

Character + Context: Studies in the Fiction
of Abramowitz, Brenner, and Tynan Scholars Press (Fleck)
p. 39-72 Chico CA 84

neg. reaction to Brenner: Lubitsch in Bakon

Trench: rotten material, sick people

Genette: Narrative Discourse p. 212ff ~~not~~ first person

Steve Shapiro The Dark Continent of Literature:

"Autobiography." Comp Lit Studies, 5, 164, (Dec. 68) 447

- 140 "testimonial" rather than autobiographical, (Genette), when
the narrator's orientation to himself occupies the center of interest
- 141 Thesis: The event (the only one) in *Brona* is - the real "plot" =
single act of narrating + the variety of responses this act evokes
in the narrator

see Sadan's reservations about the success in giving artistic shape to
the material - Bakon, 133-136

- 144 F's Jan.'s problem is that he can't get ahold of his past. so
that it continues to obsess him + so the act of narrating itself
"Because F overman is unable to integrate and then
objectify his past, it remains a painful + frightening burden.
It can be struggled w/ rejected even hated, but he can never
escape it or ignore it because, in its fragmented state, it is
always present."
- 146 "The drama of narration lies in the variety of ways in which F, in
the narrative present, pursues his struggle."
- 147 moments when the memories of past events/humiliations become
present "fact" which arrest the narrative - the emotional
weight is too great - returns him to original emotion -
"a liberating irony is hardly possible. [rage is cathartic
hypothesized "catharsis" in the winter chapter, that leads to a
more stoic tone in Part 3 chs. - esp. empathy toward Lerner,
the letter to David.
- 71 157-61 good paper on erotic theme
* on dream of the filthy sack

Fleck (cont'd)

- 12 Apparent formlessness of plot only so if we take it in conventional terms - deeper psych. plot in which there are ^{only} 4 actions in a cycle: 1) to remember, 2) to narrate, 3) to respond to the act of narration, 4) to stop narrating

Winters same: & closing in of narrated time + time of narration, & vents his rage on act of writing & "liberates" himself from obsession w/ past - need for liberation sets narrative into motion; "once achieved (if even if only temporarily), the narrative loses its raison d'être and grinds to a halt."