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Loss Of The Self In Modern Literature And Art

Astradur Eysteinsson



Loss Of The Self In Modern Literature And Art:

Loss of the Self in Modern Literature and Art Wylie Sypher, 1962 Discussion of the links of modern science with the art of Picasso Braque and the writing of Sartre Beckett and others **Abstract Expressionism** Joan M. Marter, 2007 A collection of essays that discuss abstract expressionist art **The Self as Object in Modernist Fiction** Timo Müller, 2010

The Acoustic Self in English Modernism and Beyond Zoltan Varga, 2022-02-17 Drawing on the analogy between musical meaning making and human subjectivity this book develops the concept of the acoustic self exploring the ways in which musical characterization and structure are related to issues of subject representation in the modernist English novel The volume is framed around three musical topics the fugue absolute music and Gesamtkunstwerk arguing that these three modes of musicalization address modernist dilemmas around selfhood and identity Varga reflects on the manifestations of the acoustic self in examples from the works of E M Forster Aldous Huxley and Virginia Woolf and such musicians as Bach Beethoven Handel and Wagner An additional chapter on jazz and electronic music supplements these inquiries pursuing the acoustic self beyond modernism and thereby inciting further discussion and theorization of musical intermediality as well as recent sonic practices Probing the analogies in the complex interrelationship between music representation and language in fictional texts and the nature of human subjectivity this book will appeal to students and scholars interested in the interface of language and music in such areas as intermediality multimodality literary studies critical theory and modernist studies

Charles J. Rzepka, 1999 The Romantic poetas exemplified by Wordsworth Coleridge and Keatsis attracted to and made anxious by two opposite ideas of the self On the one hand he identifies with the inner self as a mind wholly at one with its perceptions and with the world as an image within it On the other hand since this inner self is wholly private the poet turns to others for confirmation of its reality either literally in direct confrontations or figuratively in the voice and workmanship of his text Because his dependence on others for a sense of his own reality jeopardizes the poet s feelings of self possession however he tries to minimize this threat by manipulating of preempting others responses to him Previous discussions of the Romantic self have focused on the self as a mental power immanent in the vision of the world it shapes Charles Rzepka now draws our attention to the poet s attitude toward the self as socially formed and confirmed and the effects of this attitude on Romantic poetry and perception **Solitude and its Ambiguities in Modernist Fiction** E. Engelberg, 2016-04-30 In this

study of solitude in high modernist writing Edward Engelberg explores the ways in which solitude functions thematically to shape meaning in literary works as well as what solitude as a condition has contributed to the making of a trope Selected novels are analyzed for the ambiguities that solitude injects into their meanings The freedom of solitude also becomes a burden from which the protagonists seek liberation Although such ambiguities about solitude exist from the Bible and the Ancients through the centuries following they change within the context of time The story of solitude in the twentieth century moves from the self s removal from society and retreat into nature to an extra social position within which the self confronts

itself A chapter is devoted to the synoptic analysis of solitude in the West with emphasis on the Renaissance to the twentieth century and another chapter analyzes the ambiguities that set the stage for modernism Defoe s Robinson Crusoe Selected works by Woolf Mann Camus Sartre and Beckett highlight particular modernist issues of solitude and how their authors sought to resolve them **Robert Smithson** Ann Reynolds,2004-10-01 An examination of the interplay between cultural context and artistic practice in the work of Robert Smithson Robert Smithson 1938 1973 produced his best known work during the 1960s and early 1970s a period in which the boundaries of the art world and the objectives of art making were questioned perhaps more consistently and thoroughly than any time before or since In Robert Smithson Ann Reynolds elucidates the complexity of Smithson s work and thought by placing them in their historical context a context greatly enhanced by the vast archival materials that Smithson s widow Nancy Holt donated to the Archives of American Art in 1987 The archive provides Reynolds with the remnants of Smithson s working life magazines postcards from other artists notebooks and perhaps most important his library from which she reconstructs the physical and conceptual world that Smithson inhabited Reynolds explores the relation of Smithson s art making thinking about art making writing and interaction with other artists to the articulated ideology and discreet assumptions that determined the parameters of artistic practice of the time A central focus of Reynolds s analysis is Smithson s fascination with the blind spots at the center of established ways of seeing and thinking about culture For Smithson New Jersey was such a blind spot and he returned there again and again alone and with fellow artists to make art that through its location alone undermined assumptions about what and more important where art should be For those who guarded the integrity of the established art world New Jersey was elsewhere but for Smithson elsewheres were the defining if often forgotten locations on the map of contemporary culture

Fictionality and Reality in Narrative Discourse Li-fen Chen,2000-01-20 This dissertation is an attempt to define a Chinese modernism exemplified by the narrative practices of four major writers in Taiwan today from the perspective of comparative literature and recent development of literary theory I propose that modernity of Taiwanese fiction is not so much a result of Western influences as an evolution of Chinese narrative tradition itself To argue my point I delineate a poetics of Chinese narrative from which I devise a method of reading and a criterion of evaluation for contemporary Taiwanese fiction in defining its achievement and historical significance This study of Taiwanese fiction also aims at providing a better understanding of fundamental aesthetic assumptions of Western modernism in the context of its own literary tradition Chapter One Introduction investigates the theoretical foundation and its line of development in Western and Chinese poetics respectively It first examines the Platonic view of mimesis and Aristotelian aesthetic view of fictionality and their influence on the critical tradition the continuity of the ancient battle between philosophy and poetry as seen in the structuralist and deconstructionist theories then the relationship between subjective fictionality and ironic objectivity in Chinese poetics the continuity of the dilemma in the Chinese novelists in their dual allegiance to the ideal and the real A final

section gives a critical overview of the literary scene in Taiwan The following four chapters provide examples of the internal tension between fictionality and ironic awareness in the Taiwanese modernist texts I suggest that instead of stretching the metaphorical potential of fiction to a highly intellectualized abstraction or playing down the interpretive claims of fiction by dramatizing its vulnerability like their Western counterpart the Taiwanese modernists create their texts on the borderline between the high and the low Self assertive as well as self denying each of them confronts his own intellectual vision with paradox and ambivalence In Ch en Ying chen this is expressed as a battle between a lyrical vision of ideological values and an instinctive self clowning in Ch i teng Sheng as a form of competition between pattern and contingency in Wang Chen ho as a celebration and abuse of the fictionality of fiction and in Wang Wen hsing an intense self parody I conclude that the sensitivity to the irrational and contradiction inherent with a resistance to didacticism constitutes the best part of the Chinese humanistic tradition which is continuously enriched with new dimensions by the contemporary Taiwanese writers

The Evolving Self in the Novels of Gail Godwin Lihong Xie,1995 As Xie leads us through these works we find Godwin s evolving heroines emerging out of lively intense sometimes painful dialogue with both the self past present and future and the social world of family birthplace culture and friendships The New Cambridge Bibliography of English Literature: Volume 4, 1900-1950 George Watson,I. R. Willison,1972-12-07 More than fifty specialists have contributed to this new edition of volume 4 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

Modern Art and the Death of a Culture Hendrik Roelof Rookmaaker,1994 Uses popular and lesser known paintings to show modern art s reflection of a dying culture and how Christian attitudes can create hope in today s society **Three Authors of Alienation** M. Ian Adams,2014-01-09 As a philosophical and social concept alienation covers a broad range of mental states both normal and abnormal Correspondingly a wide range of literary forms has been employed to deal with this important theme In Three Authors of Alienation an exploration of the literary expression of alienation M Ian Adams discusses the works of three contemporary Latin American authors The fiction of Mar a Luisa Bombal Juan Carlos Onetti and Alejo Carpentier reflects alienation disgust with life and a feeling of nothingness arising from the conditions of modern society However each author treats the theme differently In La ltima niebla Mar a Luisa Bombal uses poetic imagery to create the emotional life of the protagonist Juan Carlos Onetti portrays the schizoid extreme of alienation with a complex of symbols based on changes of vision caused by the mental states of his characters In Los pasos perdidos Alejo Carpentier presents the problem of the modern alienated artist who attempts to rid himself of his social alienation by changing times and cultures In

his close analysis of the works discussed Adams considers each literary element in its context and also in terms of its relation to the larger artistic vision of the author In addition he places the works of the three authors in the greater perspective of modern social problems by discussing the concepts of social alienation proposed by Erich Fromm and Erich Kahler His conclusion is that although disgust with life and feelings of meaninglessness are at the heart of the experiences of the characters of all three authors only in Alejo Carpentier s *Los pasos perdidos* are social conditions the major cause of alienation In the works of Bombal and Onetti alienation is a result not of social conditions but of factors unique to the characters personalities and circumstances Three Authors of Alienation is a solid contribution to criticism of contemporary Latin American narrative Adams s projection of a social problem into the realm of aesthetic experience yields intriguing interpretations of both the problem and the literature Labyrinth of Imagery Miguel Gonzalez-Gerth,1986 The Future Without a Past John Paul Russo,2005 Argues that technological imperatives like rationalization universalism monism and autonomy have transformed the humanities and altered the relation between humans and nature Examines technology and its impact on education historical memory and technological and literary values in criticism and theory concluding with an analysis of the fiction of Don DeLillo Provided by publisher *A Comparative Guide to Sartrean and Deleuzian Selves in Modernist and Post-Modernist Fiction* Onur Ekler,2021-07-12 This book provides insights into the maze of know thyself through a carefully detailed comparative study of the Sartrean no self and the Deleuzian rhizomic self It is informative argumentative and rich in literary context and mainly focuses on the shift in the notion of self from Sartre s elegiac suicidal and nihilistic tone seen pervasively in modernist fiction to the celebratory Deleuzian self in postmodernist fiction To trace this shift the book presents a comparative analysis of selected novels showing that authors like Bellow and Atwood have adopted a more positive attitude toward the self similar to the Deleuzian rhizomic self while authors like Hedayat and Beckett have more reductionist decadent nihilistic views on the self like the Sartrean no self Moreover as argued in the cases of the protagonists in the selected novels this book further asserts that the Deleuzian rhizomic self might be seen as a possible alternative to help one survive in times of crisis in contrast to the nihilistic Sartrean no self

Modern/Postmodern Silvio Gaggi,2015-08-10 Silvio Gaggi s survey of the vast terrain of twentieth century arts and ideas is unique not only for its scope but also for the clarity and cohesiveness it brings to wide ranging seemingly disparate works By identifying underlying epistemological aesthetic and ethical issues Gaggi draws connections among such modern and postmodern masterpieces as Pirandello s and Brecht s theater Fowles s and Barth s fiction Warhol s paintings Godard s and Bergman s films and Derrida s literary theory Modern Postmodern begins with a discussion of the profound skepticism about traditional beliefs and about our ability to know the self that lies at the heart of both modernism and postmodernism Gaggi identifies the modernist response to this doubt as the rejection of mimesis in favor of a purely formalistic or expressionistic art The postmodern response on the other hand is above all to create art that is self referential concerned

with art itself the history of art or its processes Drawing from the work of Piranadello and Brecht paradigms that can be applies to many different art works Gaggi emphasizes how these works from diverse media relate to one another and what their relationships are to the contemporary artistic and philosophical climate He concentrates on the works themselves but examines theory as a parallel manifestation of the same obsessions that inform recent literature and art Gaggi asks finally if self referential art can also be politically and ethically engaged with the reality outside it He concludes that the postmodern obsession with language narrativity and artifice is not necessarily a decadent indulgence but is at its best an honest inquiry into the problems questions and paradoxes of language Modern Postmodern is a lively approach to postmodern art that will interest all students and scholars of contemporary art and literature The Modern Satiric Grotesque and Its Traditions

John R. Clark, 2021-05-11 Thomas Mann predicted that no manner or mode in literature would be so typical or so pervasive in the twentieth century as the grotesque Assuredly he was correct The subjects and methods of our comic literature and much of our other literature are regularly disturbing and often repulsive no laughing matter In this ambitious study John R Clark seeks to elucidate the major tactics and topics deployed in modern literary dark humor In Part I he explores the satiric strategies of authors of the grotesque strategies that undercut conventional usage and form the de basement of heroes the denigration of language and style the disruption of normative narrative technique and even the debunking of authors themselves Part II surveys major recurrent themes of grotesquerie tedium scatology cannibalism dystopia and Armageddon or the end of the world Clearly the literature of the grotesque is obtrusive and ugly its effect morbid and disquieting and deliberately meant to be so Grotesque literature may be unpleasant but it is patently insightful Indeed as Clark shows all of the strategies and topics employed by this literature stem from age old and spirited traditions Critics have complained about this grim satiric literature asserting that it is dank cheerless unsavory and negative But such an interpretation is far too simplistic On the contrary as Clark demonstrates such grotesque writing in its power and its prevalence in the past and present is in fact conventional controlled imaginative and vigorous no mean achievements for any body of art **Taius**

, 1972 *The Fate of the Self* Stanley Corngold, 1986-02-18 The Fate of the Self **The Concept of Modernism** Astradur Eysteinnsson, 2018-07-05 The term modernism is central to any discussion of twentieth century literature and critical theory Astradur Eysteinnsson here maintains that the concept of modernism does not emerge directly from the literature it subsumes but is in fact a product of critical practices relating to nontraditional literature Intervening in these practices and correlating them with modernist works and with modern literary theory Eysteinnsson undertakes a comprehensive reexamination of the idea of modernism Eysteinnsson critically explores various manifestations of modernism in a rich array of American British and European literature criticism and theory He first examines many modernist paradigms detecting in them a conflict between modernism s culturally subversive potential and its relatively conservative status as a formalist project He then considers these paradigms as interpretations and fabrications of literary history Seen in this light modernism both signals a

historical change on the literary scene and implies the context of that change Laden with the implications of tradition and modernity modernism fills its major function that of highlighting and defining the complex relations between history and postrealist literature Eysteinsson focuses on the ways in which the concept of modernism directs our understanding of literature and literary history and influences our judgment of experimental and postrealist works in literature and art He discusses in detail the relation of modernism to the key concepts postmodernism the avant garde and realism Enacting a crisis of subject and reference modernism is not so much a form of discourse he asserts as its interruption a possible other modernity that reveals critical aspects of our social and linguistic experience in Western culture Comparatists literary theorists cultural historians and others interested in twentieth century literature and art will profit from this provocative book

Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **Loss Of The Self In Modern Literature And Art**

In some sort of inundated with displays and the cacophony of quick interaction, the profound energy and mental resonance of verbal artistry usually disappear in to obscurity, eclipsed by the regular onslaught of noise and distractions. However, located within the musical pages of **Loss Of The Self In Modern Literature And Art**, a fascinating perform of literary beauty that pulses with raw feelings, lies an remarkable journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, that mesmerizing opus books visitors on an emotional odyssey, softly revealing the latent potential and profound affect stuck within the intricate web of language. Within the heart-wrenching expanse of this evocative analysis, we will embark upon an introspective exploration of the book is central subjects, dissect their charming writing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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