Polyphony In Fiction A Stylistic Analysis Of Middlemarch Nostromo And Herzog

Polyphony in Fiction - Masayuki Teranishi 2008

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.

Stylistic Studies of Literature - Masahiro Hori 2009

This volume reflects the scholarly interests and achievements of Professor Hiroyuki Ito in whose honour it was conceived. It is a collection of papers on the stylistics of English and American literature written by scholars in Japan. A wide range of approaches, from traditional philological analysis to innovative new directions such as corpus stylistics and narratology are found in this book, addressing literary works as varied as the writings of Chaucer, Shakespeare, Defoe, Austen, Dickens, and Mark Twain with Irish folktales and English-language Haiku. This volume also offers an overview of the state of the art in stylistic studies of English literature in Japan. The papers have been divided into four parts according to manner of approach: Philological Approaches, Corpus Stylistics, Narratology and Literary Stylistics.

Transgression, Stylistic Variation and Narrative Discourse in the Twentieth Century Novel - Marie-Anne Visoi 2014-06-26

This book offers a valuable contribution to the practice of literary criticism and cultural studies by seeking to explore "transgression" as a literary theme. Based on the analyses of six representative twentieth century novels, it deals with the fictional representation of various transgressive acts, from murder and incest to forbidden love affairs and adultery. A detailed consideration of major reader-response theories establishes a useful context for the textual analyses, as the readers are encouraged to integrate knowledge about style, narrative structure, and formal interpretive strategies with knowledge about social norms and moral values embedded in each text. Focusing on the evolving relationship between text and reader, the book exposes the potential of narrative strategies revealed in the act of narrating a story in an unconventional manner. "Broken" narratives, "unreliable narrators", and "self-referentiality" are only some of the features discussed in the book with the aim of stimulating the readers to reflect on the narrative complexity of the twentieth century novel and to question their reading expectations. Designed for use in small and large classes organized by Literature, Comparative Literature and Cultural Studies Departments in colleges and universities around the world, this systematic, in-depth novel study aims to increase the students' capacity to interpret challenging narrative texts, appreciate the aesthetic value of world literature, and experience the pleasure of reading beyond the limits of their own field.

Pre and Post-publication Itineraries of the Contemporary Novel in English - Vanessa Guignery 2007

Stylistic Virtue and Victorian Fiction - Matthew Sussman 2021-07

Offers a deep history of style in theory and practice that transforms our understanding of style in the novel.

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 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-Francois Lyotard. Read within this framework, Dubliners emerges from behind its modernist facade as the earliest product of Joyce’s proto-post-modernist 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.

Postmodernist Fiction-Brian McHale 2003-09-02 In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New New Novel, concrete prose and science fiction. Considering a variety of theoretical approaches including those of Ingarden, Eco, Dolezel, Pavel, and Hrushovski, McHale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world (or worlds) in which we live. Exploiting various theoretical approaches to literary ontology - those of Ingarden, Eco, Dolezel, Pavel, Hrushovski and others - and ranging widely over contemporary world literature, McHale assembles a comprehensive repertoire of postmodernist fiction's strategies of world-making and -unmaking.

Fiction After the Fatwa-Madelena Gonzalez 2005 Fiction after the Fatwa: Salman Rushdie and the Charm of Catastrophe proposes for the first time an examination of what Rushdie has achieved as a writer since the fourteenth of February 1989, the date of the fatwa. This study argues that his constant questioning of fictional form and the language used to articulate it have opened up new opportunities and further possibilities for writing in the late twentieth and early twenty-first centuries. Through close readings and intensive textual analysis, arranged chronologically, Fiction after the Fatwa provides a thought-provoking reflection on the writer's achievements over the last thirteen years. Aimed principally at academics and students, but also of interest to the general reader, it engages with the specific nature of the post-fatwa fiction as it moves from the fairy-tale world of Haroun and the Sea of Stories to the heartbreaking post-realism of Fury.

Stylistic Approaches to Nigerian Fiction-D. Tunca 2014-08-07 Drawing on the discipline of stylistics, this book introduces a series of methodological tools and applies them to works by well-known Nigerian writers, including Abani, Adichie and Okri. In doing so, it demonstrates how attention to form fosters understanding of content in their work, as well as in African and postcolonial literatures more widely.

Stylistics-Paul Simpson 2004 This is a comprehensive introduction to literary stylistics offering an accessible overview of stylistic, with activities, study questions, sample analyses, commentaries and key readings - all in the same volume.

Liu Zaifu: Selected Critical Essays-Zaifu Liu 2021-06-17 Liu Zaifu 劉再復 is a name that has already been ingrained within contemporary Chinese literary history. This landmark volume presents Anglophone readers with Liu’s profound reflections on Chinese literature and culture at different times. These critical essays deal with cultural criticism and literary theory, literary history, and individual modern and contemporary Chinese writers.

Encyclopedia of Contemporary Literary Theory-Irene Rima Makaryk 1993-01-01 The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist, and sometimes conflict, within it. I.R. Makaryk has compiled a welcome guide to the field. Accessible and jargon-free, the Encyclopedia of Contemporary Literary Theory provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have
Polyphony in Fiction: A Stylistic Analysis of Middlemarch, Nostromo and Herzog

Contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools, and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements, as well as the influence, of specific scholars, and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant, complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

Key Terms in Stylistics-Nina Nørgaard 2010-10-21

This collection shows students of English and applied linguistics ways in which language and literary study can be integrated. By drawing on a wide range of texts by mainly British and American writers, from a variety of different periods, the contributors show how discourse stylistics can provide models for the systematic description of, for example, dialogue in fiction; language of drama and balladric poetry; speech presentation; the interactive properties of metre; the communicative context of author/reader. Among the texts examined are novels, poetry and drama by major twentieth-century writers such as Joyce, Auden, Pinter and Hopkins, as well as examples from Shakespeare, Donne and Milton. Each chapter has a wide range of exercises for practical analysis, an extensive glossary and a comprehensive bibliography with suggestions for further reading. The book will be particularly useful to undergraduates of English and applied linguistics and advanced students of modern languages or English as a foreign language.

Ideological Stylistics and Fictional Discourse-Ganakumaran Subramaniam 2009-01-14

This book focuses on ideology and its function in fictional discourse, exploring the link between textual ideologies and real ideologies in text-production environments. It attempts this through a specific focus on the social and linguistic elements that control the presence, the use, and the presentation of ideology, and also the way in which linguistic elements are controlled and manipulated by the collective consciousness of the text producer. This correlation between fictional discourse and ideology is revealed through a series of chapters that cover four closely interrelated areas, focusing specifically on Malaysian and Singaporean fiction. Firstly, the positioning of Malaysian and Singaporean literatures in English as individual literary traditions. This is to counter the non-recognition of Malaysian and Singaporean literatures as individual traditions in spite of five decades of independence. Secondly, establishing a contextual (socio-cultural and political) framework as a basis for discussion on real ideology, arguing that Malaysian and Singaporean writers have moved beyond the anti-western nationalistic stage and on to more personal and communal concerns such as race relations, identity and a sense of belonging. Thirdly, rationalising the social structures of ideology that are likely to be found in the Malaysian and Singaporean social milieu, especially location and text-specific social variables of ideology. Lastly, it seeks to reveal a linguistic-oriented approach for the study of textual ideologies and for linking textual ideologies to ideologies in the overall text production environment. The book ultimately shows the significant possibilities of systematic links between textual ideology, and the real ideology in the text production environment, through what can best be termed as ideological stylistics. In doing so, it aims to contribute significantly to studies of ideology in general and more specifically on ideology on Malaysian and Singaporean literatures in English.

The Rhetorical Poetics of the Middle Ages-Robert O. Payne 2000

"How does one understand and manipulate figurative language? How does one evoke and harness emotion constructively? And how does one recall while revivifying the ambiguous compositions of earlier poets in different
traditions for an immediate audience and for projected future audiences? In postmodern terms, these questions for the medieval poet invite scholarly attention to heteroglossia, stylistic polyphony, and the orchestration of various levels of figurative language."--BOOK JACKET.

Ideologies of Identity in Adolescent Fiction-Robyn McCallum 2012-10-02 Ideologies of Identity in Adolescent Fiction examines the representation of selfhood in adolescent and children's fiction, using a Bakhtinian approach to subjectivity, language, and narrative. The ideological frames within which identities are formed are inextricably bound up with ideas about subjectivity, ideas which pervade and underpin adolescent fictions. Although the humanist subject has been systematically interrogated by recent philosophy and criticism, the question which lies at the heart of fiction for young people is not whether a coherent self exists but what kind of self it is and what are the conditions of its coming into being. Ideologies of Identity in Adolescent Fiction has a double focus: first, the images of selfhood that the fictions offer their readers, especially the interactions between selfhood, social and cultural forces, ideologies, and other selves; and second, the strategies used to structure narrative and to represent subjectivity and intersubjectivity.

Polyphony and the Modern-Jonathan Fruoco 2021-04-30 Polyphony and the Modern asks one fundamental question: what does it mean to be modern in one’s own time? To answer that question, this volume focuses on polyphony as an index of modernity. In The Principle of Hope, Ernst Bloch showed that each moment in time is potentially fractured: people living in the same country can effectively live in different centuries – some making their alliances with the past and others betting on the future - but all of them, at least technically, enclosed in the temporal moment. But can a claim of modernity also mean something more ambitious? Can an artist, by accident or design, escape the limits of his or her own time, and somehow precociously embody the outlook of a subsequent age? This book sees polyphony as a bridge providing a terminology and a stylistic practice by which the period barrier between Medieval and Early Modern can be breached.

New Spain, New Literatures-Luis Martin-Estudillo 2010-09-27 Hispanic Studies; Literature; Latin American Studies.

Novel Style-Ben Masters 2018-01-04 We live in a time of linguistic plainness. This is the age of the tweet and the internet meme; the soundbite, the status, the slogan. Everything reduced to its most basic components. Stripped back. Pared down. Even in the world of literature, where we might hope to find some linguistic luxury, we are flirting with a recessionary mood. Big books abound, but rhetorical largesse at the level of the sentence is a shrinking economy. There is a prevailing minimalist sensibility in the twenty-first century. Novel Style is driven by a conviction that elaborate writing opens up unique ways of thinking; crucial and enriching ways that are endangered when expression is reduced to its leanest possible forms. By re-examining the works of frequently misunderstood English stylists of the late twentieth century (Anthony Burgess, Angela Carter, Martin Amis), as well as a newer generation of twenty-first-century stylists (Zadie Smith, Nicola Barker, David Mitchell), Ben Masters argues for the ethical power of stylistic flamboyance in fiction and demonstrates how being a stylist and an ethicist are one and the same thing. A passionate championing of elaborate writing and close reading, Novel Style illuminates what it means to have style and how style can change us.

The Poetics of the Avant-garde in Literature, Arts, and Philosophy-Slav N. Gratchev 2020-10-05 The Poetics of the Avant-garde in Literature, Arts, and Philosophy presents a range of chapters written by a highly international group of scholars from disciplines such as literary studies, arts, theatre, and philosophy to analyze the ambitions of avant-garde artists. Together, these essays highlight the interdisciplinary scope of the historic avant-garde and the interconnectedness of its artists. Contributors analyze topics such as abstraction and estrangement across the arts, the imaginary dialogue between Lev Yakubinsky and Mikhail Bakhtin, the problem of the "masculine ethos" in the Russian avant-garde, the transformation of barefoot dancing, Kazimir Malevich’s avant-garde poetic experimentations, the ecological imagination of the Polish avant-garde, science-fiction in the Russian avant-garde cinema, and the almost forgotten history of the avant-garde children’s literature in Germany. The chapters in this collection open a new
critical discourse about the avant-garde movement in Europe and reshape contemporary understandings of it. A Dictionary of Stylistics-Katie Wales 2014-09-11 Reviews of the first edition: '...a work of high seriousness...manna from rhetorical heaven for students and researchers with a lot of hard graft ahead of them... ' (English Today) '...an impressive single-author reference work... '(English) '...Not only is this volume indispensable for anyone, students or academics, working in any field related to stylistics, it is, like all the best dictionaries, a very good read...' (Le Lingue del Mondo) Over the past ten years there have been striking advances in stylistics. These have given rise to new terms and to revised thinking of concepts and re-definitions of terms. A Dictionary of Stylistics, 2nd Edition contains over 600 alphabeticly listed entries: fully revised since the first and second editions, it contains many new entries. Drawing material from stylistics and a range of related disciplines such as sociolinguistics, cognitive linguistics and traditional rhetoric, the revised Third Edition provides a valuable reference work for students and teachers of stylistics, as well as critical discourse analysis and literary criticism. At the same time it provides a general picture of the nature, insights and methodologies of stylistics. As well as explaining terminology clearly and concisely, this edition contains a subject index for further ease of use. With numerous quotations; explanations for many basic terms from grammar and rhetoric; and a comprehensive bibliography, this is a unique reference work and handbook for stylistic and textual analysis. Students and teachers at secondary and tertiary levels of English language and literature or English as a foreign or second language, and of linguistics, will find it an invaluable source of information. Katie Wales is Professor of Modern English Language, University of Leeds and Dean of Learning and Teaching in the Faculty of Arts.

Romanticism, Philosophy, and Literature-Michael N. Forster 2020-05-26 This book offers a broad re-evaluation of the key ideas developed by the German Romantics concerning philosophy and literature. It focuses not only on their own work, but also on that of their fellow travelers (such as Hölderlin) and their contemporary opponents (such as Hegel), as well as on various reactions to and transpositions of their ideas in later authors, including Coleridge, Byron, Kierkegaard, Nietzsche, and Dostoevsky.

The Aesthetics of Anthony Burgess-Jim Clarke 2017-10-26 The book is the first full-length text on Anthony Burgess's fiction in a generation, and offers a radical and innovative way of understanding the extensive literary achievements of one of the twentieth century's most innovative authors. This book explores Burgess's dazzlingly diverse range of novels through the one key theme which links them all - the artistic process itself. Borrowing from Nietzsche's aesthetic dichotomy of Apollo and Dionysus, the book uncovers the protracted evolution of Burgess's fiction and offers a unifying theory which links his early postcolonial fiction chronologically, via his modernist experiments like A Clockwork Orange and Nothing Like The Sun, to his late classics Mozart and the Wolfgang and A Dead Man in Deptford. This volume clarifies Burgess's seminal role as both late modernist and early postmodernist, and lucidly unveils the legacy of England's most mercurial novelist.

Radicalizing Lawrence-Robert Burden 2000 In this study of D.H.Lawrence and critical theory, Robert Burden pays particular attention to the critical formations that underpin the reception history of the main novels, including the much maligned “leadership” novels, because strong readings have always contested the meaning and significance of Lawrence, and because there has been a persistent reluctance to approach his writing through post-structuralist theory. This study demonstrates in some detail that once Lawrence's texts are the objects of the newer critical paradigms, their principles of coherence are understood differently; and that older notions of textual unity are displaced by aesthetic structures of degrees of generic and linguistic destabilization. This enables a radicalizing of Lawrence's fiction by drawing out its deconstructive effects on his myth-making and essentialist notions of the self. The sexual identities represented in the fiction are read as experiments, or “thought adventures”, as Lawrence himself characterized his work. The different approaches to Lawrence's writing in this study lead to a radical reassessment of his relationship to Modernism, especially in the light of the more elastic concept of Modernism in recent discussion, and one which traditional Lawrence scholars have ignored.
What emerges is a more self-deconstructive Lawrence, with some surprising results. 

The Stylistics of Fiction-Michael J. Toolan 1990 Through a detailed analysis of one text, Toolan considers whether style is a linguistic topic or a topic in the literary criticism and appreciation of a text.

John Fowles's Fiction and the Poetics of Postmodernism-Mahmoud Salami 1992 This book presents a deconstructive reading of the novels and short stories of John Fowles. As a contemporary novelist, Fowles began as a modernist self-consciously aware of the various narratological problems that he encountered throughout his writings. In his most recent novel, A Maggot, however, he assumes the role of the postmodernist who not only subverts the tradition of narratology, but also poses a series of problems concerning history and politics. Throughout this study, Mahmoud Salami attempts to locate Fowles's fiction in the context of modern critical theory and narrative poetics. He provides a lively analysis of the ways in which Fowles deliberately deployed realistic historical narrative in order to subvert them from within the very conventions they seek to transgress, and he examines these subversive techniques and the challenges they pose to the tradition of narratology. Salami presents, for instance, a critique of the self-conscious narrative of the diary form in The Collector, the intertextual relations of the multiplicity of voices, the problems of subjectivity, the reader's position, the politics of seduction, ideology, and history in The Magus and The French Lieutenant's Woman. The book also analyzes the ways in which Fowles uses and abuses the short-story genre, in which enigmas remain enigmatic and the author disappears to leave the characters free to construct their own texts. Salami centers, for example, on A Maggot, which embodies the postmodernist technique of dialogical narrative, the problem of narrativization of history, and the explicitly political critique of both past and present in terms of social and religious dissent. These political questions are also echoed in Fowles's nonfictional book The Aristos, in which he strongly rejects the totalization of narratives and the materialization of society. Indeed, Fowles emerges as a postmodernist novelist committed to the underprivileged, to social democracy, and to literary pluralism. This study clearly illustrates the fact that Fowles is a poststructuralist--let alone a postmodernist--in many ways: in his treatment of narratives, in mixing history with narrative fiction and philosophy, and in his appeal for freedom and for social and literary pluralism. It significantly contributes to a better understanding of Fowles's problematical narratives, which can only be properly understood if treated within the fields of modern critical theory, narratology, and the poetics of postmodernism.

Anglophone Jewish Literature-Axel Stähler 2007-09-14 Anglophone Jewish literature is not traditionally numbered among the new literatures in English. Rather, Jewish literary production in English has conventionally been classified as 'hyphenated' and has therefore not yet been subjected as such to the scrutiny of scholars of literary or cultural history. The collection of essays addresses this lack and initiates the scholarly exploration of transnational and transcultural Anglophone Jewish literature as one of the New English Literatures. Without attempting to impose what would seem to be a misguided conceptual unity on the many-facetted field of Anglophone Jewish literature, the book is based on a plurality of theoretical frameworks. Alert to the productive friction between these discourses, which it aims to elicit, it confronts Jewish literary studies with postcolonial studies, cultural studies, and other contemporary theoretical frameworks. Featuring contributions from among the best-known scholars in the fields of British and American Jewish literature, including Bryan Cheyette and Emily Miller Budick, this collection transcends borders of both nations and academic disciplines and takes into account cultural and historical affinities and differences of the Anglophone diaspora which have contributed to the formation and development of the English-language segment of Jewish literature.

A Stylistics of Drama-Peter K. W. Tan 1993 "This study looks at how stylistic methods apply to drama texts, and focuses its attention on Stoppard's Traversties, which, by its parodic nature, compels an investigation of literary parody as an intertextual mode." "The author first seeks to place stylistics within a historical and procedural framework and considers ideological and procedural impasses that have bedevilled stylistic analyses.
Detailed analyses of passages from Travesties in the light of what has been discussed then follows."--BOOK JACKET.

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Egyptian Writers Between History and Fiction-Samia Mehrez 1994 Taking as the basis of her study the premise that the boundaries of history and literature are difficult to define, and that the two disciplines represent related types of narrative discourse, Samia Mehrez examines the work of three leading contemporary Egyptian writers: the Nobel laureate Naguib Mahfouz, Sonallah Ibrahim, and Gamal al-Ghitani. Mehrez delves into the relationship between history and narrative literature and shows that both attempt to transform 'reality' and 'life' into historical structures of meaning. By analyzing the works of these authors in terms of the relationship between authority and the production of narrative literature, she reveals a context in which literature becomes a kind of 'alternative' history - a discourse that comments not only on the history of a place but also on the creation of a narrative on history. As the author says in the Introduction, "The three writers whose careers and works are discussed in these chapters represent some of the most crucial contributions to the larger signifying entity that has engaged the Arab reader in many transformative ways. . . . The authors and their works provide an indispensable (hi)story of the literary field itself, mapping, through their own development as artistic producers, the history of the context which they inhabit and in which they produce".

The Language of James Joyce-Katie Wales 1992-01-17 This book presents an analysis for students of the language and style of Joyce's major prose works in the light of current work in language studies, stylistics and literary theory. Each chapter addresses a particular aspect of the style of a prose work or text, rhetoric (Dubliners, and A Portrait of the Artist as a Young Man), speech and thought presentation and word-play (Ulysses) and sound-play (Finnegans Wake).


Styles of Meaning and Meanings of Style in Richardson's Clarissa-Gordon D. Fulton 1999 Gordon Fulton provides a fascinating new study of styles in Samuel Richardson's masterpiece, Clarissa, connecting the style the characters deploy in their speech and letters with their positions in society. Fulton argues that the novel is a critical examination of the relationship between language and power and an expression of Richardson's own understanding of social interaction as a struggle for personal pre-eminence and sexual dominance.

A Twentieth-century Literature Reader-Suman Gupta 2005 This critical Reader is the essential companion to any course in twentieth-century literature. Drawing upon the work of a wide range of key writers and critics, the selected extracts provide: a literary-historical overview of the twentieth century insight into theoretical discussions around the purpose, value and form of literature which dominated the century closer examination of representative texts from the period, around which key critical issues might be debated. Clearly conveying the excitement generated by twentieth-century literary texts and by the provocative critical ideas and arguments that surrounded them, this reader can be used alongside the two volumes of Debating Twentieth-Century Literature or as a core text for any module on the literature of the last century. Texts examined in detail include: Chekhov's The Cherry Orchard, Mansfield's Short Stories, poetry of the 1930s, Gibbon's Sunset Song, Eliot's Prufrock, Brecht's Galileo, Woolf's Orlando, Okigbo's Selected Poems, du Maurier's Rebecca, poetry by Ginsburg and O'Hara, Dick's Do Androids Dream of Electric Sheep?, Puig's Kiss of the Spiderwoman, Beckett's Waiting for Godot, Heaney's New Selected Poems 1966-1987, Gurnah's Paradise and Barker's The Ghost Road.

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures- 2008

The Poetics of Fragmentation in Contemporary British and American Fiction-Vanessa Guignery 2019-12-02 The last decades have seen a revival of fragmentation in British and American works of fiction that deny linearity, coherence and continuity in favour of disruption, gaps and fissures. Authors such as Ali Smith, David Mitchell and David Shields have sought new ways of representing our global, media-saturated contemporary experience which differ from modernist and postmodernist experimentations from which the writers nevertheless draw inspiration. This volume aims to investigate some of the most important contributions to fragmentary literature from British and American writers since the 1990s, with a particular emphasis on texts released in the twenty-first century. The chapters within examine whether contemporary forms of literary fragmentation constitute a return to the modernist epistememe or the fragmented literature of exhaustion of the 1960s, mark a continuity with postmodernist aesthetics or signal a deviation from past models and an attempt to reflect today’s accelerated culture of social media and over-communication. Contributors theorise and classify literary fragments, examine the relationship between fragmentation and the Zeitgeist (influenced by globalisation, media saturation and social networks), analyse the mechanics of multimedia and multimedial fictions, and consider the capacity of literary fragmentation to represent personal or collective trauma and to address ethical concerns. They also investigate the ways in which the architecture of the printed book is destabilised and how aesthetic processes involving fragmentation, bricolage and/or collage raise ontological, ethical and epistemological questions about the globalised contemporary world we live in and its relation to the self and the other. Besides the aforementioned authors, the volume makes reference to the works of J. G. Ballard, Julian Barnes, Mark Z. Danielewski, David Markson, Jonathan Safran Foer, David Foster Wallace, Jeanette Winterson and several others.

The Demotic Voice in Contemporary British Fiction-J. Scott 2009-05-14 This book is an assessment of narrative technique in contemporary British fiction, focusing on the experimental use of the demotic voice (regional or national dialects). The book examines the work of James Kelman, Graham Swift, Will Self and Martin Amis, amongst many others, from a practical as well as theoretical perspective.

Resistance and Coexistence In Some of Leila Abuolela’s Fictional Works-Doaa Mohamed Anwer Deep 2020-08-25 This book examines three fictional works by the writer Laila Abu Al-Ela, including two novels: “The Translator,” and “The Generosity of the Enemies,” and the other is a short story: the Ostrich. The research proposes the hypothesis that the selected fictional works present a balanced map of human relations through a perspective that calls for coexistence between cultures of multiple races and origins, and does not contradict the concept of resistance to a dominant mono-Western culture. This thesis is divided into an introduction, three chapters, and a conclusion. In the introduction, a simplified presentation of some of the theories influencing the writing of literature, such as the theory of the clash of civilizations by Samuel Huntington, the clash of cultures by Mehdi El-Mandjara and the difference between them are presented. The introduction refers to some examples of individuals and groups recorded in history, in which cultural difference has exposed them to religious and racial discrimination. The conflict in the second half of the twentieth century also led to the redrawing of the cultural conflict, which cast its shadow over the literature industry, thus contributing to the emergence of new types of literature. Such as what is called the literature of resistance and the literature of immigrants. The introduction briefly discusses the possibility of finding alternatives to accommodate the differences that resulted from the sharp polarizations, especially in societies that witnessed the largest rate of immigration to them, and the role of Lily Abul-Ela literary works in this field.

Girls Transforming-Sanna Lehtonen 2013-04-24 This book explores representations of girlhood and young womanhood in recent English language children's fantasy by focusing on two fantastic body transformation types: invisibility and age-shifting. Drawing on recent feminist and queer theory, the study discusses the tropes of invisibility and age-shifting as narrative devices representing gendered experiences. The transformations offer various perspectives on a girl's changing body and identity and provide links between real-life and fantastic discourses of gender, power, invisibility
and aging. The main focus is on English-language fantasy published since the 1970s but the motifs of invisibility and age-shifting in earlier tales and children's books is reviewed; this is the first study of children's fantasy literature that considers these tropes at length. Novels discussed are from both critically acclaimed authors and the less well known. Most of the novels depicting invisible or age-shifting girls are neither thoroughly conventional nor radically subversive but present a range of styles. In terms of gender, children's fantasy novels can be more complex than they are often interpreted to be.
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