

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

Chris Murray



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.

Henry Miller and Narrative Form James Decker,2006-06-01 In this bold study James M Decker argues against the commonly held opinion that Henry Miller's narratives suffer from formlessness. He instead positions Miller as a stylistic pioneer whose place must be assured in the American literary canon. From *Moloch* to *Nexus* through such widely read texts as *Tropic of Cancer* and *Tropic of Capricorn*, Decker examines what Miller calls his spiral form, a radically digressive style that shifts wildly between realism and the fantastic. Drawing on a variety of narratological and critical sources as well as Miller's own aesthetic theories, he highlights that this fragmented narrative style formed part of a sustained critique of modern spiritual decay. A deliberate move rather than a compositional weakness, then, Miller's style finds a wide variety of antecedents in the work of such figures as Nietzsche, Rabelais, Joyce, Bergson, and Whitman, and is viewed by Decker as an attempt to chart the journey of the self through the modern city. *Henry Miller and Narrative Form* affords readers new insights into some of the most challenging writings of the twentieth century and provides a template for understanding the significance of an extraordinary and inventive narrative form.

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 Poetics of Perspective James Elkins, 2018-10-18 Perspective has been a divided subject orphaned among various disciplines from philosophy to gardening In the first book to bring together recent thinking on perspective from such fields as art history literary theory aesthetics psychology and the history of mathematics James Elkins leads us to a new understanding of how we talk about pictures Elkins provides an abundantly illustrated history of the theory and practice of perspective Looking at key texts from the Renaissance to the present he traces a fundamental historical change that took place in the way in which perspective was conceptualized first a technique for constructing pictures it slowly became a metaphor for subjectivity That gradual transformation he observes has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic cognitive or epistemological metaphor Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky Hubert Damisch Martin Jay Paul Ricoeur Jacques Lacan Maurice Merleau Ponty and E H Gombrich The Poetics of Perspective illustrates that perspective is an unusual kind of subject it exists as a coherent idea but no one discipline offers an adequate exposition of it Rather than presenting perspective as a resonant metaphor for subjectivity a painter's tool without meaning a disused historical practice or a model for vision and representation Elkins proposes a comprehensive revaluation The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world

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

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. Irene Rima 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.

Key Writers on Art: The Twentieth Century Chris Murray, 2005-06-27 A unique and authoritative guide to modern responses to art. Featuring forty-eight essays and written by a panel of expert contributors, it introduces readers to the key approaches and analytical tools of contemporary art study and debate.

Reluctant Modernists Peter Edgerly Firchow, 2002 The essays collected here deal with modernist writers who, on the whole, felt reluctant about their modernist status because they believed that it was just as important to look backward as it was to look forward. Indeed, for most of them, looking backward was more important because it was only through the past that one could understand one's proper place in the present and in the future. That is why, in Huxley's *Brave New World*, it is the rejection of the past in the future and, by implication, in the present that makes its satire so penetrating. Modernism, in other words, means for these writers not a radical break with the past but a continuing search for what still connects them and us vitally with it. Peter Firchow, Professor of English at the University of Minnesota, is the author of several books on modern and modernist literary subjects, including books on Huxley, Conrad, and Auden. The publication of some of his hitherto uncollected essays in this volume is intended to honor

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