

Flaubert and Postmodernism

Edited by Naomi Schor and Henry F. Majewski

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Flaubert And Postmodernism

Berndt Clavier



Flaubert And Postmodernism:

Flaubert and Postmodernism Naomi Schor, Henry F. Majewski, *Yeats and Postmodernism* Leonard Orr, 1991 In the last twenty five years there has been a revolution in literary study in the English speaking world involving two related shifts in understanding One is the recognition that the study of literature requires a theoretical grounding and the other is an acknowledgement that such a grounding is contingent upon the realization that ours is a postmodernist world Despite much resistance from traditional literary historians and formalist critics both of these assumptions influence many of today's most forceful and insightful academic literary analyses Yet Yeats scholarship has remained largely embedded in traditional modes of critical theory For the first time this collection of original essays applies a wide spectrum of contemporary critical theories to major works in the Yeats canon serving as models of how to read and work with Yeats from a postmodernist poststructuralist perspective R B Kershner for example uses Bakhtin and medical psychological studies of dyslexia to consider the written versus the oral and the inner dialogization of Yeats's writing Cheryl Herr provides a juxtaposition of the major concepts of Foucault's work especially the notion of the episteme from *The Order of Things* as applied to Yeats's *Vision* and Ronald Schleifer considers the designing gestures of postmodern rhetoric found in Yeats using the work of Lyotard Jameson O Hara and Derrida These and other provocation essays which challenge us to rethink our most basic notions of how to read Yeats offer ample evidence of the remarkable new perceptions that can be gained from applying poststructuralist criticism to Yeats

Gender, Theory, and the Canon James A. Winders, 1991 Winders picks up the gauntlet thrown down by right wing educators demanding a return to teaching the Great Works of literature and shows how recent feminist and deconstructionist critical theories can deal with texts that are fundamentally patriarchal and elitist He also points out where the new weapons need honing before they can bite into such tough venerable material A paper edition unseen is reported available for 12.95 Annotation copyrighted by Book News Inc Portland OR

Flaubert's Reflection Remy L. Overkempe, 2016-03-20 There's most definitely a relationship between literary realism and postmodernism However it is one that is far more difficult than previously researched The goal of this BA thesis was to examine how literary realism was specifically represented by and in postmodernism Looking at how the key characteristics of Flaubertian realism are represented in the way postmodernist literary works want to reach their goals Julian Barnes's *Flaubert's Parrot* has been used as a case study for this exploration

Redefining Modernism and Postmodernism Sebnem Toplu, Sebnem Toplu, 2010-06-09 Literary and cultural studies in the later twentieth century were very much shaped by debates about modernism and postmodernism as labels for successive periods but also for different competing interpretations of recent cultural history In the twenty first century the shock waves that were sent through the global system on political cultural economic and ecological levels by terrorist attacks regional conflicts poverty the financial crisis and the threat of environmental disaster raise anew the question of how and to what extent the tradition of modernity can be newly defined in

a situation where the problematic aspects of these ideas have rightly been exposed but where they nevertheless appear to be crucial for any responsible assessment of contemporary world culture and its future perspectives *Redefining Modernism and Postmodernism* offers a collection of critical articles that resulted from the International Cultural Studies Symposium at Ege University Izmir Turkey in 2009 Scholars from around the world have contributed to this volume reflecting the current perspective on modernism and postmodernism shedding new light on literature literary theory philosophy politics religion film and art Providing an account of this field this book enables readers to navigate the subject by introducing essays on transformations of modernism and postmodernism in the twenty first century and the debates beyond the modernism postmodernism dichotomy John Barth and Postmodernism Berndt Clavier, 2007 John Barth's eminence as a postmodernist is indisputable However much of the criticism dealing with his work is prompted by his own theories of exhaustion and subsequent replenishment leaving his writing relatively untouched by theories of postmodernism in general This book changes that by focusing on the relationship between Barth's aesthetic and the ideology critique of the historical avant-gardes which were the first to mobilize art against itself and its institutional practices and demands Examining Barth's metafictional parodies in the light of theories of space and subjectivity Clavier engages the question of ideology critique in postmodernism by offering the montage as a possible model for understanding Barth's fiction In such a light postmodernism may well be perceived as a mimesis of reality particularly a recognition of the collective nature of self and the world *The Illicit Joyce of Postmodernism* Kevin J. H. Dettmar, 1996 For nearly three quarters of a century the modernist way of reading has been the only way of reading James Joyce useful yes and powerful but like all frameworks limited This book takes a leap across those limits into postmodernism where the pleasures and possibilities of an unsuspected Joyce are yet to be found Kevin J H Dettmar begins by articulating a stylistics of postmodernism drawn from the key texts of Roland Barthes Mikhail Bakhtin and Jean Fran ois Lyotard Read within this framework *Dubliners* emerges from behind its modernist facade as the earliest product of Joyce's proto postmodernist sensibility Dettmar exposes these stories as tales of mystery not mastery despite the modernist earmarks of plentiful symbols allusions and epiphanies *Ulysses* too has been inadequately served by modernist critics Where they have emphasized the work's ingenious Homeric structure Dettmar focuses instead upon its seams those points at which the narrative willfully joyfully overflows its self imposed bounds Finally he reads *A Portrait of the Artist* and *Finnegans Wake* as less playful less daring texts the first constrained by the precious would be poet at its center the last marking a surprising retreat from the constantly evolving vertiginous experience of *Ulysses* In short *The Illicit Joyce of Postmodernism* explores what happens when the extra literary pronouncements of Eliot Pound and Joyce as well as Joyce's early critics are set aside and a new unauthorized Joyce is allowed to appear This postmodern Joyce more willful and less easily compartmentalized stands as a counterpoint to the modernist Joyce who has perhaps become too familiar

Flaubert's Straight and Suspect Saints Aimee Israel-Pelletier, 1991-11-30 Israel Pelletier argues that *Trois contes*

demands a different kind of reading which distinguishes it from Madame Bovary and other Flaubert texts By the time he wrote this late work Flaubert's attitude toward his characters and the role of fiction had changed to accommodate different social political and literary pressures He constructed two opposing levels of meaning for each of the stories straight and ironic which produced a more fruitful way of addressing some of his concerns and assumptions about language and illusion Included in this study are a provocative feminist reading of *Un Coeur* an assessment of Saint Julien as Flaubert's attempt to come to terms with his originality as a writer and an interpretation of *Hrodias* as an autobiography of the writing process

Proust, Pastiche, and the Postmodern or Why Style Matters James F. Austin, 2013-08-28 Proust Pastiche and the Postmodern or Why Style Matters argues against the traditional view that Marcel Proust wrote pastiches that is texts that imitate the style of another author to master his literary predecessors while sharpening his writerly quill On the contrary James F Austin demonstrates that Proust's oeuvre and *In Search of Lost Time* in particular deploy pastiche to other ends Proust's pastiches in fact do things with words to create powerful real world effects His works are indeed performative acts that forge social relationships redefine our ideas of literature and even work against oppressive political and economic discourses Building on the speech act theory of J L Austin Jacques Derrida and J Hillis Miller and on the postmodern theory of Fredric Jameson this book not only elucidates the performative nature of pastiche but also shows that the famous Goncourt pastiche from *In Search of Lost Time* has attracted so much attention because it already attained the postmodern that is it eliminated temporal depth and experience transforming time itself into a nostalgic style of an era and into the sort of aestheticized surface that came to define postmodernism decades later To reflect this transformation of pastiche this work rearticulates its history in France around Proust Reconfiguring a scholastic classically inspired pedagogical tradition based on imitation and breaking with the dominant satirical practice Proust's work opened up possibilities in the twentieth century for a new kind of pastiche playful and performative in the literary field and postmodern in a French cinema that as with the Goncourt pastiche represents time as the visual style of an era whether unreflexively in heritage films such as Régis Wargnier's *Indochine* or discerningly in Eric Rohmer's *Lady and the Duke* which uses period pictorial and painterly conventions to illustrate how the representation of history onscreen typically flattens time into style

Phantom Formations Marc Redfield, 2018-03-15 No detailed description available for Phantom Formations **British Postmodern Fiction**, 2024-10-28

Postmodern Animal Steve Baker, 2000-03 In *The Postmodern Animal* Steve Baker explores how animal imagery has been used in modern and contemporary art and performance and in postmodern philosophy and literature to suggest and shape ideas about identity and creativity Baker cogently analyses the work of such European and American artists as Olly and Suzi Mark Dion Paula Rego and Sue Coe at the same time looking critically at the constructions performances and installations of Robert Rauschenberg Louise Bourgeois Joseph Beuys and other significant late twentieth century artists Baker's book draws parallels between the animal's place in postmodern art and poststructuralist theory drawing on works as diverse as Jacques

Derrida's recent analysis of the role of animals in philosophical thought and Julian Barnes's best-selling *Flaubert's Parrot*

The Intertextuality between Julian Barnes's "Flaubert's Parrot" and Gustave Flaubert's Works and Written Remains Lisa Hyna, 2018-10-08 Bachelor Thesis from the year 2013 in the subject English Language and Literature Studies Literature grade 2.7 LMU Munich language English abstract The English writer Julian Barnes has developed an experimental style during his writing career which spans twenty-two novels as well as numerous essays and short stories His novel *Flaubert's Parrot* which was his third published book in 1984 marked an important milestone in his career and shaped his image as an outstandingly talented writer who is fearless of unconventional writing In the year 2005 Julian Barnes wrote an article in honor of the twentieth anniversary of the book called *When Flaubert took wing* for the *Guardian* In that article he described how the idea for the novel came to his mind when he experienced finding two different parrots in Flaubert's hometown which both claimed to be the original parrot Flaubert worked with The result was the Booker Prize short-listed novel *Flaubert's Parrot* In the novel he merges a postmodern style within a biographical story that is profoundly thought-provoking Neil Brooks described the novel in his comparison to *The Good Soldier* as part novel and part criticism of both modern and postmodern theories of textuality Meanwhile Barnes presents his impressively extensive research on Gustave Flaubert and incorporates his knowledge into the text in a very entertaining way Due to its experimental style and unconventional structure the book caused a controversial debate whether or not it is still accurate to call it a novel The extensive sections that do not follow a coherent storyline and the excursions on literary critical topics complicated the book's classification and categorization into a specific genre However Barnes himself claimed that he considers his work as nothing else than a novel Therefore and due to the fact that different publishers decided to define it as novel as well this thesis will refer to *Flaubert's Parrot* as novel too After all literary studies deal with *Flaubert's Parrot* as a postmodern novel and it has often been categorized within the genre of fictional metabiography Scholars focused often on the two stories the book offers Namely the one story is the search for Flaubert's parrot and the other one is about the main character's past Both stories are connected through intertextual references that are an interesting issue for literary critics In particular the intertextual devices in the novel were often subject for literary studies that aimed to interpret its deeper meaning

Kinds of Parody from the Medieval to the Postmodern Nil Korkut, 2009 This book approaches parody as a literary form that has assumed diverse forms and functions throughout history The author handles this diversity by classifying parody according to its objects of imitation and specifying three major parodic kinds parody directed at texts and personal styles parody directed at genre and parody directed at discourse The book argues that different literary historical periods in Britain have witnessed the prevalence of different kinds of parody and investigates the reasons underlying this phenomenon All periods from the Middle Ages to the present are considered in this regard but a special significance is given to the postmodern age where parody has become a widely produced literary form The book contends further that postmodern parody is primarily discourse

parody a phenomenon which can be explained through the major concerns of postmodernism as a movement In addition to situating parody and its kinds in a historical context this book engages in a detailed analysis of parody in the postmodern age preparing the ground for making an informed assessment of the direction parody and its kinds may take in the near future

Modern/Postmodern Peter V. Zima, 2010-08-05 Modern Postmodern Society Philosophy Literature offers new definitions of modernism and postmodernism by presenting an original theoretical system of thought that explains the differences between these two key movements Taking a contrastive approach Peter V Zima identifies three key concepts in the relationship between modernism and postmodernism ambiguity ambivalence and indifference Zima defines modernism and postmodernism as problematics as opposed to aesthetics stylistics or ideologies Unlike modernism which is grounded in an increasing ambivalence towards social norms and values postmodernity is presented as an era of indifference i e of interchangeable norms values and perspectives Taking an historical interdisciplinary and intercultural approach that engages with Anglo American and European debates the book describes the transition from late modernist ambivalence to postmodern indifference in the contexts of philosophy literature and sociology This is the ideal guide to the relationship between modernism and postmodernism for students and scholars throughout the humanities *Postmodern Fiction in*

Europe and the Americas, 2024-09-02 *Postmodern Surroundings* Steven Earnshaw, 1994 *Critical Perspectives on Max Porter* David Rudrum, Paweł Wojtas, Wojciech Drąg, 2024-02-27 Max Porter is amongst the most exciting British writers of the twenty first century His striking books straddle the divide between poetry and prose as deftly as they combine literary experimentation with mainstream success This book is the first study of his works to date which encompass *Grief Is the Thing with Feathers* 2015 *Lanny* 2019 *The Death of Francis Bacon* 2021 and *Shy* 2023 It features a broad interdisciplinary array of essays by poets novelists literary critics art historians and educationalists which collectively place Porter s works in their contexts shed light on his artistic vision and interpret his texts from a range of critical perspectives The volume s 12 chapters combine readings of the literary formal intertextual and experimental aspects of Porter s works with discussions of their relation to social political and ethical questions whilst placing them in dialogue with highly topical critical and cultural debates such as Englishness in the aftermath of Brexit ecocriticism affectivity and posthumanism *Postmodern, Marxist,*

and Christian Historical Novels Lynne W. Hinojosa, 2022-06-15 *Postmodern Marxist and Christian Historical Novels* Hope and the Burdens of History argues historical novels can help readers receive the burdens of history meaning both the burdens of the past present and future and the burden of living in time and develop a more robust conception of and concrete practice of hope Since the 1960s historical novels have been a dominant literary genre but they have been influenced primarily not by Christian but by postmodern and marxist thinkers and writers This book provides a theological and literary analysis of all three types of historical novels postmodern marxist and Christian and outlines what each school of thought can learn from each other regarding historical understanding and hope Using Jürgen Moltmann s theology of hope and Frank Kermode s

literary criticism as a theoretical basis the book offers readings of novels by Julian Barnes A S Byatt Kazuo Ishiguro Margaret Atwood Michael Ondaatje Ian McEwan and Ursula LeGuin among others and ends with an extended analysis of Marilynne Robinson's Gilead series *The Cambridge Introduction to Postmodern Fiction* Bran Nicol, 2009-10-08 Postmodern fiction presents a challenge to the reader instead of enjoying it passively the reader has to work to understand its meanings to think about what fiction is and to question their own responses Yet this very challenge makes postmodern writing so much fun to read and rewarding to study Unlike most introductions to postmodernism and fiction this book places the emphasis on literature rather than theory It introduces the most prominent British and American novelists associated with postmodernism from the pioneers Beckett Borges and Burroughs to important post war writers such as Pynchon Carter Atwood Morrison Gibson Auster DeLillo and Ellis Designed for students and clearly written this Introduction explains the preoccupations styles and techniques that unite postmodern authors Their work is characterized by a self reflexive acknowledgement of its status as fiction and by the various ways in which it challenges readers to question common sense and commonplace assumptions about literature

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