

# The Content of the Form

*Narrative  
Discourse and  
Historical  
Representation*

HAYDEN WHITE

# Content Of The Form Narrative Discourse And Historical Representation

**American Literary Scholarship**



## **Content Of The Form Narrative Discourse And Historical Representation:**

*The Content of the Form* Hayden White, 1990-08-01 Hayden White probes the notion of authority in art and literature and examines the problems of meaning its production distribution and consumption in different historical epochs In the end he suggests the only meaning that history can have is the kind that a narrative imagination gives to it The secret of the process by which consciousness invests history with meaning resides in the content of the form in the way our narrative capacities transform the present into a fulfillment of a past from which we would wish to have descended **The Content of the**

**Form** Hayden V. White, 1987 Form Hayden V. White, 1987 **Metahistory** Hayden White, 2014-12-04 Since its initial publication in 1973 Hayden White's *Metahistory* has remained an essential book for understanding the nature of historical writing In this classic work White argues that a deep structural content lies beyond the surface level of historical texts This latent poetic and linguistic content which White dubs the metahistorical element essentially serves as a paradigm for what an appropriate historical explanation should be To support his thesis White analyzes the complex writing styles of historians like Michelet Ranke Tocqueville and Burckhardt and philosophers of history such as Marx Hegel Nietzsche and Croce The first work in the history of historiography to concentrate on historical writing as writing *Metahistory* sets out to deprive history of its status as a bedrock of factual truth to redeem narrative as the substance of historicity and to identify the extent to which any distinction between history and ideology on the basis of the presumed scientificity of the former is spurious This fortieth anniversary edition includes a new preface in which White explains his motivation for writing *Metahistory* and discusses how reactions to the book informed his later writing In a new foreword Michael S Roth a former student of White's and the current president of Wesleyan University reflects on the significance of the book across a broad range of fields including history literary theory and philosophy This book will be of interest to anyone in any discipline who takes the past as a serious object of study *The Fiction of Narrative* Hayden White, 2010-06 For students and scholars of historiography the theory of history and literary studies Robert Doran French and comparative literature U of Rochester gathers together 23 previously uncollected essays written by theorist and historian Hayden White comparative literature Stanford U from 1957 to 2007 on his theories of historical writing and narrative Essays are organized chronologically and reveal the evolution of White's thought and its relationship to theories of the time as well as the impact on the way scholars think about historical representation the discipline of history and how historiography intersects with other areas especially literary studies They specifically address theory of tropes theory of narrative and figuralism

**Deconstructing History** Alun Munslow, 1997 In *Deconstructing History* Alun Munslow examines history in the postmodern age providing an introduction to the topics and debates inherent in a postmodern approach to history Detailing both empiricist and deconstruction issues and considering the arguments of both schools Munslow debates the position that not only is history defined as the textual product of historians but also that narrative may provide the textual model for the past itself An examination of the character of

historical evidence and an exploration of the role of historians as well as a discussion of the failure of traditional historical models is included Munslow maps the controversies involved in and assesses the merits of the deconstructionist position arguing that instead of beginning with past events themselves history begins with representations of the past

**The Power of a Woman's Voice in Medieval and Early Modern Literatures** Albrecht Classen, 2007 The study takes the received view among scholars that women in the Middle Ages were faced with sustained misogyny and that their voices were seldom heard in public and subjects it to a critical analysis The ten chapters deal with various aspects of the question and the voices of a variety of authors both female and male are heard The study opens with an enquiry into violence against women including in texts by male writers Hartmann von Aue Gottfried von Straßburg Wolfram von Eschenbach which indeed describe instances of violence but adopt an extremely critical stance towards them It then proceeds to show how women were able to develop an independent identity in various genres and could present themselves as authorities in the public eye Mystic texts by Hildegard of Bingen Marie de France and Margery Kempe the medieval conduct poem known as *Die Winsbeckin* the Devout Books of Sisters composed in convents in South West Germany but also quasi historical documents such as the memoirs of Helene Kottaner or Anna Weckerin's cookery book demonstrate that far more women were in the public gaze than had hitherto been assumed and that they possessed the self confidence to establish their positions with their intellectual and their literary achievements

**The Persistence of History** Vivian Sobchack, 2014-02-04 The Persistence of History examines how the moving image has completely altered traditional modes of historical thought and representation Exploring a range of film and video texts from *The Ten Commandments* to the Rodney King video from the projected work of documentarian Errol Morris to Oliver Stone's JFK and Spielberg's Schindler's List the volume questions the appropriate forms of media for making the incoherence and fragmentation of contemporary history intelligible

**Theory for Religious Studies** William E. Deal, Timothy K. Beal, 2004-11 Theory for Religious Studies presents the key theoretical influences on religious studies since the 1960s an essential guide to the figures and ideas animating religious studies today Drawing on their complementary knowledge of Eastern and Western religious traditions William Deal and Timothy Beal begin with four foundational figures Marx Nietzsche Saussure and Freud and go on to provide guided introductions to Althusser Bakhtin Barthes Bataille Baudrillard Benjamin Bourdieu Butler Cixous Deleuze and Guattari Derrida Foucault Gadamer Irigaray Kristeva Lacan Lefebvre

*The Role of the Perpetrators During the Holocaust in Martin Amis's Time's Arrow and the Moral Involvement of Future Generations* Anonym, 2010-03 Seminar paper from the year 2009 in the subject English Literature Works grade 1 University of Münster language English abstract A literary text not only exploits and reallocates cultural discourses and meanings it also may have such an influence on them that it becomes a medium of cultural memory contributing to the formation as well as the perpetuation of cultural identity The present research paper raises the question how Martin Amis's *Time's Arrow* contributes to such cultural discourses and meanings regarding content The novel will be

analyzed in terms of how it portrays the perpetrators of the Holocaust and which conclusions can be drawn from this specific point of view The significance of the Holocaust for future generations will also be outlined The style as well as the content of the novel will be taken into account to analyze how morality is portrayed

2 1 Morality and the Third Reich and what consequences arise from this

2 2 Consequences of Third Reich Morality In this respect the role of the reader in relation to the text will be elucidated

2 3 Moral Involvement of the Reader The method of analyzing content and style of the novel seems crucial to provide an answer to the raised question Personally I've always believed in the indivisibility of form and content Style is not neutral it gives moral directions Style isn't something added on it's intrinsic to the perceptions and the way you see life Postmodern theories of history point out that historical objectivity can not be accomplished historians inescapably interpret and thus shape the history they want to document Particularly Hayden White stresses the construct character of historical conclusions There is an inextinguishable relativity in every representation of historical phenomena Furthermore in terms of dealing with and interpreting the Holocaust one has to be aware of the circumstance that the historical narrativization of the

**Figural Realism** Hayden White, 2000-12-26 It is because historical discourse is actualized in its culturally significant form as a specific kind of writing that we may consider the relevance of literary theory to both the theory and the practice of historiography James M. Mellard Northern Illinois University The Johns Hopkins Guide to Literary Theory and Criticism

Film, Literature, and History Anelise R. Corseuil, 1997

**Genre Fusion** Sara Jean Brenneis, 2007

*The Role of the Female Guide in Medieval Portraits of Monarchy* Nhora Lucía Serrano, 2006

**Asian Perspective**, 2007

Journal of international development

**Seeing the Word** Håkan Håkansson, 2001

*Representing the Rosenberg Case* Sangjun Jeong, 1994

*Towards a Pragmatics of the Audiovisual* Jürgen E. Müller, 1994

American Literary Scholarship American Literary Scholarship, 1989-06 Essayists survey the recent thought and research concerning outstanding authors trends and movements in American literature

**Poststructuralism and Communication** Gerald S. Greenberg, 2005-09-08 This is an annotated bibliography of books and scholarly articles that comment upon the relationship between poststructuralist philosophy and communication Subject areas covered include education philosophy language literature social science theory and cultural studies

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**les différents types de points de vue d'un récit** - Feb 10 2023

web sep 28 2021 le personnage point de vue unique à la première personne l'histoire est racontée par le personnage principal le mot clé et je le narrateur est le même du début à la fin il est dans la tête d'un personnage il

personnages et point de vue broché orson scott card fnac - May 13 2023

web oct 17 2018 les personnages vivants et mémorables ne naissent pas ils doivent être créés ce livre est une boîte à outils leviers littéraires burins maillets tenailles et pinces servez vous en pour extirper dégager arracher de bons personnages de votre mémoire votre imagination et votre âme

**choisir le point de vue de son roman la parenthèse imaginaire** - Oct 06 2022

web feb 28 2022 cette semaine je vous propose d'explorer l'une des bases à connaître quand on veut écrire un roman le choix du point de vue qu'est ce que j'entends par là le point de vue d'un texte c'est le regard à travers lequel le lecteur pourra suivre l'histoire

**les bases de l'écriture personnages et points de vue** - Jan 09 2023

web jun 16 2020 un narrateur personnage est plus immersif et plus subjectif il permet au lecteur de se plonger dans l'histoire et à l'auteur de jouer avec le point de vue pour montrer toute la subjectivité d'un personnage il est aussi souvent le plus naturel un personnage raconte son histoire comme il la raconterait à un ami ou à un journaliste

personnages et point de vue broché 28 février 2008 amazon fr - Jul 15 2023

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*description d'après le point de vue d'un personnage* - Dec 28 2021

web i la description d'après le point de vue d'un personnage description qui suit le regard d'un personnage exemple tiré de vendredi ou la vie sauvage de michel tournier description qui suit le déplacement d'un personnage la galerie des glaces du château de versailles boîte à outils le lexique des verbes de perception voir regarder

**fiches de cours collègue français le point de vue** - Jun 02 2022

web le point de vue omniscient le narrateur connaît tout de l'histoire des personnages des décors il connaît les pensées la

façon d agir les moindres faits et gestes de ses personnages c est le point de vue omniscient l auteur laisse ainsi peu de place à l imagination du lecteur exemple

**point de vue narratif lingolia** - Jun 14 2023

web le narrateur raconte l histoire du point de vue d un personnage précis il peut s agir d un narrateur personnage récit à la 1 re personne mais ce n est pas obligatoire le récit peut aussi être formulé à la 3 e personne les événements seront tout de même perçus et interprétés par le personnage

**24 le statut du narrateur et les points de vue lelivrescolaire fr** - Sep 05 2022

web point de vue interne on en sait autant qu un personnage point de vue externe on en sait moins que les personnages point de vue omniscient on en sait plus que les personnages

séance 3 les différents points de vue - Feb 27 2022

web il existe trois points de vue 1 le point de vue omniscient le narrateur voit tout et sait tout sur l histoire et sur tous les personnages leur vie leurs pensées leur passé leur futur etc le récit est à la 3e personne 2 le point de vue interne le narrateur choisit de raconter l histoire à travers le regard d un

bien choisir le point de vue d un roman camille david auteur - Jul 03 2022

web nov 11 2020 il existe assez schématiquement trois points de vue différents que vous pouvez choisir lorsque vous décidez d écrire un roman ou une nouvelle tout texte de fiction en fait et même de non fiction d ailleurs via

**perspective vs point de vue activités et exemples qu est ce que** - Jan 29 2022

web quelle est la différence entre le point de vue et la perspective les activités des étudiants à storyboardthat incluent l identification des types de narration et la narration d histoires sous différents angles

multiplier les personnages de points de vue stéphane arnier - Nov 07 2022

web jun 10 2022 on est deux c est ton point de vue l utilisation de multiples personnages de points de vue dans un roman est un outil qui peut se révéler d une grande puissance quand on l utilise pour les bonnes raisons et dans les bonnes situations ce qui est rarement le cas pourquoi cela