

# the rhetoric of fiction

The Rhetoric of Fiction: Unlocking the Art of Storytelling

**the rhetoric of fiction** is a fascinating topic that delves into how writers use language, narrative techniques, and stylistic choices to shape stories that resonate with readers. At its core, it explores not just what stories are told, but how they are told—examining the persuasive power of storytelling and the strategies authors employ to engage an audience, evoke emotions, and convey deeper meanings. Whether you're a writer, a literary enthusiast, or simply curious about the mechanics behind great fiction, understanding the rhetoric of fiction opens a window into the craft of storytelling like never before.

## What Is the Rhetoric of Fiction?

When we talk about rhetoric, most people think of speeches and persuasive writing. But rhetoric is broader than that—it's the art of effective communication. The rhetoric of fiction applies this concept specifically to narrative prose and storytelling. It involves analyzing how authors use narrative voice, point of view, tone, and other literary devices to influence readers' perceptions and emotional responses.

In fiction, rhetoric isn't just about persuasion in the traditional sense; it's about guiding the reader through a carefully constructed experience. This includes how characters are developed, how plots unfold, and how themes are subtly woven into the narrative fabric. The rhetoric of fiction is what makes a story compelling, memorable, and impactful.

## Key Elements of the Rhetoric of Fiction

Understanding the rhetoric of fiction means paying attention to several critical components that shape the narrative's effectiveness. These elements work together to create a cohesive and immersive reading experience.

### Narrative Point of View and Voice

One of the most powerful rhetorical tools in fiction is the choice of point of view (POV). Whether a story is told in first person, third person limited, or omniscient narration drastically changes how readers perceive the events and characters.

- **First-person POV** offers intimacy and immediacy, allowing readers to experience the narrator's thoughts and feelings directly.
- **Third-person limited** focuses closely on one character's perspective, balancing intimacy with broader storytelling.
- **Omniscient narration** provides an all-knowing viewpoint, giving the author freedom to explore multiple characters and themes.

The narrative voice—how the story is told—is equally important. A distinctive voice can add personality, humor, or tension, subtly influencing readers'

engagement and empathy.

## **Figurative Language and Imagery**

The rhetoric of fiction thrives on vivid, evocative language. Metaphors, similes, symbolism, and other figurative devices enrich the text, making abstract ideas more tangible and emotions more relatable. Imagery appeals to the senses, painting scenes that linger in the reader's mind and heightening the emotional impact.

For example, describing a character's heartbreak not just through their actions but through poetic imagery—like “her tears were rivers carving valleys in her cheeks”—invokes a deeper emotional response. This use of language elevates the narrative beyond mere description into artful persuasion.

## **Structure and Plot Development**

How a story is structured also plays a crucial role in its rhetorical effect. The pacing, sequencing of events, and the use of narrative techniques like flashbacks or foreshadowing guide readers' expectations and emotional journey.

A well-crafted plot uses tension and release strategically, creating suspense and surprise. The rhetorical power of the plot lies in its ability to keep readers invested, making them eager to uncover what happens next while gradually revealing character motivations and thematic significance.

## **Techniques That Enhance the Rhetoric of Fiction**

Writers often employ specific techniques that amplify the persuasive and emotional power of their narratives. Here are some of the most effective methods:

### **Unreliable Narrators**

An unreliable narrator challenges readers to question the truth of the story being told. This technique adds complexity and intrigue, encouraging active engagement as readers piece together the reality beneath the narrator's biased or deceptive account.

By manipulating the narrator's credibility, authors can explore themes like memory, truth, and perception, deepening the rhetorical impact of the fiction.

### **Dialogue and Characterization**

Dialogue is a dynamic rhetorical tool that reveals character traits, advances

the plot, and creates realism. Through carefully crafted conversations, authors can subtly expose conflicts, motivations, and subtext without overt exposition.

Strong characterization—developing multidimensional, believable characters—is essential for the rhetoric of fiction because readers need to care about the people inhabiting the story. Emotional investment in characters makes the narrative's stakes feel real and urgent.

## Symbolism and Thematic Layers

Symbolism enriches fiction by embedding deeper meanings beneath the surface narrative. Objects, settings, or actions can symbolize abstract concepts like freedom, decay, or hope, inviting readers to interpret and find personal resonance.

Themes—the central messages or questions explored—are often communicated through these symbols and through the rhetorical strategies the author employs. A story with layered themes invites reflection and discussion, extending its impact beyond mere entertainment.

## Why Understanding the Rhetoric of Fiction Matters

For readers, grasping the rhetoric of fiction enhances appreciation and critical thinking. It transforms reading from a passive activity into an active dialogue between the text and the reader's mind. You begin to notice the subtle choices authors make and understand how those choices shape your emotional and intellectual response.

For writers, mastering the rhetoric of fiction is essential to crafting stories that truly resonate. It's not enough to have a good plot or interesting characters—how you present them, the language you choose, and the narrative strategies you employ all contribute to the story's power.

## Tips for Writers: Applying the Rhetoric of Fiction

- **Experiment with narrative voices:** Try writing the same scene from different points of view to see how it changes the reader's experience.
- **Use imagery deliberately:** Think about which senses you want to engage and what emotions you want to evoke with your descriptions.
- **Layer your themes:** Don't just state your themes outright; use symbolism, character arcs, and plot events to weave them naturally into the story.
- **Focus on pacing:** Consider where to build tension and when to provide relief to keep readers hooked.
- **Make your characters speak:** Write realistic dialogue that reveals their personalities and conflicts without sounding forced.

# Exploring the Intersection of Rhetoric and Fiction in Literature

Many classic and contemporary works exemplify brilliant use of the rhetoric of fiction. Authors like Jane Austen, James Joyce, Toni Morrison, and Haruki Murakami all manipulate narrative voice, structure, and language to craft stories that challenge, entertain, and provoke thought.

For instance, the stream-of-consciousness technique in modernist literature offers a unique rhetorical approach by mimicking the natural flow of thoughts, immersing readers in characters' inner worlds. Similarly, postmodern narratives often play with unreliable narrators and fragmented structures to question the nature of reality and storytelling itself.

By studying these examples, both readers and writers can deepen their understanding of how rhetoric shapes the fiction experience.

## Bringing It All Together

The rhetoric of fiction is a rich and multi-faceted concept that invites us to look beyond the surface of stories. It reveals the intentional and artful ways writers shape narratives to connect, persuade, and move their readers. Whether you're crafting your own tales or simply savoring a favorite novel, being attuned to the rhetoric at work enriches the experience, making fiction not just something we consume, but something we truly engage with on a deeper level.

## Frequently Asked Questions

### What is 'the rhetoric of fiction'?

The rhetoric of fiction refers to the study and analysis of the techniques and strategies authors use to tell stories, persuade readers, and construct meaning within fictional texts.

### How does rhetoric apply to fiction writing?

Rhetoric in fiction involves the use of language, narrative structures, character development, and stylistic devices to engage readers, convey themes, and evoke emotional or intellectual responses.

### Who are some key theorists associated with the rhetoric of fiction?

Notable theorists include Wayne C. Booth, whose book 'The Rhetoric of Fiction' is foundational, as well as Mikhail Bakhtin, Gerard Genette, and Roland Barthes, who have contributed to narrative and rhetorical theory.

## **What role does point of view play in the rhetoric of fiction?**

Point of view shapes how a story is told and influences readers' perception and interpretation, making it a crucial rhetorical choice that affects the narrative's reliability, bias, and emotional impact.

## **How does Wayne C. Booth's 'The Rhetoric of Fiction' contribute to literary studies?**

Booth's work introduced key concepts such as the reliable and unreliable narrator, and emphasized the ethical and persuasive dimensions of narrative, profoundly impacting narrative theory and criticism.

## **Can the rhetoric of fiction be applied across different genres?**

Yes, the rhetorical strategies and techniques discussed in the rhetoric of fiction are applicable across genres, including novels, short stories, and even experimental or postmodern narratives.

## **What is the difference between rhetoric in fiction and rhetoric in non-fiction?**

While both use persuasive techniques, rhetoric in fiction focuses more on storytelling devices and imaginative engagement, whereas non-fiction rhetoric emphasizes argumentation, evidence, and factual persuasion.

## **How do narrative techniques contribute to the rhetoric of fiction?**

Narrative techniques such as flashbacks, foreshadowing, unreliable narration, and stream of consciousness serve as rhetorical tools to shape the reader's understanding and emotional response.

## **Why is understanding the rhetoric of fiction important for readers?**

It enables readers to critically analyze how stories influence their thoughts and feelings, uncover underlying messages, and appreciate the craft behind narrative construction.

## **How has digital media influenced the rhetoric of fiction?**

Digital media has expanded rhetorical possibilities through interactive narratives, hypertext fiction, and multimedia storytelling, allowing authors to engage readers in novel and dynamic ways.

# Additional Resources

The Rhetoric of Fiction: Exploring Narrative Persuasion and Literary Technique

**the rhetoric of fiction** occupies a critical space at the intersection of literature, communication, and cognitive engagement. It refers to the strategic use of language, narrative structures, and stylistic devices by authors to shape readers' perceptions, evoke emotions, and convey thematic meanings. Far beyond mere storytelling, the rhetoric of fiction involves a sophisticated manipulation of narrative elements that persuades and guides readers through a crafted experience. Understanding this concept allows literary critics, writers, and readers to appreciate how fiction functions not only as art but also as a persuasive discourse.

## Defining the Rhetoric of Fiction

At its core, the rhetoric of fiction draws from classical rhetoric—the art of persuasion—but adapts these principles to fictional narratives. Instead of addressing an audience directly as a speech might, fiction engages readers indirectly through characters, plot, and setting. This rhetorical engagement hinges on the author's ability to create believable worlds, evoke empathy, and subtly influence interpretations.

Wayne C. Booth's seminal work, *\*The Rhetoric of Fiction\** (1961), pioneered this approach by analyzing how narrators shape readers' responses through narrative voice and point of view. Booth argued that narrators, whether intrusive or neutral, act as rhetorical agents, guiding readers' moral and emotional judgments. Thus, rhetoric in fiction is inseparable from narrative technique.

## Key Elements of Fictional Rhetoric

Several components contribute to the rhetoric of fiction, making it a multifaceted concept:

- **Narrative Voice and Point of View:** The choice between first-person, third-person omniscient, or unreliable narrators profoundly affects how readers perceive the story's truth and bias.
- **Characterization:** Through characters' dialogues and actions, authors subtly communicate values and themes, often prompting readers to align with or question their motives.
- **Plot Structure:** The arrangement of events—linear, non-linear, or fragmented—can manipulate suspense, reveal information strategically, and frame the moral arc of the story.
- **Stylistic Devices:** Metaphors, symbolism, irony, and other literary devices enrich the text's persuasive power by adding layers of meaning.

# The Role of Narrative Voice in Persuasion

Narrative voice is arguably the most direct conduit of rhetoric in fiction. The narrator's tone, reliability, and presence either invite trust or skepticism, thereby steering reader engagement. For example, an unreliable narrator can create ambiguity, forcing readers to actively interpret and question the narrative, which deepens cognitive involvement.

In contrast, a transparent and authoritative narrator may seek to persuade readers toward a particular interpretation or emotional stance. This dynamic demonstrates how rhetoric is embedded within the fabric of storytelling, making fiction a form of indirect persuasion.

## Unreliable vs. Reliable Narrators

- **Unreliable Narrators:** These narrators present a filtered or distorted version of events, prompting readers to discern underlying truths. Classic examples include Humbert Humbert in Vladimir Nabokov's *Lolita* or the narrator in Edgar Allan Poe's *The Tell-Tale Heart*. Their unreliability introduces rhetorical complexity, demanding active reader participation.
- **Reliable Narrators:** These narrators provide a consistent and trustworthy account, which can create a sense of immersion and emotional alignment. However, even reliable narrators employ rhetorical strategies such as selective detail to influence reader perception.

## Persuasion Through Characterization and Dialogue

Characters act as rhetorical agents within the narrative, embodying ideas and emotions that readers relate to or oppose. Effective characterization involves creating multi-dimensional figures whose motives and conflicts resonate with readers' experiences or challenge their assumptions.

Dialogue, in particular, serves as a vehicle for rhetorical exchange. Through conversations, authors reveal biases, ideological conflicts, and power dynamics, allowing the narrative to become a battleground for competing perspectives. This interaction heightens the persuasive effect by making abstract themes concrete and relatable.

## Techniques in Character-Driven Rhetoric

- **Internal Monologue:** Offers insight into a character's reasoning, inviting readers to empathize or critique their worldview.
- **Contrasting Characters:** Placing opposing figures in dialogue or conflict

highlights different rhetorical positions, enriching thematic depth.

- **Symbolic Characters:** Characters representing larger ideas or social issues transform individual narratives into broader commentaries.

## Plot as a Rhetorical Device

Plot construction is not merely a sequence of events but a deliberate rhetorical choice shaping how information is disclosed and interpreted. For example, narratives employing flashbacks or non-linear timelines can manipulate suspense and curiosity, compelling readers to piece together meaning actively.

Moreover, the resolution or lack thereof often communicates the author's stance on moral or philosophical questions, making plot development a subtle yet powerful form of persuasion.

## Impact of Narrative Structure

- **Linear Narratives:** Provide clarity and straightforward moral trajectories but may limit complexity.
- **Non-linear Narratives:** Encourage multifaceted interpretations and mirror the complexity of memory and perception.
- **Open Endings:** Invite ongoing reflection and debate, reinforcing the narrative's rhetorical engagement beyond the text.

## Stylistic Devices Enhancing Fictional Rhetoric

Beyond structural elements, the rhetoric of fiction relies heavily on language itself. Metaphors, allegories, and irony create resonance and ambiguity that prompt readers to engage interpretively. For example, symbolism can condense complex ideas into tangible images, while irony can critique societal norms through contrast between appearance and reality.

These devices function as rhetorical tools that enrich the narrative texture, ensuring that fiction remains a dynamic site of meaning-making.

## Examples of Rhetorical Devices in Fiction

- **Metaphor:** Using figurative language to evoke associations beyond the literal, such as the "green light" in *\*The Great Gatsby\** symbolizing unattainable dreams.



- **Irony:** Highlighting contradictions to question accepted truths or character motivations, as seen in Jane Austen's social critiques.
- **Allegory:** Presenting narratives that operate on multiple levels, such as Orwell's \*Animal Farm\*, which critiques political systems.

The rhetoric of fiction thus serves as a bridge between storytelling and critical discourse, transforming narratives into persuasive acts that resonate intellectually and emotionally. By dissecting these rhetorical elements, readers gain a deeper appreciation of how fiction shapes understanding and reflects cultural values.

## **The Rhetoric Of Fiction**

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**the rhetoric of fiction: The Rhetoric of Fiction** Wayne C. Booth, 1983-02-15 A standard reference point in advanced discussions of how fictional form works, how authors make novels accessible, and how readers recreate texts. Its concepts and terms have become standard critical lexicon.

**the rhetoric of fiction: The Rhetoric of Fiction** Wayne C. Booth, 1961 Rhetoric is the author's term for the means by which the writer makes known his vision to the reader and persuades him of its validity; and he demonstrates convincingly that there is no essential difference between ostentatiously rhetorical novelists like Fielding and Dickens, and the admired masters of impersonality--Flaubert, James, Joyce ... this is a major critical work which should be required reading for everyone concerned in the academic study of prose fiction. [Modern Language Review].

**the rhetoric of fiction: The Novel** Dorothy J. Hale, 2005-11-04 The Novel: An Anthology of Criticism and Theory 1900-2000 is a collection of the most influential writings on the theory of the novel from the twentieth century. Traces the rise of novel theory and the extension of its influence into other disciplines, especially social, cultural and political theory. Broad in scope, including sections on formalism; the Chicago School; structuralism and narratology; deconstruction; psychoanalysis; Marxism; social discourse; gender; post-colonialism; and more. Includes whole essays or chapters wherever possible. Headnotes introduce and link each piece, enabling readers to draw connections between different schools of thought. Encourages students to approach theoretical texts with confidence, applying the same skills they bring to literary texts. Includes a volume introduction, a selected bibliography, an index of topics and short author biographies to support study.

**the rhetoric of fiction: The Rhetoric of Antinuclear Fiction** Patrick Mannix, 1992 Given the ever-present threat of world-wide calamity that nuclear weapons present, it is not surprising that they have fascinated fiction writers and filmmakers ever since their development. Nor is it surprising that many of these artists would seek to use their work to influence mass opinion about these weapons. What may be surprising is that few studies have been made of how antinuclear fiction actually attempts to persuade its audiences. The Rhetoric of Antinuclear Fiction is an effort to do so. Organized around the three traditional modes of rhetorical appeal--the ethical, the rational, and the

emotional--the book describes and classifies the persuasive strategies of a wide range of antinuclear fiction from the period 1945 to 1989. Works examined include *On the Beach*, *Fail-Safe*, *A Canticle for Leibowitz*, *Dr. Strangelove*, *The Day After*, *War Day*, *Testament*, *Threads*, and *Riddley Walker*. During the course of these studies, Patrick Mannix reveals what sorts of fictional characters have been most widely used to deliver antinuclear messages, and he follows the major arguments of the nuclear debate as they have been reflected in fiction. He also shows which emotions are invoked most often to secure the audience's opposition to nuclear weapons and how those emotions have been generated by the creators of antinuclear fiction. The range of characters that this volume examines includes the pacifistic but loyal Air Force general of *Fail-Safe*, the pious but shrewd monks of *A Canticle for Leibowitz*, the suburban housewife of *Threads*, and even the computer of *War-games*, which teaches humanity the folly of nuclear war. We also follow fictional manifestations of the nuclear debate from veiled arguments for world government in *The Day the Earth Stood Still*, through warnings of the dangers of Mutual Assured Destruction depicted by *Fail-Safe*, *Dr. Strangelove*, and *Wargames*, to attacks on the concepts of limited nuclear war and the Strategic Defense Initiative in *War Day*. This study also demonstrates the dynamic of fear in works as diverse as *Ape and Essence*, *The Day After*, and *Them!*, and dissects the powerful use of scorn in *Dr. Strangelove*. It also shows us the paradoxical role of hope in securing the effectiveness of antinuclear fiction. While maintaining his focus on the persuasive nature of this literature, Mannix does consider the aesthetic value of the fiction he studies, noting that the relationship between the two elements is complex and often problematical. While admitting that the aesthetic elements of some works would limit their audience and therefore reduce the scope of their rhetorical effect, he demonstrates how the skillful combination of artistic and rhetorical elements raises a film like *Dr. Strangelove* above the similarly themed *Fail-Safe* as both a persuasive act and an aesthetic artifact.--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**the rhetoric of fiction: The Rhetoric of Fiction** Wayne Clayson Booth, 1963

**the rhetoric of fiction: Style and Rhetoric of Short Narrative Fiction** Dan Shen, 2013-11-12 In many fictional narratives, the progression of the plot exists in tension with a very different and powerful dynamic that runs, at a hidden and deeper level, throughout the text. In this volume, Dan Shen systematically investigates how stylistic analysis is indispensable for uncovering this covert progression through rhetorical narrative criticism. The book brings to light the covert progressions in works by the American writers Edgar Allan Poe, Stephen Crane and Kate Chopin and British writer Katherine Mansfield.

**the rhetoric of fiction: The Rhetorical Power of Children's Literature** John H. Saunders, 2016-12-21 The *Rhetorical Power of Children's Literature* is an edited volume with contributions from established and new scholars of rhetoric offering case studies that analyze a full array of genres in children's literature from picture books to young adult novels. Collectively, this volume's contributions interrogate how children's literature is a powerful yet under examined space of rhetorical discourse that influences one of the most vulnerable segments of our population. This book is singularly unique given that it will be the first collection of essays on children's literature from the distinct perspective of the field of Communication. Beyond topical novelty, the contributors utilize a range of scholarly methods to analyze instances of the rhetoric of children's literature. Consequently, essays in this volume may be read for both their specific topical content and as exemplars for multiple methodological approaches to the study of the rhetoric of children's literature. Collectively, the contributors set out to contribute to our knowledge of how instances of children's literature operate as rhetorical discourses. The volume is organized by case studies approached through critical, rhetorical lenses that analyze specific instances of children's literature from two distinct stages of children's developmental reading experiences including pre/early literacy and fluent reading. Structurally, the book includes eight content chapters divided evenly with four chapters analyzing books for young children and four chapters analyzing books targeting audiences from late-childhood to adolescence. An overview of each content chapter accompanies this proposal.

**the rhetoric of fiction: The Rhetoric of Fiction** Wayne Clayton Booth, 1975

**the rhetoric of fiction: Coming to Terms** Seymour Benjamin Chatman, 1990

**the rhetoric of fiction: A Theory of Contemporary Rhetoric** Richard Andrews, 2013-08-22 A

Theory of Contemporary Rhetoric describes, explains, and argues the overarching theory of contemporary rhetoric. This current view of rhetoric brings together themes in the communication arts, including political literary criticism; bi- and multi-lingualism; multimodality; framing as an artistic and sociological device for composition and interpretation; literacy in the digital age; and the division between fiction and 'non-fiction' in language/literature studies. Chapters explore the implications of rhetoric for particular aspects of the field. Discussions throughout the book provide illustrations that ground the material in practice. As an overarching theory in the communication arts, rhetoric is elegant as a theoretical solution and simple as a practical one. It asks such questions as who is speaking/writing/composing? to whom? why? what is being conveyed? and how is it being conveyed? Acknowledging the dearth of recent works addressing the theory of rhetoric, this book aims to fill the existing theoretical gap and at the same time move the field of language/literature studies forward into new territory. It provides the keynote theoretical guide for a generation of teachers, teacher educators and researchers in the fields of English as a subject; English as a second, foreign or additional language; and language study in general.

**the rhetoric of fiction: The Rhetoric of RHETORIC** Wayne C. Booth, 2009-02-09 In this manifesto, distinguished critic Wayne Booth claims that communication in every corner of life can be improved if we study rhetoric closely. Written by Wayne Booth, author of the seminal book, *The Rhetoric of Fiction* (1961). Explores the consequences of bad rhetoric in education, in politics, and in the media. Investigates the possibility of reducing harmful conflict by practising a rhetoric that depends on deep listening by both sides.

**the rhetoric of fiction: Chuck Palahniuk, Parodist** David McCracken, 2016-07-26 Chuck Palahniuk, America's premier transgressive novelist, enjoys a tremendous readership. Yet he has not necessarily been embraced by critics or academics. His prose is considered vulgar by some, but his body of work addresses a core motivation of 21st-century life: individual self-empowerment. Palahniuk writes about what it means to be on the outside looking in, revising familiar narratives for a contemporary audience to get at the heart of the human condition--everyone wants a chance to win his or her fair share, no matter the cost. In *Haunted*, *Snuff*, *Pygmy*, *Tell-All*, *Damned* and *Invisible Monsters Remix*, he confronts marginalization and disenfranchisement through parodies of various works--*The Decameron*, *The Inferno*, *Are You There God? It's Me, Margaret*, *The Elephant Man*--as well as Hollywood history, 1970s karate films and the porn industry. This comprehensive study of six novels refutes criticism that Palahniuk's goals are to shock and sensationalize.

**the rhetoric of fiction: Handbuch Literarische Rhetorik** Rüdiger Zymner, 2015-07-31 ‚Literarische Rhetorik‘ ist eine literaturwissenschaftliche Umgangsform mit Literatur und Literaturgeschichte unter Einbeziehung des Systems der Rhetorik. Diese literaturwissenschaftliche Umgangsform wird in zahlreichen Themenfeldern der Literaturwissenschaft wirksam - in der Narratologie und der Lyrikologie ebenso wie in der Poetologie, der Stilistik, der Metaphorologie, der Toposforschung, der Gebrauchsliteraturforschung u.a.m. Das Handbuch bietet Einblicke in Problem- und Arbeitsbereiche der Literarischen Rhetorik und erfasst dabei einen Zentralbereich moderner Rhetorikforschung.

**the rhetoric of fiction: American Theorists of the Novel** Peter Rawlings, 2007-01-24 Rawlings' book explores the work of revolutionary critics - Henry James, Lionel Trilling and Wayne C. Booth. Packed with student-friendly features, he discusses their ideas on moral intelligence, realism and representation, and authors and narration.

**the rhetoric of fiction: A Rhetoric of Irony** Wayne C. Booth, 1974 Perhaps no other critical label has been made to cover more ground than irony, and in our time irony has come to have so many meanings that by itself it means almost nothing. In this work, Wayne C. Booth cuts through the resulting confusions by analyzing how we manage to share quite specific ironies—and why we often fail when we try to do so. How does a reader or listener recognize the kind of statement which

requires him to reject its clear and obvious meaning? And how does any reader know where to stop, once he has embarked on the hazardous and exhilarating path of rejecting what the words say and reconstructing what the author means? In the first and longer part of his work, Booth deals with the workings of what he calls stable irony, irony with a clear rhetorical intent. He then turns to intended instabilities—ironies that resist interpretation and finally lead to the infinite absolute negativities that have obsessed criticism since the Romantic period. Professor Booth is always ironically aware that no one can fathom the unfathomable. But by looking closely at unstable ironists like Samuel Becket, he shows that at least some of our commonplaces about meaninglessness require revision. Finally, he explores—with the help of Plato—the wry paradoxes that threaten any uncompromising assertion that all assertion can be undermined by the spirit of irony.

**the rhetoric of fiction: *Studies in the Rhetoric of Fiction*** Ana-Karina Schneider, 2015-09-18 *Studies in the Rhetoric of Fiction* investigates the contemporary novel's relation to its forerunners, the picaresques, romances and sentimental novels of the 18th century. Henry Fielding, Laurence Sterne and Jane Austen are stable landmarks, while, of the contemporary practitioners, a handful recur from one chapter to the next, particularly Julian Barnes, Ian McEwan and Kazuo Ishiguro. The chapters share an interest in the rhetoric of fiction, broadly understood as the way in which fictional works achieve their effects on readers, whether by directly addressing a hypothetical reader, using irony and parody, orchestrating competitions between divergent narratives, imitating musical structures, inviting intertextual readings, or openly taking issue with traditional conventions and expectations. Chapters focusing on narrative strategy and metanarrative comment, therefore, alternate with those interrogating reading practices and readerly participation in the rhetorical interchange. This collection of essays however does not propose a consistent theory of the rhetoric of fiction; nor does it claim any generalisable validity for its findings. Rather, it consists of a series of readings that address various formal aspects of the novels they focus on, showing rhetoric in action, pointing out the complex ways in which its means and strategies change in time and across genres and media. It restores a sense that whatever old tricks the author or narrator is perceived to be up to, they are an invitation to the reader to take part in the fun. The book will appeal to students and scholars in the early stages of their research, encouraging readings that identify rhetorical strategies that challenge conventional forms and expectations. It is, therefore, largely free of rhetorical terminology, making sparing use of it when distinctions must be drawn and the more technical aspects of novels are interrogated.

**the rhetoric of fiction: *The Rhetoric of Modernist Fiction*** Morton Levitt, 2006 A wide-ranging response to *The Rhetoric of Fiction*. Though it has been one of the most influential critical works of the last fifty years, Wayne Booth's *The Rhetoric of Fiction* has disappointed many readers in its treatment of modernism. Despite Booth's astute and influential readings of earlier novels, his system shed little light on the experiments in point of view that characterize many more recent works. Despite a revision some two decades after its first publication, the book continues to strike many readers as outdated in its choices of authors and texts.

**the rhetoric of fiction: *The Conclusion of Luke-Acts*** Charles B. Puskas, 2009-01-01 The conclusion of Luke-Acts is regarded as one of the most important chapters of Luke's two-volume work. Several significant Lukan themes are found in Acts 28, all of which make some contribution to the purpose and aim of the author in writing Luke-Acts: the Gentile mission, the triumph of God's Word, and the relationship of Christianity with Judaism and Rome. Acts 28 contains many historical problems that have been debated for centuries, including the we statements, the figure of Paul in Acts 28, and the abrupt-ending. Puskas compares the conclusion of Acts with other important chapters of Luke-Acts: the introduction of the Gospel, the conclusion of Acts, the defense of Paul chapters, as well as other passages. In this significant chapter of Acts 28 there are still fundamental problems of exegesis that need to be addressed: What is the literary function of Acts 28? What is Luke trying to tell his readers in the text?

**the rhetoric of fiction: *Ethics, Literature, and Theory*** Stephen K. George, 2005-07-07 *Ethics, Literature, and Theory: An Introductory Reader* brings together the work of contemporary scholars,

teachers, and writers into lively discussion on the moral role of literature and the relationship between aesthetics, art, and ethics. Do the rich descriptions and narrative shapings of literature provide a valuable resource for readers, writers, philosophers, and everyday people to imagine and confront the ultimate questions of life? Do the human activities of storytelling and complex moral decision-making have a deep connection? What are the moral responsibilities of the artist, critic, and reader? What can religious perspectives from Catholic to Protestant to Mormon contribute to literary criticism? What do we mean when we talk about ethical criticism and how does this differ from the common notion of censorship? Thirty well known contributors reflect on these questions including: literary theorists Marshall Gregory, James Phelan, and Wayne Booth; philosophers Martha Nussbaum, Richard Hart, and Nina Rosenstand; and authors John Updike, Charles Johnson, Flannery O'Connor, and Bernard Malamud. Divided into four sections, with introductory matter and questions for discussion, this accessible anthology represents the most crucial work today exploring the interdisciplinary connections among literature, religion and philosophy.

**the rhetoric of fiction: The Rhetoric of Fictionality** Richard Walsh, 2007 Narrative theory has always been centrally concerned with fiction, yet it has tended to treat fictions as if they were merely the framed or disowned equivalents of nonfictional narratives. A rhetorical perspective upon fictionality, however, sees it as a direct way of meaning and a distinct kind of communicative gesture. *The Rhetoric of Fictionality : Narrative Theory and the Idea of Fiction* by Richard Walsh argues the merit of such a perspective and demonstrates its radical implications for narrative theory. A new conception of fictionality as a distinctive rhetorical resource, somewhat like the master-trope of fictional narrative, cuts across many of the core theoretical issues in the field. The model, set out in chapter one, is subsequently tested and elaborated in relation to currently prevalent assumptions about narrativity and mimesis ; narrative structure ; the narrator and transmission ; voice and mediacy ; narrative media and cognition ; and creativity, reception, and involvement. Throughout, the theoretical analysis seeks to vindicate readers' intuitions about fiction without merely restating them : the result is a forceful challenge to many of narrative theory's orthodoxies. The rhetorical model of fictionality advanced in this book offers up new areas of inquiry into the purchase of fictiveness itself upon questions of narrative interpretation. It urges a fundamental reconception of the apparatus of narrative theory by theorizing the conditions of significance that make fictions conceivable and worthwhile.

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