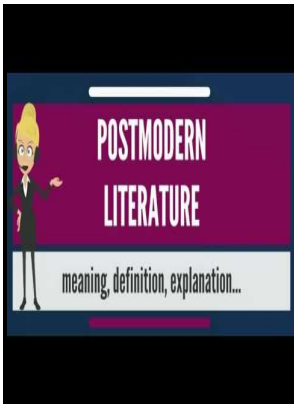


Postmodern narrative theory

St. Martins Press - Postmodern narrative theory : Currie, Mark, 1962



Description: -

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Personal rapid transit.
Anarchism and anarchists
Postmodernism (Literature)
Narration (Rhetoric) Postmodern narrative theory

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Transitions (St. Martins Press)
Transitions Postmodern narrative theory
Notes: Includes bibliographical references (p. 152-167) and index.
This edition was published in 1998



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Tags: #Postmodern #Narrative #Theory #by #Mark #Currie

What is postmodernism? What are the Characteristics of Postmodern Literature?

G325: Critical Perspectives in Media Theoretical Evaluation of Production - Question 1 b Narrative You discuss only ONE of your productions AS or A2. I want to make a simple point that despite the diversification, fracturing and deconstruction of literary studies, narratology is a common resource, a finite set of terms and concepts which can be deployed by critics with very different interests. Many critics argue that magical realism has its roots in the work of Jorge Luis Borges and Gabriel Garc a M rquez, two South American writers, and some have classified it as a Latin American style.

Postmodern Narrative Theory by Mark Currie

I think there are two arguments which lend some weight to the idea of a cultural narratology. Currie is combative, and downright ornery at times.

What is postmodernism? What are the Characteristics of Postmodern Literature?

MARK CURRIE is Professor of Contemporary Literature at Queen Mary, University of London, UK. What is anthologized here, in short, are concepts, arguments, practices and debates.

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The enquiry is developed by a range of new readings in philosophy and theory, as well as of Sarah Waters's *Fingersmith*, Kazuo Ishiguro's *Never Let Me Go* and Julian Barnes's *The Sense of an Ending*. Approach To The Innermost Cave — the most dangerous confrontation yet, perhaps the location of the treasure, or the object of the quest.

Postmodern narrative theory : Currie, Mark, 1962

It is perhaps easy enough to understand why narratology should export its insights to nonliterary narrative forms such as narrative history, but can it presume to go further, to attempt a narratological explanation of culture at large? Then there are all those new processes invented by criticism which also become abstract nouns: focalisation, reification, problematisation, characterisation, naturalisation, defamiliarisation, totalisation, structuration, identification, interpellation, contextualisation, recontextualisation, acceleration, duration, actualisation and historicisation. .

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