

The Art of Fiction

Revising key concepts

“Modern fiction has tended to suppress the authorial voice, by presenting the action through the consciousness of the characters, or by handing over to them the narrative task itself” (David Lodge)

Narrators according to Genette

- Monodiegetic

- internal= one of the characters in the story

- Autodiegetic

- protagonist = narrator (Galloway, Banks, Kureishi)

- Heterodiegetic

- External (with or without internal focalization = non-omniscient and omniscient) (Doyle, McEwan, Kennedy, Carter)

- Metadiegetic

- narrator within a narrative (Gray)

Todorov and the fantastic

- The marvellous/ le merveilleux
 - no rational explanation of the supernatural is provided
- The uncanny / l'étrange
 - a rational explanation is possible
- The fantastic / le fantastique
 - wavering between a rational and a supernatural explanation

Bakhtin and dialogic discourse

- Monologic discourse = traditional prose
 - One prevailing voice
 - Unitary style
- Dialogic discourse / polyphony
 - Medley of styles and voices
 - Narrator's voice alternating with characters' voices
 - Different techniques : indirect speech, direct speech, free indirect speech, etc

Narrative structure

- analepsis vs prolepsis

- flashback vs flashforward

- *peripeteia*

- reversal = sudden shift from one state of affairs to its opposite

Transtextuality according to Genette

- Intertextuality – presence of a text in another through quotation
- Paratextuality – link text-paratext/frame/material surrounding text
- Metatextuality – text commenting other texts
- Architextuality – link text-genre/discourse
- Hypertextuality – text (hypertext) indebted to a precedent (hypotext) through parody, pastiche, sequel, travestie, caricature, etc