

This book focuses on the pervasive concern with narrativity and self-construction that marks Defoe's first-person fictional narratives. Defoe's fictions focus obsessively and elaborately on the act of storytelling not only in his creation of idiosyncratic voices preoccupied with the telling (and often the concealing) of their own life stories but also in his narrators' repeated aversion to other, untold stories that compete for attention with their own. Defoe's narratives raise profound questions about selfhood and agency (as well as demonstrate competing attitudes about narration) in his fictive worlds. His canon exhibits a broad range of first-person fictional accounts, from pseudo-memoir (*A Journal of the Plague Year*, *Memoirs of a Cavalier*) to criminal autobiography (*Moll Flanders*) to confession (*Roxana*), and the narrators of these accounts (secretive, compulsive, fractive) exhibit an array of resistances to the telling of their life stories. Such experiments with narration evince Defoe's deep involvement in projects of self-description and -delineation, as he interrogates the boundaries of the self and dramatizes the arduousness of self-accounting. Defoe's fictions are emphatically consciousness-centered and the significance of such a focus to the development of the novel is patently as great as is his "realistic" style. Defoe's narrative project, in fact, challenges current views on the moment at which inwardness and interiority begin, as Lukacs argued, to comprise the subject matter of the novel, implicitly attributing to identity and consciousness a place of signal and complex importance in the new genre.

By John Kline: *Ethics for International Business: Decision-Making in a Global Political Economy* Second (2nd) Edition (2/E) TEXTBOOK (non Kindle) [PAPERBACK], *Lazarus Man* (The Cyberhawk Series Book 1), *The Readers Digest Illustrated Book of Dogs*, *Millennium Architecture* (Architectural Design), *This Is Not Your Parents Prom*, *Invasion Road*, *Das Meer: Roman* (1910) (German Edition), *Simple and Complex Post-Traumatic Stress Disorder: Strategies for Comprehensive Treatment in Clinical Practice*, *A Farewell to Arms*,

Defoe's Major Fiction is centred on how the self is constructed and how this construction is presented through various aspects of narration in Defoe's *Defoe's Major Fiction: Accounting for the Self* by Elizabeth R. Napier (review). Nicholas Seager. *Studies in the Novel*, Volume 49, Number 4, Winter, pp. Defoe's Major Fiction: Accounting for the Self by Elizabeth R. Napier She has published several books and articles on Daniel Defoe, textual. This e-book specializes in the pervasive situation with narrativity and self-construction that marks Defoe's first-person fictional narratives.

Elizabeth R Napier is the author of *Defoe's Major Fiction* (avg rating, 0 ratings, 0 reviews) and *Defoe's Major Defoe's Major Fiction: Accounting for the Self*. *Defoe's Major Fiction: Accounting for the Self*. Elizabeth R. Napier. Format: Book; Published: Newark: University of Delaware Press, []; Language: English. This ebook makes a speciality of the pervasive predicament with narrativity and self-construction that marks Defoe's first-person fictional.

This ebook specializes in the pervasive main issue with narrativity and self-construction that marks Defoe's first-person fictional narratives. Defoe's fictions.

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Year is anonymous, signing his account at the end with the initials H. F. of narration and becomes an important theme in the narration, an event in at the source of Defoe's fiction, I will have to defer consideration of the intense.

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