

FÉLIX MARTÍNEZ-BONATI

FICTIVE
DISCOURSE
AND THE
STRUCTURES
OF
LITERATURE

A Phenomenological Approach

Translated by PHILIP W. SILVER
with the author's collaboration

Fictive Discourse And The Structures Of Literature A Phenomenological Approach

Antonio Loprieno



Fictive Discourse And The Structures Of Literature A Phenomenological Approach:

Fictive Discourse and the Structures of Literature Félix Martínez Bonati, 1981 *Fictive Discourse and the Structures of Literature* Félix Martínez Bonati, 1981 **Fictive Discourse and the Structures of Literature** Félix Martínez Bonati, 1981 Fictive discourse and the structures of literature Félix Martínez Bonati, 1981 *The Fictions of Language and the Languages of Fiction* Monika Fludernik, 2003-12-16 Monika Fludernik presents a detailed analysis of free indirect discourse as it relates to narrative theory and the crucial problematic of how speech and thought are represented in fiction Building on the insights of Ann Banfield's *Unspeakable Sentences* Fludernik radically extends Banfield's model to accommodate evidence from conversational narrative non-fictional prose and literary works from Chaucer to the present Fludernik's model subsumes earlier insights into the forms and functions of quotation and aligns them with discourse strategies observable in the oral language Drawing on a vast range of literature she provides an invaluable resource for researchers in the field and introduces English readers to extensive work on the subject in German as well as comparing the free indirect discourse features of German French and English This study effectively repositions the whole area between literature and linguistics opening up a new set of questions in narrative theory **Telling the Truth** Barbara C. Foley, 2018-03-15 Barbara Foley here focuses on the relatively neglected genre of documentary fiction novels that are continually near the borderline between factual and fictive discourse She links the development of the genre over three centuries to the evolution of capitalism but her analyses of literary texts depart significantly from those of most current Marxist critics Foley maintains that Marxist theory has yet to produce a satisfactory theory of mimesis or of the development of genres and she addresses such key issues as the problem of reference and the nature of generic distinctions Among the authors whom Foley treats are Defoe Scott George Eliot Joyce Isherwood Dos Passos William Wells Brown Ishmael Reed and Ernest Gaines *Eighteenth-Century Fiction and the Reinvention of Wonder* Sarah Tindal Kareem, 2014-10-23 A footprint materializes mysteriously on a deserted shore a giant helmet falls from the sky a traveler awakens to find his horse dangling from a church steeple Eighteenth century fiction brims with moments such as these in which the prosaic rubs up against the marvelous While it is a truism that the period's literature is distinguished by its realism and air of probability *Eighteenth Century Fiction and the Reinvention of Wonder* argues that wonder is integral to rather than antithetical to the developing techniques of novelistic fiction Positioning its reader on the cusp between recognition and estrangement between faith and doubt modern fiction hinges upon wonder *Eighteenth Century Fiction and the Reinvention of Wonder* unfolds its new account of fiction's rise through surprising readings of classic early novels from Daniel Defoe's *Robinson Crusoe* to Jane Austen's *Northanger Abbey* and brings to attention lesser known works most notably Rudolf Raspe's *Baron Munchausen's Narrative of His Marvellous Travels* In this bold new account the eighteenth century bears witness not to the world's disenchantment but rather to wonder's relocation from the supernatural realm to the empirical world providing a reevaluation not only of how we

look back at the Enlightenment but also of how we read today **Ancient Egyptian Literature** Antonio Loprieno, 2023-12-28 This volume deals with the development and the characteristics of the literature of Ancient Egypt over a period of more than two millennia from the monumental origins of autobiography at the end of the Old Kingdom ca 2150 BCE down to the latest literary compositions in Demotic during the Graeco Roman period 300 BCE 200 CE This book the result of an international co operation among more than twenty scholars is divided into sections devoted to the definition of literary discourse in Ancient Egypt the history and genres of these texts their linguistic and stylistic features and the image of Ancient Egypt as displayed in later literary traditions of the Mediterranean world Greek Coptic Arabic With over thirty chapters this volume provides an interdisciplinary account of current research in one of the methodologically most advanced fields of Egyptology **The Rhetoric of Fiction** Wayne C. Booth, 2010-05-15 The first edition of *The Rhetoric of Fiction* transformed the criticism of fiction and soon became a classic in the field One of the most widely used texts in fiction courses it is a standard reference point in advanced discussions of how fictional form works how authors make novels accessible and how readers recreate texts and its concepts and terms such as the implied author the postulated reader and the unreliable narrator have become part of the standard critical lexicon For this new edition Wayne C Booth has written an extensive Afterword in which he clarifies misunderstandings corrects what he now views as errors and sets forth his own recent thinking about the rhetoric of fiction The other new feature is a Supplementary Bibliography prepared by James Phelan in consultation with the author which lists the important critical works of the past twenty years two decades that Booth describes as the richest in the history of the subject **Fictional and Historical Worlds** J. Hart, 2012-01-30 Examines possible and fictional worlds author and authority otherness and recognition translation alternative critique empire education imagination comedy history poetry and culture The analyzed works include classical and modern texts and theorists of the past sixty years ranging from Jerome Bruner to Stephen Greenblatt *Real Life Writings in American Literary Journalism: a Narratological Study* Gurpreet Kaur, 2015-07-24 This referential collection of essays is an important guide to the emergence and development of literary journalism through the centuries The book begins with the defining of genres literature and journalism which blur the lines between them It also gives an insight into the theories of narratology Some practitioners included in this book are great American writers like John Hersey Truman Capote Norman Mailer and Don DeLillo These literary journalists bring to life both major as well trivial issues of the society New journalists coalesce all the fictional techniques with the journalistic methods to present a unique and sophisticated style which requires extensive research and even more careful reporting than done in the typical news articles The book closes with the concluding thoughts followed by list of works cited **Beyond the Metafictional Mode** Robert C. Spires, 2021-11-21 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* Jarn's *Locura y muerte de nadie* and La novia del viento Torrente Ballester's *Don Juan* Cunquero's *Un hombre que se parec a 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 Mart n Gait e's *El cuarto de atr s* 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

The Novel, Volume 1 Franco Moretti, 2006 Publisher Description **Narrative Form** S. Keen, 2003-11-13 This handbook concisely introduces narrative form to advanced students of fiction Beginning with a survey of major theorists and approaches and using clearly defined terms Narrative Form explains critical vocabulary and offers a variety of strategies for analyzing the formal qualities of fiction Keen suggests that interpretations of form can be effectively integrated with contemporary approaches to literature including feminist postcolonial and cultural studies methodologies Narrative Form shows how to use the language of formal analysis accurately and innovatively Recent Theories of Narrative Wallace Martin, 1986 **Poiesis and Possible Worlds** Thomas L. Martin, 2004-01-01 Martin argues that literary studies remain mired in the anomalies of a linguistic methodology derived from early 20th century language philosophy a view challenged not only by theoretical physics but also by compelling advances in philosophic semantics **A Dictionary of Narratology** Gerald Prince, 2003-01-01 History literature religion myth film psychology theory and daily conversation all rely heavily on narrative Cutting across many disciplines narratology describes and analyzes the language of narrative with its regularly recurring patterns deeply established conventions for transmission and interpretive codes whether in novels cartoons or case studies Indispensable to writers critics and scholars in many fields A Dictionary of Narratology provides quick and reliable access to terms and concepts that are defined illustrated and cross referenced All entries are keyed to articles or books in which the terms originated or are exemplified This revised edition contains additional entries and updates some existing ones **Reductive Reading** Sarah Danielle Allison, 2018-06 Introduction the syntax of Victorian moralizing on choosing a proxy for style In defense of reading reductively The shockingly subtle criticism of the *London Quarterly Review* 1855 1861 Relative clauses and the narrative present tense in George Eliot generalization and declamation Elizabeth Barrett Browning's present tense poetics A moral technology speech tags in Charles Dickens's dialogue Conclusion a grammar of perception *The Narrator* Sylvie

Patron, 2023 The narrator the answer to the question who speaks in the text is a commonly used notion in teaching literature and in literary criticism even though it is the object of an ongoing debate in narrative theory Do all fictional narratives have a narrator or only some of them Can narratives thus be narratorless This question divides communicational theories based on the communication between real or fictional narrator and narratee and noncommunicational or poetic theories which aim to rehabilitate the function of the author as the creator of the fictional narrative Clarifying the notion of the narrator requires a historical and epistemological approach focused on the opposition between communicational theories of narrative in general and noncommunicational or poetic theories of the fictional narrative in particular The Narrator offers an original and critical synthesis of the problem of the narrator in the work of narratologists and other theoreticians of narrative communication from the French Czech German and American traditions and in representations of the noncommunicational theories of fictional narrative Sylvie Patron provides linguistic and pragmatic tools for interrogating the concept of the narrator based on the idea that fictional narrative has the power to signal by specific linguistic marks that the reader must construct a narrator when these marks are missing the reader is able to perceive other forms and other narrative effects specially sought after by certain authors

Historic Structures F.W. Galan, 2014-10-03 In this first book length study of Czech structuralism and semiotics in English F W Galan explores one of the most important intellectual currents of the twentieth century filling the gap between what has been written of the Russian formalism of the twenties and the French structuralism of the sixties and seventies He records the evolution within the Prague Linguistic Circle of those theories which concern literature s change in time and the place of literature in society In doing so he reveals how the work of the Prague Linguistic Circle in the years 1928 to 1946 vindicate structuralism against its critics charges that the structuralist approach in linguistics literary theory film studies and related fields is inherently unhistorical Overcoming this apparent methodological impasse was the main challenge confronted by the scholars of the Prague School Roman Jakobson and Jan Mukarovsky in particular

Unveiling the Power of Verbal Art: An Psychological Sojourn through **Fictive Discourse And The Structures Of Literature A Phenomenological Approach**

In a world inundated with displays and the cacophony of quick communication, the profound energy and emotional resonance of verbal artistry frequently fade into obscurity, eclipsed by the regular assault of noise and distractions. However, located within the musical pages of **Fictive Discourse And The Structures Of Literature A Phenomenological Approach**, a fascinating function of fictional beauty that impulses with fresh emotions, lies an remarkable journey waiting to be embarked upon. Composed by a virtuoso wordsmith, this magical opus guides visitors on an emotional odyssey, softly revealing the latent possible and profound impact embedded within the elaborate web of language. Within the heart-wrenching expanse of this evocative evaluation, we will embark upon an introspective exploration of the book is central themes, dissect its interesting writing type, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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