

Le Narrateur Introduction La Thorie Narrative

Optional-Narrator Theory Comics and Narration Life and Narrative MLN. Faiblesse et force, présidence et collégialité chez Paul de Tarse Three Dialogues Revisited Les Bonnes Feuilles Journal of Haitian Studies Les Voyages Et Les Propriétés D'Henri Michaux Byzantion Le narrateur Romance Languages Annual Studies on Voltaire and the Eighteenth Century Fifth Anglo-French colloquium Studies on Voltaire and the Eighteenth Century The Hebrew University Studies in Literature Die letzten Tage Jesu French Forum The French review Analecta bollandiana Sylvie Patron Thierry Groensteen Brian Schiff Loïc Berge Marius Buning Lajos Elkan Sylvie Patron Theodore Besterman Matti Myllykoski James Frederick Mason

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optional narrator theory makes a strong intervention in or against narratology pushing back against the widespread belief among narrative theorists in general and theorists of the novel in particular that the presence of a fictional narrator is a defining feature of fictional narratives

how all the elements in the grammar of comics merge to create a storyline

life and narrative examines the perennial mystery of how people encounter manage and inhabit a

self and a world of their own and others creation and the ramifications of these creations from both literary and social science perspectives this volume grapples with the process of how life and narrative interact with each other

mln pioneered the introduction of contemporary continental criticism into american scholarship critical studies in the modern languages italian hispanic german french and recent work in comparative literature are the basis for articles and notes in mln four single language issues and one comparative literature issue are published each year

in 2 cor 10 13 as in the entire pauline corpus the use of the first person plural is surprising paul oscillates between singular i and plural we sometimes within the same sentence while this literary feature has never been seriously explored this study undertakes in the first part an investigation of the meanings of we in ancient greek texts through several literary genres from homer to the hellenistic period the second part devoted to 2 cor 10 13 shows the neat architecture of these chapters and the way the key theological message about weakness [weakness] and power [power] is delivered also the occurrences of we and i throughout the text reveal a further underlying theology of authority en 2 co 10 13 mais aussi dans l'ensemble du corpus paulinien l'utilisation de la première personne du pluriel est surprenante paul passe souvent du je au nous et inversement parfois dans la même phrase ce trait littéraire n'ayant pas encore été examiné de manière approfondie la présente étude commence par une enquête sur les sens du nous dans plusieurs genres littéraires dont le genre épistolaire d'homère jusqu'à l'époque hellénistique la seconde partie consacrée à 2 co 10 13 montre l'architecture soignée de ces chapitres ainsi que la manière dont paul communique le message théologique sur la faiblesse [weakness] et la force [power] l'alternance des nous et des je exprime en outre une véritable théologie de l'autorité apostolique

cette étude procède d'une double préoccupation qui reflète deux points de vue critiques différents la première partie les voyages part à la découverte de l'inspiration poétique de michaux à travers trois sortes de voyage le voyage géographique le voyage imaginaire et le voyage psychédélique

elle suit aussi la transition verbale de l'expérience vécue au texte poétique la seconde partie les propriétés consiste en une lecture sémiotique de quatre textes tirés de mes propriétés ces textes sont analysés en partant du principe qu'il existe une relation contradictoire entre le langage courant représentant la figure autoritaire du mâle et le langage poétique représentant l'élément subversif féminin quel sens peut-on attribuer à de tels textes est-ce un certain humour la tristesse le désespoir la violence un besoin de poursuivre le processus d'écrire ou tout peut-il être simplement condensé en un seul mot que Michaux utilise souvent ça c'est le problème que j'essaie de résoudre ici

inclu des sections comptes rendus

les théories narratives étudient le récit qu'est-ce qui définit un récit une histoire comment le récit s'organise-t-il par rapport à l'histoire y a-t-il un narrateur pour tous les récits etc l'auteur s'intéresse ici à la question du narrateur dans le récit de fiction c'est-à-dire à celui qui raconte à l'intérieur de la fiction elle étudie la conception et le rôle du narrateur dans les principales théories narratives contemporaines et prend part au débat qui oppose les deux grandes positions théoriques sur la question pour certains théoriciens tout récit de fiction est un acte de communication au même titre qu'un récit oral une lettre un compte rendu de presse pour d'autres au contraire le récit de fiction n'est pas toujours un acte de communication selon ces théoriciens le récit de fiction a le pouvoir de signaler par des marques linguistiques précises je ici maintenant et la langue évaluative et expressive correspondante que le lecteur doit construire un narrateur en l'absence de ces marques il lui est possible de percevoir d'autres formes et d'autres effets narratifs que certains auteurs se sont tout particulièrement efforcés d'obtenir Sylvie Patron propose ici les éléments d'une problématisation linguistique et pragmatique de la question du narrateur le livre est assorti d'un choix de textes littéraires sur le narrateur et d'un index des notions et des noms

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