

Narrator

David Lawton

Chief Marketing Officers at Work Josh Steimle, 2016-08-04 Read 29 in-depth, candid interviews with people holding the top marketing roles within their organizations. Interviewees include CMOs and other top marketers from established companies and organizations—such as Linda Boff of GE, Jeff Jones of Target, and Kenny Brian of the Harvard Business School—to startups—such as Matt Price of Zendesk, Seth Farbman of Spotify, and Heather Zynczak of Domo. Interviewer Josh Steimle (contributor to business publications such as Forbes, Mashable, and TechCrunch and founder of an international marketing agency) elicits a bounty of biographical anecdotes, professional insights, and career advice from each of the prominent marketers profiled in this book. *Chief Marketing Officers at Work*: Tells how CMOs and other top marketers from leading corporations, nonprofits, government entities, and startups got to where they are today, what their jobs entail, and the skills they use to thrive in their roles. Shows how top marketing executives continuously adapt to changes in technology, language, and culture that have an impact on their jobs. Locates where the boundaries between role of CMOs and the roles of CEOs, CTOs, and COOs are blurring. Explores how the CMO decisions are now driven by data rather than gut feelings. The current realities in marketing are clearly revealed in this book as interviewees discuss the challenges of their jobs and share their visions and techniques for breaking down silos, working with other departments, and following the data. These no-holds-barred interviews will be of great interest to all those who interact with marketing departments, including other C-level executives, managers, and other professionals at any level within the organization.

The Female Narrator in the British Novel L. Sternlieb, 2002-05-10 *The Female Narrator in the British Novel* studies first-person narratives and demonstrates that how a woman tells her story is crucial to our understanding of its content, for a novel's mode of narration frequently undermines its ostensible plot. Analyzing relationships between the sexes in terms of battles for narrative authority, Sternlieb argues for a rethinking of the history of the marriage plot.

Optional-Narrator Theory Sylvie Patron, 2021-02 Twentieth-century narratology fostered the assumption, which distinguishes narratology from previous narrative theories, that all narratives have a narrator. Since the first formulations of this assumption, however, voices have come forward to denounce oversimplifications and dangerous confusions of issues. *Optional-Narrator Theory* is the first collection of essays to focus exclusively on the narrator from the perspective of optional-narrator theories. Sylvie Patron is a prominent advocate of optional-narrator theories, and her collection boasts essays by many prominent scholars—including Jonathan Culler and John Brenkman—and covers a breadth of genres, from biblical narrative to poetry to comics. This volume bolsters the dialogue among optional-narrator and pan-narrator theorists across multiple fields of research. These essays make a strong intervention in narratology, pushing back against the widespread belief among narrative theorists in general and theorists of the novel in particular that the presence of a fictional narrator is a defining feature of fictional narratives. This topic is an important one for narrative theory and thus also for literary practice. *Optional-Narrator Theory* advances a range of arguments for dispensing with the narrator, except when it can be said that the author actually created a fictional narrator.

Recording Audiobooks George Smolinski, 2019-11-29 Audio is hot! Its no secret that whether its podcasting or audiobooks, people want to listen to content as much as they want to view it or read it. Get started with recording your own audiobook with this book! This is a complete guide with video instructions that will allow you to record your own audiobook. I know because I used THESE SAME TECHNIQUES to record this book for Audible! Audiobooks are the hottest trend in publishing today. There has been explosive growth in audiobook sales over the last 4 years, and you need to get your book in audiobook format today. This guide will teach you the ins and outs of recording audiobooks, even if you want to record your audiobook narration yourself! What this guide will discuss: 1. What equipment you'll need for recording audiobooks and audiobook narration 2. How to get started recording audiobooks with GarageBand and recording with Audacity software 3. Tips and tricks to help you get started on the right foot with audiobook narration 4. How to upload your finished book to Audible books and iTunes books 5. Helpful resources to outsource your audiobook production if you're not a do-it-yourself person Get on the audiobook bandwagon and learn about recording audiobooks today!

The Orc King R.A. Salvatore, 2008-10-07 The war against the orcs is far from over in this opening installment of a bold new trilogy in the Legend of Drizzt series. The end of winter is near, and it seems the uneasy peace between the dwarves of Mithral Hall and the orcs of the newly established Kingdom of Many-Arrows will not last long. The orc tribes united under Obould are splintering, with some seeking to establish an alliance with a clan of half ogres-half orcs. Drizzt, too, feels himself torn apart, unsure which of the Companions needs him most: As Catti-brie recovers from a serious injury, Wulfgar mourns the death of his wife. Together, the broken pair leaves Mithral Hall for Silvermoon, hoping to find a trail that leads to Wulfgar's lost adopted daughter. Meanwhile, Bruenor begins his own desperate search. Determined to end the war that nearly cost him his life and everything he has built, he will stop at nothing until he finds the ancient dwarven city of Gauntlgrym. But to truly end the war, drastic changes must be made. Powerful individuals on both sides may have to alter the way they see each other—and perhaps even talk to one another—for it will take more than swords and axes to bring a lasting peace to the Spine of the World. *The Orc King* is the first book in the Transitions series and the twentieth installment in the Legend of Drizzt series.

Benito Cereno: Delano -The Unreliable Narrator Barbara Lier, 2002-03-30 Seminar paper from the year 1998 in the subject American Studies - Literature, grade: Good, University of Bonn (American-English Institute), course: Proseminar: Slavery & American Culture- History and Literature, 12 entries in the bibliography, language: English, abstract: INTRODUCTION Benito Cereno has been certified by one learned commentator as one of Herman Melville's most superb achievements 1, and it would seem that this judgement is well made. Simultaneously an exercise in ensnaring the reader in a tangled web of intrigue and a biting satire on the all too prevalent passive (and even benign) racism of his time, the author uses one character above all others in this narrative to achieve his ends: the skipper of the *Bachelor's Delight*, Captain Amasa Delano. The story is, for the most part, narrated via Captain Delano, and, although the question of multi-perspective narrative, as one commentator has termed it, could pose one or two interesting problems, it seems reasonable to assume here that much - if not all - of the association of events in the story and the plentiful imagery and reference to symbolic figures occurs in Delano's own mind. Indeed, excluding - obviously - Benito Cereno's own deposition, Delano's is the only clear-cut point of view the reader is offered, and thus it would seem difficult to argue that we can see any more than the American Captain; although, crucially, we are able to notice more than he does. In other words, we are compelled to see through Delano's eyes, though we need not necessarily agree with the associational processes of his mind. Furthermore, it is often the case that, throughout the story, we find ourselves at odds with the American's conjectures - we do not travel with him during his occasional journeys into the depths of paranoia, nor do we share his frequently blithe optimism. In short, even before the true state of affairs is made clear to us in the denouement, we do not trust Delano's view of events aboard the *San Dominick*. [...]

The Narrator Michael Cisco, 2015-05 Michael Cisco is of a different kind and league from almost anyone writing today, and *The Narrator* is Cisco at his startling best. -CHINA MIEVILLE, author of *Perdido Street Station* An extraordinary story of war and the supernatural that combines the creepiness of *Alien* with the clear-eyed gaze of *Full Metal Jacket*. Like *The Other Side* if it included soldiers who could glide over the water, a mysterious tower right out of early David Lynch, and infused with Kafka's sense of the bizarre. Destined to be a classic. -JEFF VANDERMEER, author of the Southern Reach trilogy *The Narrator* is not a subversive fantasy novel. It eliminates all other fantasy novels and starts the genre anew. You must begin your journey here. -NICK MAMATAS, author of *Move Under Ground* and *Love is the Law*

The Significance of Narrators and Narrative Structure in the Works of the Brontës Franziska Müller,2016-12-01 Essay from the year 2016 in the subject English Language and Literature Studies - Literature, grade: 1,3, Durham University, language: English, abstract: Emily Brontë's *Wuthering Heights* was written between October 1845 and June 1846 and was first published in 1847 under the pen name Ellis Bell. The narrative structure in *Wuthering Heights* is striking. Interestingly, there is not only one narrator. The main narration, narrated by Nelly Dean, is embedded into Lockwood's report of events. In addition, Lockwood finds a diary entry from Catherine in the beginning and quotes parts of it, and Nelly includes the contents of a letter written by Isabella, as well as several eyewitness accounts into her narrative. The following essay aims to identify the significance of Lockwood and Nelly as narrators in *Wuthering Heights*, and to work out their impacts on the reader. There will first be a general examination of the narrative style of Lockwood and Nelly respectively, and then the effect of these styles on the reader will be examined in more detail. An attempt will then be made to prove that *Wuthering Heights* is in fact a story about exclusion and deficient sympathy between human beings, and that the narrative voices serve to demonstrate and highlight these elements.

Selected Narrative Techniques in James Joyce's 'A Portrait of the Artist as a Young Man' Stefanie Jansing,2009-07 Seminar paper from the year 2007 in the subject English - Literature, Works, grade: 1,7, University of Münster, language: English, abstract: In James Joyce's novel *A Portrait of the Artist as a Young Man* a variety of narrative techniques is used. In this research paper I want to explore how the use of different narrative techniques correlates with and indicates the protagonist's development towards both an artist and an autonomous adult. Except of the concluding diary entries, the novel is narrated by a third-person narrator who has got a limited point of view since he is focalized through Stephen. The narrator presents Stephen's consciousness and activities in various ways; an important aspect about his narration is that he persistently adapts his style to Stephen's idiom and mood. In some passages the narrator reports almost objectively on events, however, often he renders Stephen's consciousness, for which he uses different narrative techniques. Since Dorrit Cohn is thought to be one of the most important researchers on the field of narrative techniques concerning the presentation of consciousness, I will base this research paper on her definitions. Cohn distinguishes three ways a third-person narrator can use for rendering a person's consciousness: psycho-narration, narrated monologue and quoted interior monologue, all of which are used in the novel. I will focus on psycho-narration and narrated monologue since these are the techniques predominantly used. Psycho-narration is the narrator's description of a character's thoughts and feelings, thus, it is the most indirect way of rendering a character's consciousness. The third-person reference and the tense of narration are maintained. The presence of a narrator is marked since a *verbum dicendi* is always used. Narrated monologue uses the third person singular and the preterite as well; however, at the same time the syntactical structure remains that of direct discourse with exclamation

Unreliable Narration and Trustworthiness Vera Nünning,2015-02-24 Though the phenomenon known as "unreliable narration" or "narrative unreliability" has received a lot of attention during the last two decades, narratological research has mainly focused on its manifestations in narrative fiction, particularly in homodiegetic or first-person narration. Except for film, forms and functions of unreliable narration in other genres, media and disciplines have so far been relatively neglected. The present volume redresses the balance by directing scholarly attention to disciplines and domains that narratology has so far largely ignored. It aims at initiating an interdisciplinary approach to, and debate on, narrative unreliability, exploring unreliable narration in a broad range of literary genres, other media and non-fictional text-types, contexts and disciplines beyond literary studies. Crossing the boundaries between genres, media, and disciplines, the volume acknowledges that the question of whether or not to believe or trust a narrator transcends the field of literature: The issues of (un)reliability and (un)trustworthiness play a crucial role in many areas of human life as well as a wide spectrum of academic fields ranging from law to history, and from psychology to the study of culture.

Narratology Wolf Schmid,2010-06-17 This book is a standard work for modern narrative theory. It provides a terminological and theoretical system of reference for future research. The author explains and discusses in detail problems of communication structure and entities of a narrative work, point of view, the relationship between narrator's text and character's text, narrativity and eventfulness, and narrative transformations of happenings. The book outlines a theory of narration and analyses central narratological categories such as fiction, mimesis, author, reader, narrator etc. A detailed bibliography and glossary of narratological terms make this book a compendium of narrative theory which is of relevance for scholars and students of all literary disciplines.

Narrator's Voice Barbara Wall, Yvel Crevecoeur,2016-01-07

Mr. Narrator Pat Gray,1990-05-01

Chaucer's Narrators David Lawton,1985 The book begins with a brief prefatory discussion of its relation to structuralist and post-structuralist criticism. The first chapter, 'Apocryphal Voices', surveys the basis of modern critical approaches to persona and 'irony' in Chaucer's poetry, and suggests that such approaches are better suited to unequivocally written contexts. A systematic hesitation between a wholly written and a wholly spoken context requires critical distinctions between types of persona, and a number of distinctions in the range between persona and voice. 'Morality in its Context' examines the Pardoner and his tale and argues against a 'dramatic' view of the tale itself, while the third chapter, 'Chaucer's Development of Persona', is a study of possible sources for Chaucer's handling of the narratorial 'I', looking at the English 'disour', the French 'dits amoureux', Italian and Latin sources of influence, and the Roman *de la Rose*. The last two chapters apply the principles outlined so far to *Troilus* and *The Canterbury Tales*, with a particular examination of the literary history of the Squire's tale to show that modern interest in dramatic persona has obscured many other important issues and leads to drastic misreading. This is a challenging and lucid work which questions many of the received attitudes of recent Chaucer criticism, and offers a reasoned and approachable alternative view.

Narration in the Fiction Film David Bordwell,2013-09-27 In this study, David Bordwell offers a comprehensive account of how movies use fundamental principles of narrative representation, unique features of the film medium, and diverse story-telling patterns to construct their fictional narratives.

Chaucer's Narrators and the Rhetoric of Self-representation Michael Foster,2008 Methods of representing individual voices were a primary concern for Geoffrey Chaucer. While many studies have focused on how he expresses the voices of his characters, especially in *The Canterbury Tales*, a sustained analysis of how he represents his own voice is still wanting. This book explores how Chaucer's first-person narrators are devices of self-representation that serve to influence representations of the poet. Drawing from recent developments in narratology, the history of reading, and theories of orality, this book considers how Chaucer adapts various rhetorical strategies throughout his poetry and prose to define himself and his audience in relation to past literary traditions and contemporary culture. The result is an understanding of how Chaucer anticipates, addresses, and influences his audience's perceptions of himself that broadens our appreciation of Chaucer as a master rhetorician.

The narrator as a psychopath in Edgar Allan Poe's "Black Cat" Christian Schwambach,2019-11-28 Seminar paper from the year 2018 in the subject American Studies - Literature, grade: 2,0, <http://www.uni-jena.de/> (Institut für Anglistik), course: Academic Writing, language: English, abstract: This paper will argue that the narrator in *Black Cat* by Edgar Allan Poe is a psychopath. Edgar Allan Poe is well-known for his short stories and his gothic style. He was born in 1809 in the USA and died in 1849. After studying languages at the University of Virginia he went to the army in the end of the 1820s and started to write short stories in the 1830s. The narrator of *Black Cat* has been analyzed by different authors. Fisher, for instance, has the intention to figure out the motivation of Poe. His book analyses different short stories with diverse topics. For *Black Cat*, he chooses a psychological view. This focus is close to the topic of that work. However, the analysis of Fisher is superficial, because he comes to the conclusion that the narrator is emotionally fragile, without giving a deep argumentation.

The most detailed work is given by Susan Amper and Harold Bloom. Different topics are analyzed; strategies for the interpretation of Black Cat were given and different approaches to understanding the narrator are mentioned. That means the story could be read supernatural, psychological or skeptical. Even so, the argumentation could be deeper. For this reason, the psychological analysis of the narrator with a psychological test could be seen as desideratum. Filling that gap, by analyzing him on a psychological way, is the main target of this work.

Understanding Unreliable Narrators Michael William Smith, 1991 Intended for high school literature teachers, this book reviews research in educational psychology and reading comprehension, and outlines classroom activities for direct instruction and practice of interpretive strategies. The book cites studies which reveal that if teachers distrust students' ability to interpret literature effectively, they may dominate classroom discussion and bore students by confining them to short answers. It describes direct-teaching experiments in which students' comprehension of literature improved when they were taught to distinguish between different kinds of questions. The book discusses research in which students successfully used a set of questions to detect irony in literature, and offers another set of questions to help students understand that in fiction, they will encounter fallible narrators. The book maintains that discussions, small-group work, and other activities help students get below the surface of literature, relate it to life, and move toward independent interpretations. The book offers interpretive units constructed around three short stories, and provides checklists, reproducible handouts, and a bibliography. (MG)

The Function of the Narrator in Henry Fielding's "Tom Jones" Anja Schäfer, 2013-09 Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 1,5, University of Trier, language: English, abstract: The following essay about Henry Fielding's novel Tom Jones. The History of a Foundling (1749), deals with the author's contribution to the development of the genre novel, which had to prove itself as a potentially literary form in the eighteenth century. By this time, prose fiction had to enforce its claim as a worthy pursuit and the form of the novel had to stand up to the dominant genres of verse and drama. Fielding was one of the first authors, who resolved to write fiction and with his humorous style of writing he revolutionized eighteenth-century literature. In this context, the function of the narrator plays an important role, for he is responsible for the success of Tom Jones and for many complications of the plot. In the introductory chapters, preceding the individual Books of the novel, he presents himself as a deep thinker, discoursing on the philosophy of writing and foregrounding himself by intrusive comments and self-glorifying statements. What is told, the content of his story, seems to come second and the process of writing is centred as the real subject of the text. Besides the narrator's self-interest, his method of narrative selection causes much confusion, for he is constantly withholding significant information from the reader. In doing so, Fielding is leading his audience knowingly into the wrong direction, forcing it to make its own judgements and interpretations rather than trusting blindly in his guidance. The main function of the games the author is playing with his readers, is to strengthen their engagement with the text, forcing them to reconsider previous interpretations and judgements. Thus, the reader's full attention is required throughout the whole novel and he is forced to participate in its progress. As a result, a constant adherence of suspense is guaranteed.

Semi-public Narration in Apollonius' Argonautica Gary Berkowitz, 2004 In considering this apparent dialogue, this book resolves a number of the serious interpretative difficulties with which scholars of the Argonautica have long been engaged--Jacket.

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