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 Summer 2010 Chism Scholar Summer Research Project  
 23 September 2010

## Annotated Bibliography of Works Cited and Consulted

### I. Critical Theories and Contexts

*The Narrative Reader*. ed. Martin McQuillan. New York: Routledge, 2000.

*The Narrative Reader* is an anthology of essays on narrative study, spanning from the theories of Plato and Aristotle to those of post-colonial and race studies. The essays most useful to this investigation, chosen for their ability to define the framework of this discipline, were those of Aristotle, Forster, Benjamin, Propp, Prince, Barthes, and Lanser. The most clear and compelling entries pertain to Booth, Mulvey, Heath, Iser, and Ricoeur. This resource provides thought-provoking discussion that will help the student to define narrative, narration, narrator, and narrativity.

Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge U.P., 2002.

*The Cambridge Introduction to Narrative* broadly surveys the schools of literary criticism that have come to comprise the field of narrative studies, and summarizes the arguments that correspond to each school without including complicated inter-scholastic comparisons. Its verbal clarity, introduction of key concepts and terms, and contextualization of new additions to the discipline makes this work undoubtedly useful to the student of narrative. This text is highly recommended, for it provides insight into and context of the discipline that will familiarize the student with thoughts on narrative, narration, narrator, and narrativity, as he or she seeks definitions in his or her own research.

Genette, Gerard. *Narrative Discourse: An Essay on Method*. trans. Jane E. Lewin. Ithaca: Cornell University Press, 1980.

*Narrative Discourse*, belonging to the school of literary criticism known as structuralism, (or narratology), is largely scientific in its approach to explicating commonalities within diverse narratives and the function of certain devices in single narratives, such as 'time' and 'order.' Although difficult to follow because of its baroque language, which might be a result of translation, *Narrative Discourse* proposes a visual/diagrammatic method of understanding narrative based in the isolation of individual devices, a method which can be helpful for the student whose learning style requires segregation of the polyvalent elements in a text.

Peavler, Terry J. *Julio Cortázar*. Boston: Twayne Publishers, 1990

*Julio Cortázar* is a survey of most of the works of the Argentine writer, beginning with his short stories and moving to his novels. It divides Cortázar's short story production into four slightly arbitrary, but guiding categories based on the general consensus among the academic communities of the outstanding traits within each piece: the fantastical, the psychological, the surreal, and the realistic. It summarizes the plot and notable characteristics of the works, and sketches the ongoing of the scholarly disputes that contextualize them. This is an invaluable and highly-recommended resource for anyone unfamiliar with the *oeuvre* of Cortázar, but interested in learning more.

## II. Primary Texts

Cortázar, Julio. *El perseguidor*. "Las armas secretas". ed. Susana Jakfalvi. Madrid, Spain: Ediciones Catedra, 1999. pp. 141-205.

Cortázar, Julio. 'Cuentos Completos'. Vol. I. Madrid: Alfaguara, 1994. pp. 155-160.

Along with the second volume, this is the complete collection of Cortázar's short stories.

Cortázar, Julio. *Apocalipsis en Solentiname*. "Cuentos Completos". Vol. II. Madrid: Alfaguara, 1994. Pp. 155-160.

Cortázar, Julio. *Fin de etapa*. "Cuentos Completos". Vol. II. Madrid: Alfaguara, 1994. pp. 426-433.

## III. Secondary Texts

Garfield, Evelyn Picon. *Cortázar por Cortázar*. Veracruz, Mexico: Universidad Veracruzana, 1978.

*Cortázar por Cortázar* is the Spanish language transcription of a fascinating series of interviews held between the writer and Picon Garfield, a well-known scholar of cortazarian literature. For example, it includes 1) autobiographical information, 2) brief discussion of some of the writer's short stories and the similarities or idiosyncrasies that identify them, 3) explication of some of the more compelling and challenging problems posed by the writer's work, and 4) useful context for many prominent themes, such as politics, subjectivity and phenomenology, pataphysics, metaphysics, eroticism, and fantasticality. This is an invaluable and highly recommended resource for the student interested in Cortázar and Hispanic literature.

Moreiras, Alberto. "Apocalypse at Solentiname" as Heterological Production. Julio Cortázar, *New Readings*. Ed. by Carlos J. Alfonso. Cambridge: Cambridge University Press, 1998. Pp. 157-182.

Moreiras explores the features of *Apocalypse at Solentiname* that have allowed it to endure as an essay of political relevance. It is from an English language collection of articles that update the body of cortazarian literary criticism, and is directed to advanced students.

## IV. Creative Writing

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage Books, 1985.

*The Art of Fiction* discusses in great detail many topics that the young writer should be aware of, such as basic literary theory, writing to genre, basic craft, style, mechanics, and common errors, (perhaps the most useful chapter). Gardner's examples are unusually rich in that they develop hypothetical story situations to teach a lesson. Furthermore, he includes close-readings

that demonstrate how good stories utilize language economy and strategic placement of narrative events. This highly recommended resource, useful for the practicing writer, also helps him or her understand narrative theory, but from the unexpected and unorthodox perspective of craft and technique.