

Shadows in the Cave

A phenomenological approach to literary criticism
based on Hispanic texts

MARIO J. VALDES



Shadows In The Cave A Phenomenological Approach To Literary Criticism Based On Hispanic Texts

Hans H. Rudnick



Shadows In The Cave A Phenomenological Approach To Literary Criticism Based On Hispanic Texts:

Shadows in the Cave Mario J. Valdés, 1982 *Shadows in the Cave* VALDES, 1982-12-15 To introduce the richness of the Hispanic literatures and to elaborate an historical overview of one literary tradition Valdes has chosen to examine texts from Hispanic literatures exclusively notably those of Unamuno and Cervantes

The Cambridge History of Literary Criticism: Volume 8, From Formalism to Poststructuralism George Alexander Kennedy, Raman Selden, 1989 Volume 8 of The Cambridge History of Literary Criticism deals with the most influential and hotly debated areas of literary theory those developing in Europe but having their main impact in the Anglo American world of academic literary studies whose course they have fundamentally redirected The structuralism poststructuralism Russian formalism semiotics narratology hermeneutics phenomenology reception theory and speech act theory associated with European writers including Barthes Todorov Derrida and Iser are here described in the context of their original development but with an eye also to their eventual influence and the volume includes a reflective chapter by Richard Rorty on deconstruction Incorporating full bibliographies this volume engages systematically with the history of the twentieth century's most profound and extensive set of cross cultural intellectual movements

Bibliography of Semiotics, 1975-1985, 1986-01-01 This bibliography of semiotic studies covering the years 1975-1985 impressively reveals the world wide intensification in the field During this decade national semiotic societies have been founded all over the world a great number of international national and local semiotic conferences have taken place the number of periodicals and book series devoted to semiotics has increased as has the number of books and dissertations in the field This bibliography is the result of a dedicated effort to approach complete coverage

Phenomenological Hermeneutics and the Study of Literature Mario J. Valdés, 1987 Mario Valdés has taken up the challenge of retracing the historical and philosophical background of his own approach to literature the application of phenomenological philosophy to the interpretation of texts

Literary History of Canada William H. New, Carl Berger, Alan Cairns, Frances G. Halpenny, Henry Kreisel, Douglas Lochhead, Philip Stratford, Clara Thomas, 1990-12-15 This new volume of the Literary History of Canada covers the continuing development of English Canadian writing from 1972 to 1984 As with the three earlier volumes this book is an invaluable guide to recent developments in English Canadian literature and a resource for both the general reader and the specialist researcher The contributors to this volume are Laurie Ricou David Jackel Linda Hutcheon Philip Stratford Barry Cameron Balachandra Rajan Robert Fothergill Brian Parker Cynthia Zimmerman Frances Frazer Edith Fowke Bruce G. Trigger Alan C. Cairns Douglas Williams Carl Berger Shirley Neuman Raymond S. Corteen and Frances G. Halpenny

Bending the Rules in the Quest for an Authentic Female Identity Cristina Santos, 2004 The narrative style of both Clarice Lispector and Carmen Boullosa is characterized by a postmodern tendency toward an increased reader participation This is accomplished by a process of liberalizing a pre established socio cultural repertoire with respect to female identity The female protagonists created by Lispector and Boullosa and examined in this book struggle

to find their true voices and their real life experiences The resulting literary style of both these authors parallels this struggle subverting traditional narrative structure and utilizing a dialogue that is particularly suited to describe this feminine process of conscientization

The Dialectics of Our America José David Saldívar, 1991-10-31 Joining the current debates in American literary history José David Saldívar offers a challenging new perspective on what constitutes not only the canon in American literature but also the notion of America itself His aim is the articulation of a fresh transgeographical conception of American culture one more responsive to the geographical ties and political crosscurrents of the hemisphere than to narrow national ideologies Saldívar pursues this goal through an array of oppositional critical and creative practices He analyzes a range of North American writers of color Rolando Hinojosa Gloria Anzaldúa Arturo Islas Ntozake Shange and others and Latin American authors José Martí Roberto Fernández Retamar Gabriel García Márquez and others whose work forms a radical critique of the dominant culture its politics and its restrictive modes of expression By doing so Saldívar opens the traditional American canon to a dialog with other voices not just the voices of national minorities but those of regional cultures different from the prevalent anglocentric model The Dialectics of Our America in its project to expand the canon and define a pan American literary tradition will make a critical difference in ongoing attempts to reconceptualize American literary history

Comparative Poetics Earl Roy Miner, 1990-10-23 Comparative literature Earl Miner writes clearly involves something more than comparing two great German poets and something different from a Chinese studying French literature or a Russian studying Italian literature But what would a true intercultural poetics be This work proposes various ways to study something other than what are all things considered the short and simple annals of one cultural parish at one historic moment The first developed account of theories of literature from an intercultural standpoint the book shows that an originative or foundational poetics develops in cultures with explicit poetics when critics define the nature and conditions of literature in terms of the then most esteemed genres drama lyric or narrative Earl Miner demonstrates that these definitions and inferences from them constitute useful bases for comparative poetics

Literary Theories in Praxis Shirley F. Staton, 1987 Literary Theories in Praxis analyzes the ways in which critical theories are transformed into literary criticism and methodology To demonstrate the application of this analysis critical writings of Roland Barthes Harold Bloom Cleanth Brooks Jacques Derrida Northrop Frye Norman Holland Barbara Johnson Jacques Lacan Adrienne Rich and Robert Scholes are examined in terms of the primary critical stance each author employs New Critical phenomenological archetypal structuralist semiotic sociological psychoanalytic reader response deconstructionist or humanist The book is divided into nine sections each with a prefatory essay explaining the critical stance taken in the selections that follow and describing how theory becomes literary criticism In a headnote to each selection Staton analyzes how the critic applies his or her critical methodology to the subject literary work Shirley F. Staton's introduction sketches the overall philosophical positions and relationships among the various critical modes

Unamuno's Theory of the Novel C.A. Longhurst, 2017-07-05 Miguel de

Unamuno 1864 1936 is widely regarded as Spain's greatest and most controversial writer of the first half of the twentieth century Professor of Greek and later Rector at the University of Salamanca and a figure with a noted public profile in his day he wrote a large number of philosophical political and philological essays as well as poems plays and short stories but it is his highly idiosyncratic novels for which he coined the word *novela* that have attracted the greatest critical attention *Niebla* 1914 has become one of the most studied works of Spanish literature such is the enduring fascination which it has provoked In this study C A Longhurst a distinguished Unamuno scholar sets out to show that behind Unamuno's fictional experiments there lies a coherent and quasi philosophical concept of the *novel* genre and indeed of writing itself Ideas about freedom identity finality mutuality and community are closely intertwined with ideas on writing and reading and give rise to a new and highly personal way of conceiving fiction *The Semiotic Sphere* Thomas A. Sebeok, Jean

Umiker-Sebeok, 2012-12-06 Although semiotics has in one guise or another flourished uninterruptedly since pre Socratic times in the West and important semiotic themes have emerged and developed independently in both the Brahmanic and Buddhist traditions semiotics as an organized undertaking began to bloom only in the 1960s Workshops materialized with a perhaps surprising spontaneity over much of Europe Eastern and Western and in North America Thereafter others quickly surfaced almost everywhere over the literate globe Different places strategically allied themselves with different legacies but all had a common thrust to aim at a general theory of signs by way of a description of different sign systems their comparative analysis and their classification More or less permanent confederations were forged with the most diverse academic disciplines and amazingly varied frameworks were devised suited to the needs of the times and the sites to carry the work of consolidation forward Bit by bit mutually supportive international networks were put together Today it can truly be asserted that semiotics has become a global enterprise This of course is far from saying that the map is uniform or even that world wide homogeneity is in the least desirable While our conjoint ultimate goal remains steadily in focus the multiplicity of avenues available for its realization is inherent in the adventure of the search itself **Ingardeniana II** Hans

H. Rudnick, 2012-12-06 This Ingarden volume is the second in the *Analecta Husserliana* series that is entirely devoted to the phenomenology of Roman Ingarden The first was volume IV 1976 Twenty years after Ingarden's death this volume demonstrates that the Polish phenomenologist's contribution to philosophy and literary scholarship has received world wide attention His ideas have proven especially fruitful for the definition of the structure of the literary work of art and the subsequent recognition of its characteristic features Of all the early phenomenologists who were students of Husserl it is Ingarden whose work has faithfully pursued the original tenet that language holds the essence of the life world in readiness *bereit halten* To investigate this premise with the rigor of a science as Husserl had envisioned for phenomenology was Ingarden's life work That Ingarden did not quite reach his ambitious goal does not diminish his unquestionable achievement The understanding of the nature of the literary work of art has increased enormously because of his analyses and aesthetics

The Polish phenomenologist investigated above all the work of art as a structure of necessary components which define and determine its nature That the artistic ingredient was shortchanged under those conditions should not be surprising particularly since Ingarden usually kept a purist's philosophical distance from the concrete detail of the material under consideration He was not concerned with individual works of art but with the principle that was shared by all of them as the defining feature of their being

Time and Narrative, Volume 2 Paul Ricoeur, 2012-08-04 In volume 1 of this three volume work Paul Ricoeur examined the relations between time and narrative in historical writing Now in volume 2 he examines these relations in fiction and theories of literature Ricoeur treats the question of just how far the Aristotelian concept of plot in narrative fiction can be expanded and whether there is a point at which narrative fiction as a literary form not only blurs at the edges but ceases to exist at all Though some semiotic theorists have proposed all fiction can be reduced to an atemporal structure Ricoeur argues that fiction depends on the reader's understanding of narrative traditions which do evolve but necessarily include a temporal dimension He looks at how time is actually expressed in narrative fiction particularly through use of tenses point of view and voice He applies this approach to three books that are in a sense tales about time Virginia Woolf's *Mrs Dalloway* Thomas Mann's *Magic Mountain* and Marcel Proust's *Remembrance of Things Past* Ricoeur writes the best kind of philosophy critical economical and clear Eugen Weber New York Times Book Review A major work of literary theory and criticism under the aegis of philosophical hermeneutics I believe that it will come to have an impact greater than that of Gadamer's *Truth and Method* a work it both supplements and transcends in its contribution to our understanding of the meaning of texts and their relationship to the world Robert Detweiler *Religion and Literature* One cannot fail to be impressed by Ricoeur's encyclopedic knowledge of the subject under consideration To students of rhetoric the importance of *Time and Narrative* is all too evident to require extensive elaboration Dilip Parameshwar Gaonkar *Quarterly Journal of Speech*

José Bergamín Nigel Dennis, 1986-01-01 Writer critic and cultural activist Jos Bergamín 1895-1983 was unjustly relegated to the sidelines of contemporary Spanish intellectual life for reasons that have more to do with his political dissidence and long periods of exile than with the interest and importance of his written work This book represents the first attempt to come to terms with that work Professor Dennis's study focuses on the period 1920-1936 the so called silver age of Spanish literature during which Bergamín rose to prominence alongside a group of superlatively gifted writers and friends among them Federico García Lorca Rafael Alberti Jorge Guillén and Pedro Salinas It sets out to explain the nature of the relationship Bergamín had as a critic and prose writer with the major poets of the 1920s and 1930s and at the same time systematically examines the singularity of his own work as an aphorist essayist and dramatist Professor Dennis also devotes attention to explaining the sense of Bergamín's initiative in founding the important journal *Cruz y Raya* 1933-1936 and the role this publication played both culturally and politically during the troubled years of the Second Republic This book not only fills a notable gap in our understanding of pre-Civil War literary and intellectual life in Spain but also lays the

foundation for all future research into the work of this fascinating and enigmatic writer **Cultural Hermeneutics** Mario J. Valdés, 2016-01-01 In *Cultural Hermeneutics* Mario J. Valdés offers a synthesis of the hermeneutic philosophies of Miguel de Unamuno and Paul Ricoeur a dialectical method that has formed the basis for many of Valdés's own studies in comparative literature As Valdés explains in these insightful essays what Unamuno and Ricoeur shared in their hermeneutic studies was a theory of interpretation in which the meaning of a work of art comes into existence through the dialectical relationship between its creator and its readers listeners or viewers Contextualizing this hermeneutic concept as it appears in the works of both philosophers *Cultural Hermeneutics* presents the basis for a profound understanding of the arts **Foregrounded**

Description in Prose Fiction José M. Lopes, 1995-12-15 In this wide ranging study Jos Manuel Lopes proposes a theoretical framework for analysing the role of description in prose fiction He offers readings of texts drawn from four national literatures French Spanish Portuguese and Brazilian testing his model across a cultural and temporal spectrum This critical breadth also illustrates the significance of description in disparate contexts the postmodern novel which implicitly challenges conventional notions of foreground and background as well as the naturalist and realist fiction of the nineteenth century Lopes applies his model to detailed readings of Emile Zola's *Une Page d'amour* Claude Simon's *Histoire* Benito Pérez Galdós's *La de Bringas* Cornelia Penna's *A Menina Morta* and Carlos de Oliveira's *Finisterra* In addition to exploring the interplay of description and narration these readings pay particular attention to spatial descriptions and analyse the diverse roles of description in different contexts After subjecting each fictional text to a detailed analysis which seeks to bring out the crucial aspects that contribute towards the foregrounding of descriptive passages e.g. *mise en abyme* parody modes of representation and which establishes on occasion certain relations that literary description may entertain with the other arts he attempts to isolate the primary functions of foregrounding descriptions What he seeks to demonstrate is that description constitutes a major textual component necessary for the analysis and understanding of both nineteenth and twentieth century fictional texts *Merleau-Ponty* Stephen Priest, 2002-11 In this wide ranging and penetrative study Stephen Priest uses clear and direct language to explain the thoughts and ensuing importance of one of the greatest contemporary thinkers

Jesus of Nazareth in the Literature of Unamuno C.A. Longhurst, 2023-07-15 This book resolutely confronts key questions in Christianity and in Unamuno's interpretation of it by covering important works read by Unamuno and major works written by him This book takes into account both Unamuno's discursive essays and his literary works and so emphasising the poetic as distinct from discursive value of the story of Jesus This book also includes English translations of original Spanish passages [Theatre in French Canada](#) Leonard E. Doucette, 1984-12-15 It is only recently that historians of the theatre in French Canada have turned their attention to playwrights active before the twentieth century Their practice had been to trace the roots of theatre to mid 1930s to the appearance of Father Emile Legault and his troupe the *Compagnons de Saint Laurent* dismissing what had gone before In this innovative history Leonard Doucette sets out deal for

the first time with all plays that have survived to 1867 and to link them with the evolution of politics institutions and culture in French Canada The study of theatre has often been handicapped also by the outdated practice of defining the literary cultural history of a nation by identifying the masterpieces produced in specific periods and then defining other works in terms of what they are not The surprisingly rich and varied history of theatrical forms in French Canada has just begun to receive the attention it deserves from scholars Some of the texts and authors referred to in this history are identified for the first time the materials cited and conclusions drawn are based upon original research in major Canadian libraries as well as the works of published critics and historians The result is an excellent introduction to the various forms theatre has taken and the problems it has encountered in French Canada

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