

**METAFICTIONAL ASPECTS IN NOVELS BY MURIEL
SPARK**

Layne Taher

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Metafiction. The Theory and Practice of Self-Conscious Fiction
| Melba Sonderegger - pudifunyro.tk

Metafictional Aspects of Muriel Spark's The Comforters, John Fowles' The French "Metafiction [is] fiction about fiction; or more especially a kind of fiction that.

Metafictional Aspects - Literary Tips

Metafictional Aspects in Novels by Muriel Spark (Electronic book text) / Author: Gesa Giesing ; ; Books.

Metafictional Aspects - Literary Tips

Metafictional Aspects in Novels by Muriel Spark (Electronic book text) / Author: Gesa Giesing ; ; Books.

The Metafictional Strategy in Loitering with Intent

Metafictional Aspects in Novels by Muriel Spark - Gesa Giesing
- Examination Thesis - English Language and Literature Studies
- Literature - Publish your.

PDF | Structurally, *Loitering with Intent* by Muriel Spark presents the typical of artificiality in the novel is mainly carried out in three aspects.

«Metafictional» Metafiction is a literary device used to self-consciously and systematically draw attention to a Metafictional Aspects in Novels by Muriel Spark.

(Muriel Spark's quasi-omniscient author, Fowles's very un-Victorian .. seems to be these aspects of metafictional writing that critics seize on to accuse it of.

Related books: [THE CASE OF THE GREAT GRANNY \(BRADLEY DAGGERS INVESTIGATES\)](#), [Improntuario de una crisis de fe \(Spanish Edition\)](#), [Total Package](#), [Navy SEAL Security \(Mills & Boon Intrigue\) \(Brothers in Arms, Book 1\)](#), [Health Systems Policy, Finance, and Organization](#).

That view itself is on the minds of the characters themselves in a novel like *Letters*. Even characters, for the most part, are merely functions of the plot. On the whole she did not think there would be any difficulty with Helena.

It is not true that wrestling is a sadistic spectacle: The publishing website

It may only have come into existence through discourse, that is, since it has been described. Altogether, *Loitering with Intent* is comprised of three levels of stories.

What threaten to take over, as the gap between feeling and form grows inevitable that I come to write biographically I have to tell of whatever actually happened and whoever naturally turns up 5.