

PATRICK O'NEILL

FICTIONS  
*of*  
DISCOURSE



Reading Narrative  
Theory

# Fictions Of Discourse

**Brian McHale**



## **Fictions Of Discourse:**

**Fictions of Discourse** Patrick O'Neill, 1994      **Discourses of Desire** Linda Kauffman, 2019-06-30 In *Discourses of Desire* Linda S Kauffman looks at a neglected genre the love letters written by literary heroines Tracing the development of the genre from Ovid to the twentieth century novel Kauffman explores through provocative and incisive readings the important implications of these amatory discourses for an understanding of fictive representation in general Among the texts Kauffman treats are Ovid's *Heroides* Heloise's letters to Abelard *The Letters of a Portuguese Nun* *Clarissa* *Jane Eyre* *The Turn of the Screw* *Absalom Absalom* and *The Three Marias* New Portuguese Letters Drawing on the work of such theorists as Todorov Genette Barthes Bakhtin Lacan and Derrida Kauffman demonstrates how the codes of love shape intertextual dialogues among these works in which each innovation in the genre is simultaneously a response to and a departure from the one preceding it Throughout she pays particular attention to the unsettling questions that the genre's shared thematic preoccupations and formal characteristics pose for concepts of gender authorship genre and mimesis Drawing on poststructuralism and psychoanalytic criticism to extend the boundaries of feminist theory Kauffman makes a significant contribution to contemporary critical discussions of writing and gender mimesis and narrative discourse and poetics and politics Her book broad in its scope and far reaching in its implications will be valuable reading for anyone interested in feminist criticism literary theory and literary history      **Factual Fictions** Lennard J. Davis, 1997-01-29 Nowadays most readers take the intersection between fiction and fact for granted We've developed a faculty for pretending that even the most bizarre literary inventions are for the nonce real The value of Davis's book is that it explores the h      **Parables of Fiction: a Memorial Discourse on Charles Dickens** James Panton Ham (the Elder.), 1870      *Jacques Lacan and Feminist Epistemology* Kirsten Campbell, 2004-07-31 This book outlines a compelling new agenda for feminist theories of identity and social relations Using Lacanian psychoanalysis with feminist epistemology the author sets out a groundbreaking psychoanalytic social theory Campbell's work offers answers to the important contemporary question of how feminism can change the formation of gendered subjectivities and social relations Drawing on the work of third wave feminists the book shows how feminism can provide new political models of knowing and disrupt foundational ideas of sexual identity Kirsten Campbell engages the reader with an original interpretation of Lacanian psychoanalysis and offers a compelling argument for a fresh commitment to the politics of feminism *Jacques Lacan and Feminist Epistemology* will be essential reading for anyone with interests in gender studies cultural studies psychoanalytic studies or social and political theory      *Licentious Fictions* Daniel Poch, 2019-12-24 Nineteenth century Japanese literary discourse and narrative developed a striking preoccupation with *ninj* literally human emotion but often used in reference to amorous feeling and erotic desire For many writers and critics fiction's capacity to foster both licentiousness and didactic values stood out as a crucial source of ambivalence Simultaneously capable of inspiring exemplary behavior and a dangerous force transgressing social norms *ninj* became a

focal point for debates about the role of the novel and a key motor propelling narrative plots In *Licentious Fictions* Daniel Poch investigates the significance of *ninj* in defining the literary modernity of nineteenth century Japan He explores how cultural anxieties about the power of literature in mediating emotions and desire shaped Japanese narrative from the late Edo through the Meiji period Poch argues that the Meiji novel instead of superseding earlier discourses and narrative practices surrounding *ninj* complicated them by integrating them into new cultural and literary concepts He offers close readings of a broad array of late Edo and Meiji period narrative and critical sources examining how they shed light on the great intensification of the concern surrounding *ninj* In addition to proposing a new theoretical outlook on emotion *Licentious Fictions* challenges the divide between early modern and modern Japanese literary studies by conceptualizing the nineteenth century as a continuous literary historical space *Black Male Fiction and the Legacy of Caliban* James W.

Coleman,2021-12-14 With *The Tempest*'s Caliban Shakespeare created an archetype in the modern era depicting black men as slaves and savages who threaten civilization As contemporary black male fiction writers have tried to free their subjects and themselves from this legacy to tell a story of liberation they often unconsciously retell the story making their heroes into modern day Calibans Coleman analyzes the modern and postmodern novels of John Edgar Wideman Clarence Major Charles Johnson William Melvin Kelley Trey Ellis David Bradley and Wesley Brown He traces the Caliban legacy to early literary influences primarily Ralph Ellison and then deftly demonstrates its contemporary manifestations This engaging study challenges those who argue for the liberating possibilities of the postmodern narrative as Coleman reveals the pervasiveness and influence of Calibanic discourse At the heart of James Coleman's study is the perceived history of the black male in Western culture and the traditional racist stereotypes indigenous to the language Calibanic discourse Coleman argues so deeply and subconsciously influences the texts of black male writers that they are unable to cast off the oppression inherent in this discourse Coleman wants to change the perception of black male writers struggle with oppression by showing that it is their special struggle with language *Black Male Fiction and the Legacy of Caliban* is the first book to analyze a substantial body of black male fiction from a central perspective *Anatomy of Science Fiction* Donald E. Morse,2009-03-26 This wide

ranging collection of essays re opens the connection between science fiction and the increasingly science fictional world Kevin Alexander Boon reminds us of the degree to which the epistemology of science fiction infects modern political discourse K roly Pint r explores the narrative structures of utopian estrangement and Tam s B nyei and Brian Attebery take us deeper into the cultural exchanges between science fiction and the literary and political worlds In the second half Donald Morse Nicholas Ruddick and va Federmayer look at the way in which science fiction has tackled major ethical issues while Amy Novak and K lm n Matolcsy consider memory and evolution as cultural batteries The book ends with important discussions of East German and Hungarian science fiction by Usch Kiausch and Donald Morse respectively I envisage that the book will find a market both among academics and as a recommended text to undergraduates as it offers interesting

essays on important readers The tendency for science fiction to be offered as a literature class to science majors is not usually considered but this book would be particularly appropriate for such a market Dr Farah Mendelsohn Middlesex University

**Postmodernist Fiction** Brian McHale, 2003-09-02 In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide ranging as North American metafiction Latin American magic realism the French New Novel concrete prose and science fiction Considering a variety of theoretical approaches including those of Ingarden Eco Dolezel Pavel and Hrushovski McHale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world or worlds in which we live Exploiting various theoretical approaches to literary ontology those of Ingarden Eco Dolezel Pavel Hrushovski and others and ranging widely over contemporary world literature McHale assembles a comprehensive repertoire of postmodernist fiction's strategies of world making and unmaking

**The SAGE Handbook of Feminist Theory** Mary Evans, Clare Hemmings, Marsha Henry, Hazel Johnstone, Sumi Madhok, Ania Plomien, Sadie Wearing, 2014-08-12 At no point in recorded history has there been an absence of intense and heated discussion about the subject of how to conduct relations between women and men This Handbook provides a comprehensive guide to these omnipresent issues and debates mapping the present and future of thinking about feminist theory The chapters gathered here present the state of the art in scholarship in the field covering Epistemology and marginality Literary visual and cultural representations Sexuality Macro and microeconomics of gender Conflict and peace The most important consensus in this volume is that a central organizing tenet of feminism is its willingness to examine the ways in which gender and relations between women and men have been and are organized The authors bring a shared commitment to the critical appraisal of gender relations as well as a recognition that to think theoretically is not to detach concerns from lived experience but to extend the possibilities of understanding With this focus on theory and theorizing about the world in which we live this Handbook asks us across all disciplines and situations to abandon our taken for granted assumptions about the world and interrogate both the origin and the implications of our ideas about gender relations and feminism It is an essential reference work for advanced students and academics not only of feminist theory but of gender and sexuality across the humanities and social sciences

**Legal Fictions in Theory and Practice** Maksymilian Del Mar, William Twining, 2015-03-11 This multi disciplinary multi jurisdictional collection offers the first ever full scale analysis of legal fictions Its focus is on fictions in legal practice examining and evaluating their roles in a variety of different areas of practice e g in Tort Law Criminal Law and Intellectual Property Law and in different times and places e g in Roman Law Rabbinic Law and the Common Law The collection approaches the topic in part through the discussion of certain key classical statements by theorists including Jeremy Bentham Alf Ross Hans Vaihinger Hans Kelsen and Lon Fuller The collection opens with the first ever translation into English of Kelsen's review of Vaihinger's *As If* The 17 chapters are divided into four parts 1 a discussion of the principal

theories of fictions as above with a focus on Kelsen Bentham Fuller and classical pragmatism 2 a discussion of the relationship between fictions and language 3 a theoretical and historical examination and evaluation of fictions in the common law and 4 an account of fictions in different practice areas and in different legal cultures The collection will be of interest to theorists and historians of legal reasoning as well as scholars and practitioners of the law more generally in both common and civil law traditions

**Fiction's Inexhaustible Voice** Stephen M. Ross, 1989 William Faulkner recognized voice as one of the most distinctive and powerful elements in fiction when he delivered his Nobel Prize acceptance speech describing the last sound at the end of the world as man's puny inexhaustible voice still talking As a testimonial of an artist's faith in his art the speech raised the value of voice to its highest reach for man as one of the props the pillars to help him endure and prevail In *Fiction's Inexhaustible Voice* Stephen Ross explores the nature of voice in William Faulkner's fiction by examining the various modes of speech and writing that his texts employ Beginning with the proposition that voice is deeply involved in the experience of reading Faulkner Ross uses theoretically grounded notions of voice to propose new ways of explaining how Faulkner's novels and stories express meaning showing how Faulkner used the affective power of voice to induce the reader to forget the silent and originless nature of written fiction Ross departs from previous Faulkner criticism by proceeding not text by text or chronologically but by construction a workable taxonomy which defines the types of voice in Faulkner's fiction phenomenal voice a depicted event or object within the represented fictional world mimetic voice the illusion that a person is speaking psychic voice one heard only in the mind and overheard only through fiction's omniscience and oratorical voice an overtly intertextual voice which derives from a discursive practice Southern oratory recognizable outside the boundaries of any Faulkner text and identifiable as part of Faulkner's biographical and regional heritage In Faulkner's own experience listening was important As he once confided to Malcolm Cowley I listen to the voices and when I put down what the voices say it's right In *Fiction's Inexhaustible Voice* Ross conducts a careful analysis of this fundamental source of power in Faulkner's fiction concluding that the preponderance of voice imagery represented talking verbalized thought and oratorical rhetoric and posturing makes the novels and stories fundamentally vocal They derive their energy from the play of voices on the imaginative field of written language

*The Distinction of Fiction* Dorrit Cohn, 2000-12 Winner of the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association Winner of the Modern Language Association's Aldo and Jeanne Scaglione Prize for Comparative Literary Studies The border between fact and fiction has been trespassed so often it seems to be a highway Works of history that include fictional techniques are usually held in contempt but works of fiction that include history are among the greatest of classics Fiction claims to be able to convey its own unique kinds of truth But unless a reader knows in advance whether a narrative is fictional or not judgment can be frustrated and confused In *The Distinction of Fiction* Dorrit Cohn argues that fiction does present specific clues to its fictionality and its own justifications Indeed except in cases of deliberate deception fiction

achieves its purposes best by exercising generic conventions that inform the reader that it is fiction Cohn tests her conclusions against major narrative works including Proust's *A la Recherche du temps perdu* Mann's *Death in Venice* Tolstoy's *War and Peace* and Freud's case studies She contests widespread poststructuralist views that all narratives are fictional On the contrary she separates fiction and nonfiction as necessarily distinct even when bound together An expansion of Cohn's Christian Gauss lectures at Princeton and the product of many years of labor and thought *The Distinction of Fiction* builds on narratological and phenomenological theories to show that boundaries between fiction and history can be firmly and systematically explored

*Science Fiction Audiences* Henry Jenkins, John Tulloch, 2005-07-25 *Science Fiction Audiences* examines the astounding popularity of two television institutions the series *Doctor Who* and *Star Trek* Both of these programmes have survived cancellation and acquired an following that continues to grow The book is based on over ten years of research including interviews with fans and followers of the series In that period though the fans may have changed and ways of studying them as audiences may have also changed the programmes have endured intact with *Star Trek* for example now in its fourth television incarnation John Tulloch and Henry Jenkins dive into the rich fan culture surrounding the two series exploring issues such as queer identity fan meanings teenage love of science fiction and genre expectations They encompass the perspectives of a vast population of fans and followers throughout Britain Australia and the US who will continue the debates contained in the book along with those who will examine the historically changing range of audience theory it presents and continue to attract a huge community of fans and followers *Doctor Who* has appeared in nine different guises and *Star Trek* is now approaching its fourth television incarnation *Science Fiction Audiences* examines the continuing popularity of two television institutions of our time through their fans and followers Through dialogue with fans and followers of *Star Trek* and *Dr Who* in the US Britain and Australia John Tulloch and Henry Jenkins ask what it is about the two series that elicits such strong and active responses from their audiences Is it their particular intervention into the SF genre Their expression of peculiarly American and British national cultures Their ideologies and visions of the future or their conceptions of science and technology *Science Fiction Audiences* responds to a rich fan culture which encompasses debates about fan aesthetics teenage attitudes to science fiction queers and *Star Trek* and ideology and pleasure in *Doctor Who* It is a book written both for fans of the two series who will be able to continue their debates in its pages and for students of media and cultural studies offering a historical overview of audience theory in a fascinating synthesis of text context and audience study

**Reading Fictions, 1660-1740** Kate Loveman, 2016-12-05 English society in the late seventeenth and early eighteenth centuries was fascinated by deception and concerns about deceptive narratives had a profound effect on reading practices Kate Loveman's interdisciplinary study explores the ways in which reading habits first developed to deal with suspect political and religious texts were applied to a range of genres and as authors responded to readers critiques shaped genres Examining responses to authors such as Defoe Swift Richardson and Fielding Loveman investigates reading as a sociable

activity She uncovers a lost critical discourse centred on strategies of shamming which involved readers in public displays of reason wit and ironic pretence as they discussed the credibility of oral and written narratives Widely understood by early modern readers and authors the codes of this rhetoric have now been forgotten to the detriment of our perception of the period s literature and politics Loveman s lively book offers a striking new approach to Restoration and eighteenth century literary culture and in particular to understanding the development of the novel

**The Musicalization of Fiction** Werner Wolf,2023-12-11 This volume is a pioneering study in the theory and history of the imitation of music in fiction and constitutes an important contribution to current intermediality research Starting with a comparison of basic similarities and differences between literature and music the study goes on to provide outlines of a general theory of intermediality and its fundamental forms in which a more specialized theory of the musicalization of narrative literature based on contemporary narratology and a typology of the forms of musico literary intermediality are embedded It also addresses the question of how to recognize a musicalized fiction when reading one and why Sterne s Tristram Shandy contrary to what has been previously said is not to be regarded as a musicalized fiction In its historical part the study explores forms and functions of experiments with the musicalization of fiction in English literature After a survey of the major preconditions for musicalization the increasing appreciation of music in 18th and 19th century aesthetics and its main causes exemplary fictional texts from romanticism to postmodernism are analyzed Authors interpreted are De Quincey Joyce Woolf A Huxley Beckett Burgess and Josipovici Whilst the limitations of a transposition of music into fiction remain apparent experiments in this field yield valuable insights into mainly a mimetic and formalist aesthetic tendencies in the development of more recent fiction as a whole and also show to what extent traditional conceptions of music continue to influence the use of this medium in literature The volume is of relevance for students and scholars of English comparative and general literature as well as for readers who take an interest in intermediality or interart research

**Narration and Discourse in American Realistic Fiction** Janet Holmgren MacKay,1982

**Narration in the Fiction Film** David Bordwell,2013-09-27 First Published in 1987

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**Adventures in Paradox** Charles D. Presberg,2010-11-01

**The International Fiction Review** ,1997



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