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Continuity of parks questions

Narrative POV There are two external narrators-- one who recounts the story of the shot and one who recounts the embedded story. In the shot of a man reading a novel, the Narrator tells the inner experience of a man. What a man thought of. The narrator deftly describes the psychological experience of a man slowing down his entry into the imaginary world of the story he reads. tasted the almost perverse pleasure of repaying line by line from the things around you... allowing yourself to be absorbed to the point... Also the Narrator tells his experiences of the senses - the feeling that his head is resting comfortably... feeling that cigarettes rested within reach of his hand... The built-in story - a plot by his wife and lover to kill her husband - is told by an outside narrator who describes the encounter in the booth and then accompanies the man as he enters the house and finds her husband reading the novel. The narrator tells us what's going on in man. She's saying why he refused to caress her. It speaks of the feeling of the dagger on the chest and the feeling of the heartbeat. The narrator also expresses judgments: the sketched abominably frame of that other body. Cold-blooded, twice gone re-invented, re-successful details.... In the second paragraph, the Narrator follows only the man as he leaves to kill his husband. He enters the man to tell his memory of her words about the house. He describes a man's feelings - his rush of excitement: A woman's words reached him because of the torment of blood in his ears. He then carefully describes the man's experience of moving through the house and finally seeing a green velvet chair and the head of a man reading a novel. There is one return to frame-story - a shift from one Narrator to another: a voluptuous, gassy dialogue raced down pages like a rivulet snake, and one felt it was all decided from eternity. (Have a sense, not a character's judgment: he felt...) After this sentence, the story returns to the built-in story and stays with it until the end. The last sentence of the story reveals that the two stories are actually one story - the built-in story is a frame-story story. Plot A man reading a novel about a love plot to kill his husband turns out to be reading his story - he's a husband. Setting In Frame-Story, is the setting of a studio in a real estate house with windows facing an oak-filled park. The owner sits in a green velvet chair, with his back to the door, reading the murder mystery. The setting of the novel she is reading is a hut in the woods where a woman and a man meet to complete the final stage of her husband's murder. The setting changes as the lover moves from a cabin in the woods to a house where he finds his husband sitting in a chair reading a novel. What appeared to be two separate in two separate stories it turns out to be the same setting because the two stories are actually one story. The guy the man who reads the crime scene. The first part of the story focuses on his reading experience. It charts the psychological process of reading, the mental movement into the imaginative world of the story. The narrator carefully describes the double consciousness of the reading experience - soaking in the imaginative world of the story while also being aware of the bodily feelings of feeling his head on a chair, cigarettes on hand, the wind blowing in the park outside his windows. The woman in the novel. Stock figure. Lover. The central character in the novel. In the second paragraph of the story, the narrator accompanies him from a cabin meeting to the house to kill his husband. It creates uncertainty by presenting stalking from a man's point of view. We approach the husband with him, feel his excitement and see the details of the room and the husband through his eyes. He becomes the vehicle through which the shock of the story is revealed. The Setting symbol becomes symbolic. What looks like two separate parks in two stories are actually the same park. Hence the title: Continuity of Parks. The details of the surroundings in the first story - the light from the window, the green-velvet high back chair, the man sitting with his back to the door and reading the novel - are the means by which we understand the truth: that two stories are one story. The theme Is a story about the power of telling stories to transport us to imaginary worlds that surprise us, and ultimately dare us and end up hurting us. Reading The Continuity of Parks, we are seduced into the same reading experience that one reads. The story spreads its glamour to us. Gradually, word for word, we soak into his reading experience. And then into the world of the story he reads. With him, we witness the tension of the meeting in the woods. We feel suspense as we are made to identify with our lover as he approaches the last room. Then we enjoy the shock of the end. The story seduced us through the magic of imagination. Continuity of ParksAduciance between what is real and that, which is imitation or illusion has a long intellectual history. Plato in the Republic describes the state of most of people's lived experience. Chained to a place, humanity looks at the shadows of artifacts cast by the light of fire. It's only when they turn around that they realize they've lived a fantasy that's been removed twice from the authentic universe. Because behind them are the artifacts themselves and outside the cave, the shapes of which are artefacts copies. Don't use plagiarism sources. Get your custom park continuity essay from just \$13.9/page Finally, they observe the sun and observe the shape Okay, the all-powerful organizational force that is the most achievable state of reality. However, unlike Plato, Cortazarov's Continuity of Parks calls into question the existence of this binarity; The world of form collapsed in that of his imitations. The result is a story in which different realities seem to mix with each other, defacing the reader's sense of truth. The world of fact and the world of fiction become one. It is undoubtedly a work of metafiction because it is self-reflective, self-aware and systematically draws attention to its status as an artifact to ask questions about the relationship between fiction and reality. Cortazar, in his short story, fuses the astonishing threads of magical realism with sharp psychological insight and imagination wild enough for any jungle. Continuity parks title is designed to lull the reader to sleep even before the story begins. Works. Who would have guessed that under an environmentally conscious title, danger, deception and betrayal lurk? One is drawn into a separate world of protagonists, a strange intellectual who owns a large estate. When he starts reading an action-uncertain novel, one is also submerged in the plot, caught up in the story within the story. Cortazar's use of vivid emotional words is adroit and cunning. Somehow it becomes difficult to tell where the character's life is seeding and the novel begins; the details in the novel sound strangely familiar – and they should. This is because they describe the world of the protagonist, where he is secluded on his velvet armchair as the sun quickly sets. When the killer sweeps away the quiet stairs and the story turns into a story, we look nervously over our shoulders. The bill suddenly enters our living rooms. With only one page of words, Cortazar challenged not only the limits of interpretation, but also the security of our personal security with the effective placement of reality with fiction. The short story is true to its basic element - it makes the reader think and avoids it into a personal mystery that is self-imposed. Never does an author violently make us think about events. He just slightly and subtly bends to his words and readers mix along with his subtle art. An entrepreneur on his way to his country home continued to read a novel that interrupted some urgent business conferences. He's in control: He's allowed himself a slowly growing interest in the plot, for characterizations. He takes care of some final job when he arrives at the property, then settles into a moment of peace in his favorite armchair, with his back to the door, so that the businessman looks towards the window, looking at the park with his oak trees. Even the possibility of an intrusion would irritate him if That. I can understand that. He's a businessman and he's worked hard and now he wants to relax. He tasted the almost perverse pleasure of repaying line by line from the things around him... Word for word, licked by the dirty dilemma of the hero and heroine, allowing himself to be absorbed to the point where the images calmed down and took over the color and movement, he witnessed the final encounter in the mountain cabin. Ode to the Continuity of Parks - the shortest story Julio Cortazar has ever written – dovetails with the final encounter in a mountain cabin in a novel the entrepreneur is reading. The hero, a man, meets his lover in the booth to check the details of their plan to kill his wife's husband and goes there running to a nearby home where the husband unwittingly waits to be killed, while the wife leaves for their predetermined meeting point. They plotted ahead, and all, the hero reflects as he steals into the couple's home, perfectly accompanies their plot: right down to the finishing lines in which he approaches, the knife rinsed, the high back of the chair covered in green velvet, the head of a man in a chair reading the novel Now the loop closes back on itself, the snake swallows its own tail. The man reading the novel at the beginning of Julio's story now appears as the victim's character in the novel he reads. Or the novel a man reads turns out to be a story of his own destiny, consumed the moment he reads about consuming it. What's this little story doing? It has the power of a certain kind of writing to subtly drag us into its universe or, equally, to project and organize our universe according to its plot? To that extent, one way to describe what the Continuity of Parks does would be to say that it depicts and provokes dynamic mixing of boundaries between worlds. But what about the deadly sweetness of the experience for the businessman in the story? He pays with his life for absorption. Why? Perhaps because for a businessman, reading works like a secret room, absent from his life, like an affair, or a hidden gambling addiction, but clearly more harmless. It's time for leisure, and in stark contrast to the active, commanding attitude he assumes in his job, his holding in his spare time is passively and fiercely protected (the very thought of intrusion would irritate him). The world of fiction, pressed firmly behind solid doors separating work from pleasure, is now aggressively anchoring again, literally breaking through that door to make its claim to its life. Throughout the passage, and true in the story as a whole, and from the first sentence of the story. He began..., the subjective personal pronoun he used to identify reading a book in ... Armchair covered with green velvet. He had no name, so the writer never gave a distinction between, nor, a man reading a book to his wife's lovers, or a character who was murdered in a book. The only moment, readers knew with certainty that the character in the book and the man reading the book were one, at the end when it was described that the man was sitting in... the high back of the reclider covered with green velvet. The only way to identify him was a lifeless object, of which he would soon become. Lifeless the armchair covered in green velvet also plays another important role in symbolizing death. Cortazar used green paint describing the armchair on which the man sits to read his book. Green symbolizes nature. Nature, in turn, depicts the nature of life and death. Since the man is sitting on an ankle back covered in green velvet, it can be said that the man sits on death. He, the man who reads the novel is,... Licked by the dirty dilemma of a hero and a heroine... The dirty dilemma is the adultery his wife committed. The term lick implies he's defeated. He was defeated by adultery between hero and heroine, betraying his wife and her lover. It illustrates that even though he knows about the affair and their plans to kill him, he doesn't want to stop them because he may feel like he deserves to die, which is why his wife and her lover are portrayed as heroes. Last but not least, the word witness, in a statement,... allowing himself to be absorbed to the point where the images calmed down and took on color and movement, he witnessed the final encounter in the mountain cabin, not only implying that he was extremely dependent on the book, but that he was extremely obsessed with the book because he was so familiar with the character in the book since he recognizes himself with the character in the book. , a witness; hints at a murder in which there will be more than a bystander, but who is killed. The connection between the real and the unreal becomes imperceptible within telling the story itself. For the reader, the suspension of beliefs regarding the story versus reality replicates a process similar to the author's when creating fiction. The author's success lies in the doubts and questions that arise in the hearts of readers. Cortazar proves his brilliance with this masterpiece that continues to evoke mystery and curiosity among readers for years to come. Come.