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LAYLAH MCCONNELL

The Silent Word - Textual Meaning And The Unwritten Cambridge
Scholars Publishing

At a time when postmodernism seems to have achieved a dominant position in cultural and critical theory, the contributors to this volume present a much needed corrective to the misleading images of modernism which have dominated recent debate. *Theorizing Modernisms* includes an account of European modernism, and analysis of the work of Apollinaire and Aberti, Wyndham Lewis and Mike Johnson, and Kert Schwitters. Steve Giles provides a much needed overview of the relationship

between modernism and the avant-garde, postmodernism and modernity.

The Facts on File Companion to the World Novel Univ of California Press

Modernism valorizes the marginal, the exile, the "other"—yet we tend to use writing from the most commonly read European languages (English, French, German) as examples of this marginality. Chana Kronfeld counters these dominant models of marginality by looking instead at modernist poetry written in two decentered languages, Hebrew and Yiddish. What results is a bold new model of literary dynamics, one less tied to canonical norms, less limited geographically, and less in danger of universalizing the experience of minority writers. Kronfeld examines the interpenetrations of modernist groupings through

examples of Hebrew and Yiddish poetry in Europe, the U.S., and Israel. Her discussions of Amichai, Fogel, Raab, Halpern, Markish, Hofshateyn, and Sutskever will be welcomed by students of modernism in general and Hebrew and Yiddish literatures in particular.

Katherine Mansfield and Literary Impressionism McGill-Queen's Press - MQUP

Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of *International Postmodernism*: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title

International Postmodernism.

Modernism Peter Lang

The late modernists were the ones who let down the side; they saw the wave of the future, the erosion of literary and political borders, and they let the world in and so distinguished themselves from the refinements of the early modernists. This is the first book to make this fascinating distinction and to highlight this aspect of intellectual history and to situate Mina Loy, Djuna Barnes, Wyndham Lewis, and Samuel Beckett at this critical juncture.

Italian Modernism John Benjamins Publishing

Leading scholar Stephen Kern offers a probing analysis of the modernist novel, encompassing American, British and European works. Organized thematically, the book offers a comprehensive analysis of the stunningly original formal innovations in novels by Conrad, Joyce, Woolf, Proust, Gide, Faulkner, Dos Passos, Kafka, Musil and others. Kern contextualizes and explains how formal innovations captured the dynamic history of the period, reconstructed as ten master narratives. He also draws briefly on poetry and painting of the first half of the twentieth century. *The Modernist Novel* is set to become a fundamental source for discussions of the genre and a useful introduction to the subject for students and scholars of modernism and twentieth-century literature.

The Novel University of Chicago Press

Modernism-Dada-Postmodernism collects, updates, integrates and contextualizes the critic Richard Sheppard's essays on the historical avant-garde. Sheppard's topic in all of these essays is the modernist writers', artists', and philosophers' linguistic and

visual responses to a changed sense of reality and human nature. Beginning with an overview of the problematics of European modernism, Sheppard establishes the dialectical relationship between the cultural crisis that occurred during the period 1880-1936 and the different responses from European modernists and the avant-garde. With its combination of classic and new essays and its perspective on the theoretical avant-garde/modernism debate in the United States, Sheppard's volume should give the specialist as well as the general reader an insight into the highest sample of European scholarly discourse on this subject.

Modernist Conjectures Wilfrid Laurier Univ. Press

In this study of Yeats' poetry between 1902 and 1916, Greaves strongly reacts to the tendency in literary criticism to categorize Yeats' work as 'modernist'. Instead, Greaves offer a different way of looking at the transition in Yeats' work in this period, by examining the poems in the context of Yeats' life. As a result, the figure of Yeats the poet is resurrected from the exhaustive category of 'modernism' and the complex connections between the figure of Yeats within the poems and its relationship with the Yeats who exists outside them is revealed.

Modernism Today Cambridge University Press

This history of modernism is filled with portraits of genius and intellectual breakthroughs that evoke the "fin-de-siecle" atmosphere of Paris, Vienna, St Louis and St Petersburg. This book offers readers a look at the unfolding of an age.

Eva - A Novel by Carry van Bruggen Rodopi

... a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase in the mind itself.

Thus Stephen Dedalus in James Joyce's *Stephen Hero*: defines the phenomenon that has ever since been known as the literary epiphany. The essays gathered in this volume comprise a wide survey of this phenomenon. With recurrent reference to its most famous creators, notably William Wordsworth, who was the first to consciously explore and delineate those momentous spots in time in his *Prelude*, Walter Pater, James Joyce and Virginia Woolf, this book intends to provide a broad and unbiased exploration into the various types and categories of the moment of moment that can be distinguished, ranging from William Blake, Ann Radcliffe and Charles Maturin through the nineteenth-century sonnet tradition and the naturalistic novel to modernist and postmodernist exponents such as Ezra Pound and Elizabeth Bowen, Philip larkin and Seamus Heaney, and include contributions by acclaimed experts in the field such as Martin Bidney, Robert Langbaum, Jay Losey, and Ashton Nichols.

Late Modernism Routledge

The overall aim of this book is the application of stylistic theories and frameworks to literary texts for a deeper level of interpretation. For this purpose the author conducted an analysis based upon the concepts of 'polyphony' and 'focalization' of three novels from different literary periods commonly labeled 'Pre-modernism', 'Modernism', and 'Postmodernism', namely, George Eliot's *Middlemarch* (1871-2), Joseph Conrad's *Nostromo* (1904), and Saul Bellow's *Herzog* (1964). Inspired by the work of Russian linguist-philosopher Mikhail Bakhtin the author attempts to clarify stylistically how polyphony is textualized in each novel and how each mode of polyphony reflects less parochial literary and cultural trends.

High Modernism Walter de Gruyter

In *Whitman East and West*, fifteen prominent scholars track the surprising ways in which Whitman's poetry and prose continue to be meaningful at the beginning of the twenty-first century. Covering a broad range of issues—from ecology to children's literature, gay identity to China's May 4th Movement, nineteenth-century New York politics to the emerging field of normality studies, Mao Zedong to American film—each original essay opens a previously unexplored field of study, and each yields new insights by demonstrating how emerging methodologies and approaches intersect with and illuminate Whitman's ideas about democracy, sexuality, America, and the importance of literature. Confirming the growing international spirit of American studies, the essays in *Whitman East and West* developed out of a landmark conference in Beijing, the first major conference in China to focus on an American poet. Scholars from Asia, Europe, and North America set out to track the ways in which Whitman's poetry has become part of China's cultural landscape as well as the literary landscapes of other countries. By describing his assimilation into other cultures and his resulting transformation into a hybrid poet, these essayists celebrate Whitman's multiple manifestations in other languages and contexts.

Choices and Conflicts John Benjamins Publishing

This book examines the ways in which fiction has addressed the continent since the Second World War. Drawing on novelists from Europe and elsewhere, the volume analyzes the literary response to seven dominant concerns (ideas of Europe, conflict, borders, empire, unification, migration, and marginalization), offering a ground-breaking study of how modern and contemporary writers

have participated in the European debate. The sixteen essays view the chosen writers, not as representatives of national literatures, but as participants in transcontinental discussion that has occurred across borders, cultures, and languages. In doing so, the contributors raise questions about the forms of power operating across and radiating from Europe, challenging both the institutionalized divisions of the Cold War and the triumphalist narrative of continental unity currently being written in Brussels. *Transitions in Middlebrow Writing, 1880 - 1930* Springer Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time.

Theorizing Modernisms University of Ottawa Press

Jean-Luc Godard and Anne-Marie Miéville are among the most important postwar filmmakers; they have worked across forms,

across media, and across countries. This book, the first to be devoted specifically to the work they did together, examines the way they expanded the possibilities of cinema by using cutting-edge video equipment in a constant search for a new kind of filmmaking. *Two Bicycles* examines all of the films, videos, and television works that the two did together, and moves slowly across France and Switzerland, with detours in Quebec, Mozambique, and Palestine. Their amazingly varied body of work includes a twelve-hour television series, some experimental videos, an acclaimed feature film with Isabelle Huppert, a cigarette commercial, and much else. Overall the book shows the degree to which this work departs radically from the legacy of the French New Wave, and in many ways shows signs of having been formed by the distinct culture of Switzerland, to which Godard and Miéville returned in the 1970s to set up their “atelier,” Sonimage. *Two Bicycles* offers a chance to explore a body of work that is as unique and demanding as it is rich and revelatory. Godard and Miéville have worked together for four decades but have never seemed more relevant.

Two Bicycles Rodopi

Carlos Fuentes (1928–2012) was the most prominent novelist in contemporary Mexico and, until his recent death, one of the leading voices in Latin America’s Boom generation. He received the most prestigious awards and prizes in the world, including the Latin Civilization Award (presented by the Presidents of Brazil, Mexico, and France), the Miguel de Cervantes Prize, and the Prince of Asturias Award. During his fecund and accomplished life as a writer, literary theorist, and political analyst, Fuentes turned his attention to the major conflicts of the twentieth century –

from the Second World War and the Cuban Revolution, to the Soviet invasion of Czechoslovakia, the war in Vietnam, and the post-revolutionary crisis of the one-party rule in Mexico – and attended to their political and international importance in his novels, short fiction, and essays. Known for his experimentation in narrative techniques, and for novels and essays written in a global range that illuminate the conflicts of our times, Fuentes’s writings have been rightfully translated into most of the world’s languages. His literary work continues to spur and provoke the interest of a global readership on diverse civilizations and eras, from Imperial Spain and post-revolutionary France, to Ancient and Modern Mexico, the United States, and Latin America. *The Reptant Eagle: Essays on Carlos Fuentes and the Art of the Novel* includes nineteen essays and one full introduction written exclusively for this volume by renowned Fuentes scholars from Asia, Europe, the United States, and Latin America. Collected into five parts, the essays integrate wide-ranging methods and innovative readings of *The Death of Artemio Cruz* (1962), *Aura* (1962), *Terra Nostra* (1975) and, among other novels, *Distant Relations* (1980); they analyze the visual arts in Fuentes’s novels (Diego Rivera’s murals and world film); chart and comment on the translations of Fuentes’s narratives into Japanese and Romanian; and propose comprehensive readings of *The Buried Mirror* (1992) and *Personas* (2012), Fuentes’s posthumous book of essays. Beyond their comprehensive and interdisciplinary scope, the book’s essays trace Fuentes’s conscious resolve to contribute to the art of the novel and to its uninterrupted tradition, from Cervantes and Rabelais to Thomas Mann and Alejo Carpentier, and from the Boom generation to Latin America’s

“Boomerang” group of younger writers. This book will be of importance to literary critics, teachers, students, and readers interested in Carlos Fuentes’s world-embracing literary work.

The Flowering of Modern Chinese Poetry CUA Press

An innovative, interdisciplinary, incisive scholarly study remapping and redefining domains and dynamics of modernism, *Eccentricities: Writing in the margins of modernism* critically considers how geo-historically distant and disparate urban sites, concentrating Russian and Luso-Brazilian cultural dialogue and definition, give rise to peculiarly parallel anachronistic and alternative fictional forms. While comparatively reframing these literary traditions through an extensive survey of Russian and Brazilian literature, cartography, urban design and development, foregrounding innovative close readings of works by Gogol, Dostoevsky, Bely, Almeida, Machado de Assis, Lima Barreto, Mário de Andrade, the book also redefines new constellations (eccentric, concentric, ex-centric) for understanding geo-cultural and generic dimensions of modernist and post-modern literature and theory.

Whitman East and West Springer

This book manifests at least four recent shifts and tendencies within Modernist studies in general that point at the expansion of this increasingly interdisciplinary field. First, Modernist studies has seen a temporal expansion, to the extent that scholars in the field have come to turn to both the pre- and posterior history of Modernism. Second, the field has witnessed a spatial expansion, in that increasingly so researchers have also come to scrutinize the Modernisms of regions at the fringes of Europe, and beyond. Thirdly, a vertical expansion too has marked Modernist studies in

recent decades, not only by further expanding the canon of women writers and exploring the continuum between high- and lowbrow, but also by looking at the artistic and mediatized hierarchies and cross-fertilizations operative in the period. A fourth conceptual expansion of the field shows that whereas concepts such as “middlebrow”, “arrière-garde”, and to some extent even “avant-garde”, were once exotic notions of at best marginal importance in European Modernist studies, they now form part and parcel of the field, complicating and expanding it conceptually.

Joyce, Derrida, Lacan and the Trauma of History Boydell & Brewer
Eva, a 1927 novel by Dutch writer Carry van Bruggen, is an experiment in depicting a woman’s life from girlhood to marriage, and beyond, to sexual freedom and independence. At the same time, the narrative expresses Eva’s dawning sense of self and expanding subjectivity through a stream of consciousness told by a shifting narrator. Burdened all of her life by feelings of shame, at the end of the novel Eva overcomes this legacy of her upbringing and declares that it is ‘bodily desire that makes love acceptable’. Carry van Bruggen’s rich and varied language conveys Eva’s experience of the world. Powerful memories of an orthodox Jewish childhood pervade the novel with its fluid sense of time. As Eva puts it, ‘I let these years slip through my fingers like a stream of dry, glinting sand.’ Jane Fenoulhet makes this important modernist novel accessible to English readers for the first time. While it can be described as a becoming-woman of both Eva and her creator, so can the translation be seen as the translator’s own becoming, as Fenoulhet explains in the accompanying commentary, where she also describes the

challenges of translating van Bruggen's dynamic, intense narrative. For Fenoulhet, translation is more a matter of personal engagement with the novel than a matter of word choice and style. In this way, the emotional and intellectual life of the main character is re-enacted through translation.

Polyphony in Fiction Cambridge University Press

This book examines the connections evident between the simultaneous emergence of British modernism and middlebrow literary culture from 1880 to the 1930s. The essays illustrate the mutual influences of modernist and middlebrow authors, critics, publishers and magazines.

The Novel and Europe Routledge

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and

identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918. The concepts of gender and modernity were modified by the various regimes that ruled the empire's successor states in the twentieth century and have been redefined again in the post-Communist period, but the Habsburg Monarchy's influence on gender and modernity in Central Europe is still palpable. With a truly interdisciplinary approach ù drawing on the fields of women's studies, gender studies, sociology, history, literature, art, and psychoanalysis ù that touches on gender roles, sexual identities, misogyny, painting, writing, minorities ù this volume explores the lasting impact of the Austro-Hungarian Empire in contemporary Central Europe, which is fraught with gender conflict and tension between modernist and anti-modernist forces.