

Chapter 1 : Narcissistic Narrative: The Metafictional Paradox - Linda Hutcheon - Google Books

Linda Hutcheon, in this original study, examines the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or linguistic nature.

This form of narrative foregrounds an intense awareness of the literary alteration of paradigms as well as the theoretical problematization of the narrative ontological status. This kind of texts is aware of itself as narrative or artifice, and of its functioning and its mechanisms of construction, of its past conventions and its mutation, and of the contentious processes of production and reception of fiction. The metafictional text follows critically and self-consciously the tracks of the overall history of literary composition and criticism and of its own metamorphoses from the past till the present moment taking as its main challenge and aim the exercise of self-exposition, self-criticism and self-evaluation. One of the main premises of narcissistic narrative is tracking the literary trajectory from "art conceals" to "art reveals" through mainly making recourse to parody and parodic strategies. All the previous diegetic and linguistic masks have become not only exposed and dropped down but also and more importantly questioned and criticized. Ben Hania 2 The emergence of literary narcissism is due to an incremental need for fiction to reconsider its paradigms and to identify its stand in regard to the numerous suspect literary concepts such as reality, language, and representation. To admit its fictiveness, narcissistic narrative goes through a long process of inward self-investigation and mask-revelation overtly declaring what it is and what it is not. Basic to this study of novelistic self-consciousness is the awareness that narrative narcissism is neither a literary genre nor a thematic concern. It is a theoretical project that lies under the postmodernist widespread metafictional corpus. Through the lens of postmodernist and poststructuralist approaches, this paper will attempt to perform a theoretical contextualization of metafictional narcissism at first stage, then a determination of its poetics and taxonomies. Finally, it studies narcissistic criticism of the masks of realism and explains that metafiction does not emanate to the death of the novel as much as it declares its rebirth in an openly mask-free environment. It is, thereby, the fictional work which is exposed to its linguistic and diegetic double. While narcissism is mainly a form of writing not restrictive to one particular period or literary genre, it is worth noting that such a strategy has become rampant in the s in Europe and the United States, a period that witnessed the swift growth of numerous literary theoretical discourses and the heyday of postmodernism. It is noteworthy that postmodernist texts are not altogether metafictional, nor do all metafictional writings restrictively range under the postmodernist corpus. Narcissism has, in fact, surfaced from the very rise of the novel tradition, through the use of authorial intrusions in the narrative level and direct allusion to the reader, with works such as *Don Quixote*, *Tristram Shandy*, and *Vanity Fair*. In a nutshell, its practice has long preceded the theory though its use was ways less important and explicit than it actually is in the contemporary context. In , Patricia Waugh published her meticulous study on the theory and practice of metafiction. Ben Hania 4 indicating an awareness of the medium used in fiction which is language, and of its power as well as its limits Narcissistic In relation to both levels, there are two varieties of narcissism: Thereby the four main categories of narcissistic texts are as follows: Overt narcissism is palpable diegetically through the fictive self-awareness of the narrative status as a literary artifice and the laying bare of its fiction making processes using self-reflective devices such as parody, *mise en abyme* and intertextuality. New literary conventions evolve in fact from previous ones and postmodern texts in particular acknowledge such a give-take movement through setting a dialogue with these conventions and criticizing them in order to aspire to new forms of literary construction. Hence metafiction cannot mirror their own mechanisms of construction while ignoring previous literary productions since their own emergence is due to their dialogic relation with the past in general. Hence, the use of parody reflects a consciousness of the mechanisms of literary constructions and their evolvment in accordance to each other and never in isolation. It does not conceal as far as it reveals past conventions in its formation of a new poetics. This explicitness works to position fictionality, the mysteries of language and language use, and the self-consciousness at the core of postmodernist fiction as well as to place the reader in a bewildering space where he is overtly taught his or her contributory role through the thematization of the act of reading itself Ben Hania 6 participates in

the process of meaning construction. The concept of subject, self, and subjectivity are, therefore, highly criticized in a center-free postmodern context. Enunciation, which is the focal point in narcissistic narratives, requires an enunciating producer and a Brechtian receiver, and the communication between both parts in a context-dependent situation. Since literary language operates in the same way as everyday speech and implies a performative function, it could be subject to pragmatic interpretation. Searle, for instance, views literature as an imitation of a speech act. Since no performance can be repeated in the same way, each reading becomes an anti-representational force in the sense that it cannot proceed in a similar unique way making from the end of one reading the beginning of another one. One of the major strategies of action of postmodernist narcissism is its critique of realism. Such a view has its own repercussions in the definition of art, literary criticism, and reality in general. This paradigm has allotted cardinal substantiality to the artist who is treated as the meaning-initiator and truth-mediator. The artist becomes, in fact, the center who holds all the threads leading to the ultimate meaning of the novel. Realism has, in fact, gone beyond being a defining feature of a particular literary genre. Ben Hania 8 or movement or a historical period to becoming a characteristic mode of thought governing or better say monopolizing Western literary discourses until the end of the nineteenth century. Hutcheon, *Narcissistic*. It advocates the mimetic view of art as representational of life and universal truth, of reality as pre-existing language, and of language as transparently mirroring the world. Abrams. The attack on such foundationalist and essentialist ideas is an attack on the whole ethos of the Enlightenment humanistic philosophy which was the leading force behind rooting such stances in literary criticism until the mid-nineteenth century. Far from being escapist and unreal, the novel was uniquely capable of revealing the truth of contemporary life in society. The adoption of this role led to detailed reportage of the physical minutiae of everyday life -clothes, furniture, food, etc. Modern philosophical thinking has, in fact, paved the way for such findings through initiating the questioning of notions of truth, facts, and representation. The critical return to the past shows the metafictional critique of the classical view of reality, especially the claims to objectivity, foundationalism, teleology, and transcendentalism. Lyotard. Deconstructive in intent and critical in impulse, metafictional narcissistic texts veer towards a provisional view of realities, a skeptical attitude towards language, a focus on the processes of literary production and reception rather than on the final aesthetic product. Similarly, it relies upon the mechanics of signification rather than those of imitation, and disbelieves the essentialist claims to orthodox truth, universal values, and factual knowledge. Hutcheon, *Poetics*. The term was first introduced in by William Gass who sought a label for recent fiction that thematizes its own fictionality 4. This postmodernist metafictional self- Ben Hania 10 reflexivity is further problematized by its alliance with historical grounding and referencing. Its inscription in discourse implies its being socially and ideologically loaded. Once again, essentialism, factuality and truthfulness prove to be fallacious and hence put under question. Each literary discourse is grounded in a context and simultaneously uses a metatext to divulge this grounding. Each word is thus loaded with different voices and ideologies that stratify it from within. It does not seek in any sort of way to camouflage these ontological lines as it really endeavors to highlight them. Such a narrative occupies the borderline through positing itself on the edges of many oppositional poles, never favoring or prioritizing one to another, nor ceasing to pose endless questions about them. The narrative self-consciousness alludes to its own perpetual self-questioning and self-evaluation. Narcissistic texts attempt to reveal all its literary problematics, its ontological doubts, Ben Hania 12 and its byzantine literary constructions. Thus, narcissism in fiction is a stage of maturity, a form of resistance, and an art of sincerity. It is mature insofar as it self-informingly places its own fictional mechanisms in the position of self-exposition and evaluation, resistant since it defies any inclination towards conformity and subjugation, and sincere because it denounces any pretention to disguise its own fictionality. It should be noted that narcissistic texts stipulate a narcissistic reading fully aware of its unattainable partiality for fixed, monolithic, and closed parameters of interpretation. The overt and covert self-exposition of metafictional texts does not emanate to the death of the novel as much as it declares the rebirth of the latter in a mask-free environment where the narrative decides not only to drop its masks silently but also to parody them and to criticize its past and even present masquerades. Ben Hania 13

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Chapter 2 : Narcissistic Narrative | Download eBook PDF/EPUB

Introduction 1 Narcissistic Narrative: The Metafictional Paradox was originally conceived as a defence of a kind of fiction which began to run rampant in.

Joxua Luxor 1 Comment They say that psychopathology can be summed up as aggressive narcissism. If you are familiar with my theories you know that I consider psychopaths to be over-coddled children and their is a strong co-morbidity with the female mind. She would discount my perspective and my testimony. But she consistently chose to replace it with childish narrative, one time she even started singing to me a nursery rhyme. What is so amazing to me is that people will disagree with me about my theories on psychology and my philosophy and then turn around and prove me exactly correct. See, I am a rational philosopher, I am not trying to prove myself right, I am trying to prove myself wrong. I want to be wrong. Because nobody is capable of having that kind of relationship with me and that is the only relationship in which I can be happy. It is the only relationship in which I can succeed and change my position in life based on merit and not based on manipulation. Only rational relationships are relationships. This starts somewhere around one-and-a-half years and usually ends by about two-and-a-half years of age, though children can continue longer. The Holy Trinity of my theories. Psychopaths have to do things psychopathically. They are incapable of doing things rationally because they have to attract attention to their egos. I use a kind of speech therapy with my students, forcing them to communicate correctly and then forcing them to do what they said and bringing up any disparity between what they say and what they do. She was rebuilding her little bubble world around herself. This is the problem, it is not possible to have a relationship with a delusional person. Imagine trying to write something on Teflon paper, nothing sticks. Her mind is so full of her narrative and only her narrative that I have no influence on her. How is that relationship, other than being in physical proximity to each other? I am sure that some of you are perplexed by some of my online behavior. You have to understand that I am strategic towards the world and authentic in relationship. Not only am I not of this world, I am against the world. People change the way they are in relationship strategically because of how a person is in relationship with someone else or something else, and it is an invalid process, a psychopathic process. It is a form of theft, a form of social climbing. It robs the world of value and it fails at relationship. The way you change the patterns in the world for the better is by being rational in the one to one relationships. It is those patterns that create the emergent properties and patterns that inform the general rule. I am trying to get you to wake the fuck up. I want you to know what is about to happen to you and why. I want you to see for yourself who the enemy is. Obvious threats are known knowns, I am an obvious threat because I am dangerous, and smart, and what I say is scary and intimidating.

Chapter 3 : The Narrative of the Narcissistic Nazirite - racedaydvl.com

Description. Linda Hutcheon, in this original study, examines the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or linguistic nature.

In this article we will explore the common behaviors and scenarios where narcissistic and otherwise toxic people hereafter narcissists play the victim and manipulate the narrative. Sometimes they truly see it that way. And so eventually they may start truly believing it. Lying While delusion is more of an internal process, lying and denial is often in the context of other people. Regular people deal with their problems by themselves, internally. Or they discuss it in a very private setting: Narcissists simply want to know that they are in the right. They need to find people who would agree with them. And in order for others to agree with them, these other people either need to be terribly unhealthy and unable to recognize their toxic tendencies, or the narcissist needs to lie and present a different story than what is actually true. Here, they tend to flip the roles where they are good, noble, caring, virtuous and the other person is evil, cruel, selfish, and immoral. Which brings us to the next point. Projection The most common way narcissists create alternative narratives is by projecting. If they say that the other person is jealous of them, then you know that the narcissist is jealous. If they say that the other person was cruel to them, then you know that the narcissist was cruel to the other person. If they say that the other person was lying and cheating, then you know they were the one lying and cheating. For example, if a narcissist dislikes you and tries to bully you but you stand up for yourself, they will frame it as if they are the ones being a victim of bullying. Here, by leaving out or downplaying their aggression they simply frame you engaging in self-defense as vile aggression against them. And then they think: One of the ways to do that is triangulation. In psychology, it means controlling and manipulating communication between two parties. It is related to gossiping, smearing, and slandering, where the narcissist spreads false information around. A more extreme version of all of that is character assassination, where the lies are much more severe and damaging. For instance if you examine a narcissistic parent who tells others how you hurt them and say mean things, you quickly notice that they are the one who constantly demeans, disrespects, and manipulates the adult-child. And when the child becomes more assertive and stops giving them resources time, money, attention , they see it as aggression because they feel entitled to those resources. The same is the case in professional environments or personal relationships. The narcissistic party does something toxic, the aggrieved party reacts and stops the perpetrator or distances from them, and then the narcissist retaliates by trying to shape the social opinion into a narrative where they are the good, righteous party. Sometimes they even convince others to bully and intimidate the target further. These methods often rely on the target not having a support system or being isolated. They are also incredibly fragile when facing an idea that perhaps they did something wrong, especially if others can see it. To achieve that, they create preposterous, slanderous, manipulative narratives where all of that is true and try to convince others of it. And since many people are unwilling and unable to look into the truth behind it, the narcissist can find that validation they so desperately crave and even act out their revenge fantasies. As a result, sometimes people get seriously hurt: And if you are wise and educated enough on it, you can avoid getting into these situation, minimize the damage, sever your ties with them more quickly, and protect yourself better.

Chapter 4 : Narcissistic Narrative. | THE PSYCHO LINGUIST

Narcissistic Narratives, by Will Huskey: a website depository for my creative ejaculations. Behold, my reflection!

Gass in his book *Fiction and the Figures of Life*. This new understanding of the medium led to a major change in the approach toward fiction. Theoretical issues became more prominent aspects, resulting in an increased self-reflexivity and formal uncertainty. Metafiction assimilates these perspectives into the fictional process, putting emphasis on one or more of these aspects. The new principle became to create through the medium of language a world that does not reflect the real world. Reality itself became regarded as a construct instead of an objective truth. Through its formal self-exploration, metafiction thus became the device that explores the question of how human beings construct their experience of the world. Robert Scholes identifies the time around as the peak of experimental fiction which metafiction is an instrumental part of and names a lack of commercial and critical success as reasons for its subsequent decline. Others see the self-consciousness of fictional writing as a way to gain deeper understanding of the medium and a path that leads to innovation that resulted in the emergence of new forms of literature, such as the historiographic novel by Linda Hutcheon.

Forms[edit] According to Werner Wolf, metafiction can be differentiated into four pairs of forms that can be combined with each other. It comments on its own artificiality and is quotable. Explicit metafiction is described as a mode of telling. An example would be a narrator explaining the process of creating the story they are telling. Rather than commenting on the text, implicit metafiction foregrounds the medium or its status as an artefact through various, for example disruptive, techniques such as metalepsis. Implicit metafiction is described as a mode of showing. In contrast to this, indirect metafiction consists in metareferences external to this text, such as reflections on specific other literary works or genres as in parodies and general discussions of aesthetic issues; since there is always a relationship between the text in which indirect metafiction occurs and the referenced external texts or issues, indirect metafiction always also impacts the text one is reading, albeit in an indirect way. Non-critical metafiction does not criticize or undermine the artificiality or fictionality of a text and can, for example, be used to "suggest that the story one is reading is authentic". The suggestion of a story being authentic a device frequently used in realistic fiction would be an example of non-critical truth-centred metafiction. The thing is this. The scene evokes an explicitly metafictional response to the problem and by addressing a problem of the novel one is just reading but also a general problem the excerpt is thus an example of both direct and indirect metafiction, which may additionally be classified as generally media-centred, non-critical metafiction. Through the lack of context to this sudden change of topic writing a book is not a plot point, nor does this scene take place at the beginning of the novel, where such a scene might be more willingly accepted by the reader the metafictional reflection is foregrounded. Additionally, the narrator addresses the reader directly, thereby confronting the reader with the fact that they are reading a constructed text. David Lodge, *The British Museum is Falling Down*[edit] Has it ever occurred to you that novelists are using up experience at a dangerous rate? Well, then, consider that before the novel emerged as the dominant literary form, narrative literature dealt only with the extraordinary or the allegorical "with kings and queens, giants and dragons, sublime virtue and diabolic evil. There was no risk of confusing that sort of thing with life, of course. But as soon as the novel got going, you might pick up a book at any time and read about an ordinary chap called Joe Smith doing just the sort of things you did yourself. So all of us, you see, are really enacting events that have already been written about in some novel or other. First, the speaker, Adam Appleby the protagonist of the novel discusses the change the rise of the novel brought upon the literary landscape, specifically with regards to thematic changes that occurred. Second, he talks about the mimetic aspect of realist novels. Third, he alludes to the notion that the capabilities of literature have been exhausted, and thus to the idea of the death of the novel all of this is explicit, critical indirect metafiction. Fourth, he covertly foregrounds that fact that the characters in the novel are fictional characters, rather than masking this aspect, as would be the case in non-metafictional writing. Therefore, this scene features metafictional elements with reference to the medium the novel , the form of art literature , a genre realism , and arguably also lays bare the fictionality of the characters and thus of the novel itself which could be classified as critical, direct,

fiction-centred metafiction. Jasper Fforde, *The Eyre Affair* [edit] *The Eyre Affair* is set in an alternate history in which it is possible to enter the world of a work of literature through the use of a machine. This paradoxical transgression of narrative boundaries is called metalepsis , an implicitly metafictional device when used in literature. Metalepsis has a high inherent potential to disrupt aesthetic illusion [16] and confronts the reader with the fictionality of the text. However, as metalepsis is used as a plot device that has been introduced as part of the world of *The Eyre Affair* it can, in this instance, have the opposite effect and is compatible with immersion. It can thus be seen as an example of metafiction that does not necessarily break aesthetic illusion.

Chapter 5 : Narcissists and Pathological Lying | Narcissism Meets Normalcy

LINDA HUTCHEON Narcissistic Narrative The Metafictional Paradox "One has to learn what stories are, as a child, in order to enjoy them. Similarly one has to learn to read-actively.

Daf Yomi nazir Editors Dr. The aggadah of Simeon the Righteous and the shepherd from the south is explored here in light of two literary precursors, one Greek and one biblical. Naziriteship as a Remedy to Self-Absorption A famous aggadah, which appears in tractates Nedarim and Nazir of both talmuds, 1 speaks of a shepherd who was prompted to become a nazirite. After glancing at his reflection in water, the shepherd became so overloaded with desire for himself that it threatened his very life. Only once in all my days have I eaten a nazirite penalty offering. When I gazed upon my reflection in the well my heart rose upon me seeking to remove me from the world. I said to it my lustful heart: How you pride yourself in what is not yours, in what is of dust, worm and maggot! Behold I will shave it off for the sake of heaven! In order to rid himself of the source for his misplaced pride, the shepherd cries out: For his part, Simeon the Righteous is perfectly suited to acknowledge the merits of the nazirite from the south. As high priest, Simeon the Righteous was consecrated to God just like a nazirite 6 and was also constrained by prohibitions similar to the prohibitions of the nazirite. Hair as a Substitute for the Body The nazirite here is an offering to God, a form of self-dedication. Since one cannot literally sacrifice oneself and survive the ordeal, the nazirite consecrates and sacrifices his or her hair. Far from selflessly dedicating himself to God, the shepherd, at first, is entirely self-absorbed to the exclusion of all others, God included. Naziriteship serves here as the ideal corrective for the self-obsessed shepherd. By dedicating himself entirely to God, naziriteship helps him remedy a self-centered existence devoid of the divine. He refuses to depart the spring for fear of losing sight of his beloved visage. Narcissus, writes Ovid, was a handsome young man whose love was sought by many youths and maidens, but he was too arrogant and haughty to love anyone in return. A nymph named Echo fell in love with him but he spurned her as well and her broken heart caused her to waste away and lose her physical form. At long last Narcissus fell in love but the object of his love, the reflection of his visage in the water of a spring, could not love him in return. Naziriteship, however, successfully extricates the shepherd from his trance by replacing his all-consuming selfishness with uncompromising selflessness. An Additional Source of Inspiration Other central elements in the rabbinic narrative were modeled on the biblical story of Absalom. The stories of Absalom and the southern shepherd are alike in fundamental and striking ways. Like the southern shepherd, Absalom is portrayed as a beautiful man with remarkable hair 2 Samuel 14, No one in all Israel was as beautiful as Absalom; from the sole of his foot to the crown of his head he was without blemish. When he cut his hair " he had to have it cut every year, for it grew too heavy for him " the hair of his head weighed two hundred shekels by royal weight. Whereas Absalom is cornered and killed because of the long hair in which he was excessively proud, the shepherd saves himself by first dedicating his locks to God, and then shearing off the long locks which aroused his self-destructive passions. Whereas the Bible simply reports that Absalom cut his hair infrequently, the rabbis viewed Absalom as a nazirite. The rabbinic notion that Absalom was a nazirite apparently prompted the idea to portray the shepherd as a nazirite who, like Absalom, took excessive pride in his hair. Foil of Narcissus and Absalom: The Shepherd as the Ideal Nazirite The story of Simeon the Righteous and the nazirite is designed to showcase an ideal conception of naziriteship. Naziriteship, in rabbinic eyes, involves the dedication of the self to God, and in order to accentuate this essential dimension of naziriteship, the author of our story chose to contrast self-dedication with its opposite, self-love. In seeking to portray the ultimate self-lover, our author modeled his character, in part, on a well-known figure in antiquity who embodied egotism more than any other: As the polar opposite of naziriteship self-dedication, Narcissus served as the perfect foil in a story designed to promote self-control and the conquest of desire. In addition, the idea to present naziriteship as the antidote to narcissism was inspired by the rabbinic notion that Absalom was a nazirite. Our author thus synthesized Narcissus and Absalom in the creation of a new hero. However, since the purpose of the rabbinic story was to showcase naziriteship as an ideal, the tragic dooms that befell Narcissus and Absalom had to be reversed. Whereas Narcissus and Absalom

both died because of their self-centered behavior, the shepherd, as the ideal nazirite, defied his own passions and modeled naziriteship as a means of self-control and metamorphosis. See also Tosefta Nezirut 4, 7 and Numbers Rabbah Magnes Press, , pp. For an in depth analysis of this story and the history of its formation, see my Simeon the Righteous in Rabbinic Literature: A Legend Reinvented Leiden: See Mishnah Nazir 2, Interestingly, in the Bible it is apparently the naziriteship which is modeled on the priesthood. See the TABS essay [http: Numbers Philadelphia and New York: Jewish Publication Society, p.](http://Numbers Philadelphia and New York: Jewish Publication Society, p.) Pausanias, Description of Greece 9. Weidmannsche, 26 F 1, 24 pp. Egypt Exploration Society, no. Over the next few months we will be building it up together with its sister site, TheTorah. Sign up to TheGemara.

Chapter 6 : Narcissistic Narrative – WLU Press

In this article we will explore the common behaviors and scenarios where narcissistic and otherwise toxic people (hereafter narcissists) play the victim and manipulate the narrative. Delusion and.

The narcissists of my acquaintance may be many things, but they are not liars. The ubiquitous headache to avoid a boring event. That put a whole new complexion on the topic. They live in a False Narrative of their own Fabrication. This is the foundation of their pathological lying. We all have a narrative and an understanding of who we are within that narrative. Each event in life fits into my Narrative. As life goes on, sometimes I succeed, sometimes I make a boo-boo, but my narrative makes sense. Some narcissists fancy themselves as The Creditors and everyone owes them – big time! Oh, there are a multitude of False Narratives. But in each narrative, the narcissist is the Star of the show, assured of their own perfection. This is the set-in-concrete construct in how narcissists understand themselves, other people and life events. Crammed, stuffed and forced may be more accurate. Therein is the crux of Pathological Lying. On a recent Reality Show, I watched as a quintessential narcissist bossed around, controlled, meddled with and melted-down in alcohol-sodden, obscenity-laced tirades constantly. But when others pushed back against her general obnoxiousness, she instantly concluded that the others were racist against her. She honestly believed her housemates were reacting to her skin color, not her narcissism to which she is blind. But her False Narrative precludes the possibility that she might be to blame in any way, at any time. Therefore, her Pathological Lie is that the others were racist and their reactions stemmed from racism. This is the lens through which she views everyone, every event, all of life, resulting in pathological lies about situations, events and other people. Or take a narcissist of my acquaintance for example. She is liberal and vocal with her unsolicited judgmentalism. Everything from throwing away one can instead of recycling to having the dearly departed cremated instead of buried meets with the sharp edge of her tongue. Or so she claims. Their False Narratives hurt them. But come Hell or high water, the narcissists cling to them year after year, decade after decade. Facing the truth is just too painful. It might destroy them. The Great Rationalizer Rationalizing, I would argue, is simply another word for a narcissist employing Pathological Lying to make their wrong behavior seem like right behavior in their own eyes – and ours. This betrays that their consciences are, to some extent, functional. For brainwashing and mind controlling us to preserve the god-like image they must see reflected in our eyes. Those times, as a child, when your Bullshit Meter vibrated? Yes, you remember it. The narcissists undoubtedly encouraged you to ignore, distrust and abandon your intuition, because it was the challenge to their pathological lies. But your intuition is not dead. Your Bullshit Meter always quivers when pathological lies are bandied about. When I started writing Narcissism Meet Normalcy, my family remonstrated vigorously. The picture I painted of our family was diametrically opposed to the False Narrative they had carefully constructed. Naturally, there was only one answer. I was branded a liar who, how did they put it again? On a side note, how would a narcissist in the midst of a blackout rage know what they said or did? Their entire False Narrative, their very lives, are at stake. Attack us with yet more lies. Unleash the flying monkeys. Call us the liars. Pull at the loose string of narcissistic pathological lying at your peril. Her readers call her the "Edward Snowden" and "Wikileaks" of narcissism because of her no-holds-barred-take-no-prisoners approach to writing about narcissism. To learn more about Lenora, subscribe to her bi-weekly e-newsletter, contribute to help her husband fight his extremely rare lung disease, Pulmonary Alveolar Proteinosis and shop her e-store, please visit www.

Chapter 7 : Project MUSE - Narcissistic Narrative

Softcover. Reprint. The author, in this original study, examines and the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or wish to nature.

Chapter 8 : Millennials Believe They Are the Most Narcissistic Generation

DOWNLOAD PDF NARCISSISTIC NARRATIVE

*The label "Narcissistic narrative" was first suggested by the postmodern Canadian literary theorist Linda Hutcheon in her book *Narcissistic in, to designate a type of fiction that "includes within itself a commentary on its own narrative and/or linguistic identity" (11).**

Chapter 9 : Narcissistic Narrative: The Metafictional Paradox by Linda Hutcheon

Read "Narcissistic Narrative The Metafictional Paradox" by Linda Hutcheon with Rakuten Kobo. Chapter Seven The Theme of Linguistic Identity: La Maccina Modiale Linda Hutcheon Chapter Seven, "The Theme of Linguisti.