Landa**



Narrative Perspective Fiction A Phenomenological Mediation Of Reader Text And World:

University of Toronto Romance Series, 1990

Narrative Perspective in Fiction Daniel Frank Chamberlain, 1990

Daniel Chamberlain examines the nature of narrative perspective in a manner that does not presuppose a passive definition of perception. Rather, he considers perspective as a medium through which the potential meanings of texts are disclosed and through which to share the vital experience of narrative from today's familiar and culturally distant worlds. The book is divided into two parts. The first part addresses narrative perspective within a theoretical framework. Chamberlain uses this in order to consider narrative perspective as an integral part of the more general process of perception that mediates language and the experience of texts. Perception is here understood as an active recreation of the world at every moment as an opening through which one's self-awareness and awareness of the world are correlated. By considering narrative perspective in terms of perception, equal importance is given to its temporal and spatial aspects. The dialectic of time and space inevitably comes to bear on narrative perspective through the techniques, strategies, and medium of a text's transmission. Part one concludes with an examination of contemporary definitions of narrative perspective and with the presentation of an alternative approach to its study. The second part offers a reading of two texts, each of which clearly presents the major issues facing this inquiry. The narrative perspective of each is considered as occupying a degree of similarity and difference within the dialectic of time and space. Each perspective is in turn correlated to the prevalent medium of discourse within its cultural milieu.

Encyclopedia of Contemporary Literary Theory Irene Rima Makaryk, 1993-01-01. The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist and sometimes conflict within it. I. R. Makaryk has compiled a welcome guide to the field. Accessible and jargon-free, the *Encyclopedia of Contemporary Literary Theory* provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars, not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements as well as the influence of specific scholars and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

Our Very Own Adventure Carolyn Lee, 2011-02-15. *Our Very Own Adventure* demonstrates the main convention of the short story, specifically the heightened reader response that Carolyn

Lee terms narratorial presence The intensity of the short story encourages readers to appropriate the fictive world as rendered through one or more represented subjectivities in the narrative Lee argues that this narratorial presence is the enabling effect of the tale s telling Each chapter examines a group of stories by authors such as William Faulkner James Joyce Charlotte Perkins Gilman Ray Bradbury and Alice Munro that share basic similarities but where the narratorial presence differs due to differing techniques Our Very Own Adventure reveals just how a story yields its meanings to a reader

Narratology Susana Onega, Jose Angel Garcia Landa, 2014-09-19 This text provides an excellent introduction and overview of Narratology a rapidly growing field in the humanities Literary narratologists have provided many key concepts and analytical tools which are widely used in the interdisciplinary analysis of such narrative features as plot point of view speech presentation ideological perspective and interpretation The introduction explains the central concepts of narratology their historical development and draws together contemporary trends from many different disciplines into common focus It offers a compendium of the development of narratology from classical poetics to the present The essays are all prefaced by individual forewords helping the reader to place each individual selection in context Recent developments are assessed across disciplines highlighting the mutual influences of narratology and deconstruction psychoanalysis feminism film and media studies

The Rhetoric of Character in Children's Literature Maria Nikolajeva, 2002-01-01 Now available in paperback Until now there was no theoretical research of character in children s fiction and very few comprehensive theoretical studies of literary characters in general In her latest intellectual foray the author of *From Mythic to Linear* ponders the art of characterization Through a variety of critical perspectives she uncovers the essential differences between story what we are told and discourse how we are told and carefully distinguishes between how these are employed in children s fiction and in general fiction Yet another masterful work by a leading figure in contemporary criticism [Coming Into One's Own](#) Alexis Grohmann, 2002 Javier Mar as is a major contemporary Spanish novelist who has enjoyed remarkable international success and recognition He is a writer who has undergone a singular and clearly discernible novelistic evolution and has forged a very distinctive style of his own It is this formal development that this book traces through a study of his works from *Los dominios del lobo* 1971 to *Negra espalda del tiempo* 1998 With the help of a wide range of 20th century literary theories and criticism it strives to show that in order to escape realism and Spanishness and to make his way into literature Mar as forges an intricate style which progressively develops and matures and which creates highly suggestive and elaborate imaginative worlds a literature with a particular ontology ultimately capable of inventing reality This book is the first full length study of Javier Mar as s work to be published so far and serves both as an introduction to and a close examination of the work of a major European writer [Death and Resurrection](#) Dennis J. Horton, 2009-06-10 Dennis Horton highlights the shape and function of the death and resurrection motif by applying William Freedman s criteria of a literary motif to the Acts narrative By analyzing the statements about death and resurrection together with the examples of this

messianic pattern among the experiences of major and minor characters the motif becomes clear This central theme then becomes intensified through contrast with a secondary motif that of death and decay Death and Resurrection provides a clear example of a biblical motif and how it develops and functions within the narrative serving as a valuable guide for future studies of biblical motifs The work also supplies a needed balance between the extremes of past and present Lukan scholarship by considering the combined effect of suffering and renewed life within a single motif Both the statements and actions of the characters reveal the importance of the two elements for Lukan theology and soteriology The function of the motif derives from its usage within the narrative and proves insightful for gaining a better understanding of the aesthetic quality of the story while simultaneously showing how the narrator skillfully wields the motif to provide encouragement to the followers of The Way to issue a warning to would be persecutors and to deliver an evangelistic message to potential converts such as the God fearers The messianic pattern of death and resurrection becomes a heuristic tool that the narrator carefully applies to create a potent motif with a multifaceted message for a growing and often suffering Christian community

Author, Text, and Reader in the Novels of Carlos Fuentes Kristine Ibsen, 1993 *Author Text and Reader in the Novels of Carlos Fuentes* focuses on the problem of communication as one of the central preoccupations that remains consistent throughout the literary production of Mexican novelist Carlos Fuentes This preoccupation manifests itself at the discursive level of the author's fiction as he continually seeks different means of expression from novel to novel Concentrating on four novels that illustrate this aesthetic *Cambio de piel* 1967 *Terra Nostra* 1975 *Una familia lejana* 1980 and *Cristal* 1987 this study examines the means of textualization by which Fuentes activates his reader and how this coincides with his notions of the role of literature in society *Fantastic Realism of Sinjavskij-Terc* Erika Haber, 1993 *Woolf Studies Annual*, 1999 **Parenthesis**, 1993 *Julio Cortázar's Character Mosaic* Gordana Yovanovich, 1991 A close reading of contemporary Latin American writer Cortázar's novels considering the process of characterization interpretation based on the character web and the subordination of characters to action A chapter also discusses his short stories The quotations are translated in situ Annotation copyrighted by Book News Inc Portland OR **Old Concepts and New Poetics** Päivi Mehtonen, 1996 *Marcel Proust and the Text as Macrometaphor* Lois Marie Jaek, 1990 **Yearbook of Comparative and General Literature**, 2005 *Reconstructing Beckett* Peter John Murphy, 1990 **The Inordinate Eye** Lois Parkinson Zamora, 2006 *The Inordinate Eye* traces the relations of Latin American painting sculpture architecture and literature the stories they tell each other and the ways in which their creators saw the world and their place in it Moving from pre-Columbian codices and sculpture through New World Baroque art and architecture to Neobaroque theory and contemporary Latin American fiction Lois Parkinson Zamora argues for an integrated understanding of visual and verbal forms The New World Baroque combines indigenous African and European forms of expression and in the early decades of the twentieth century Latin American writers began to recuperate its visual structures to construct an alternative account of modernity

using its hybrid forms for the purpose of creating a discourse of counterconquest a postcolonial self definition aimed at disrupting entrenched power structures perceptual categories and literary forms Zamora engages this process discussing a wide range of visual forms Baroque fa ades and altarpieces portraits of saints and martyrs including the self portraits of Frida Kahlo murals from indigenous artisans to Diego Rivera to elucidate works of fiction by Borges Carpentier Lezama Lima Sarduy Garro Garc a M rquez and Galeano and also to establish a critical perspective external to their work Because visual media are other to the verbal economy of modern fiction they serve these writers and their readers as oblique means by which to position their fiction culturally politically and aesthetically The first study of its kind in scope and ambition The Inordinate Eye departs radically from most studies of literature by demonstrating how transcultural conceptions of the visual image have conditioned present ways of seeing and reading in Latin America Balzacian Montage Configuring Allan H. Pasco,1991 Honore de Balzac 1799 1850 maintained that his collection of novels stories and other writings La Comedie humaine was to be read as a single piece Pasco literature U of Kansas examines the unity of the conglomerate and argues that it is not collage made of different pieces but montage a whole constructed of other wholes Annotation copyrighted by Book News Inc Portland OR **The Literary Griot** ,1998

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