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Loss Of The Self In Modern Literature And Art

**Donatella Della Ratta, Geert
Lovink, Teresa Numerico, Peter Sarram**

Loss Of The Self In Modern Literature And Art:

Loss of the Self in Modern Literature and Art Wylie Sypher, 1977? *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

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 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 **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 Lyric Self in Zen and E.E. Cummings Michael Buland Burns, Rima Snyder, 2015-04-03 The Lyric Self offers a precise and thorough examination of Zen based on classical and contemporary scholarly works as well as the author's personal experience Eight themes that are common to the practice of Zen Buddhism and the poetry of E E Cummings are compared and explored with an emphasis on their respective value to contemporary psychology and education It is the premise of The Lyric Self that both Zen and Cummings poetry are profoundly concerned with individual awareness and that they both employ an unorthodox use of words to break through the static structures of conventional language and thought

The Fate of the Self Stanley Corngold, 1986-02-18 The Fate of the Self 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 Charles J. Rzepka, 1999 The Romantic poet as exemplified by Wordsworth Coleridge and Keats is 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 or 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 **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 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 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 *The Minimal Self: Psychic Survival in Troubled Times*

Christopher Lasch, 1985-10-17 Even more valuable than its widely praised predecessor *The Culture of Narcissism* John W Aldridge Faced with an escalating arms race rising crime and terrorism environmental deterioration and long term economic decline people have retreated from commitments that presuppose a secure and orderly world In his latest book Christopher Lasch the renowned historian and social critic powerfully argues that self concern so characteristic of our time has become a search for psychic survival **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 **Modernism and the Critical Spirit** , Complaints about the decline of critical standards in literature and culture in general have been voiced for much of the twentieth century These have extended from F R Leavis's laments for a lost center of intelligence and urbane spirit to current opposition to the

predominance of radical critical theory in contemporary literature departments Humanist criticism which has as its object the quality of life as well as works of art may well lack authority in the contemporary world Even amid the disruptions of the industrial revolution nineteenth century humanists such as Matthew Arnold John Ruskin and Thomas Carlyle could assume a positive order of value and shared habits of imaginative perception and understanding between writers and readers Eugene Goodheart argues that by contrast contemporary criticism is infused with the skepticism of modernist aesthetics It has willfully rejected the very idea of moral authority Goodheart starts from the premise that questions about the moral authority of literature and criticism often turn upon a prior question of what happens when the sacred disappears or is subjected to the profane He focuses on contending spiritual views in particular the dialectic between the Protestant inspired largely English humanist tradition of Carlyle Ruskin Arnold and D H Lawrence and the decay of Catholicism represented by James Joyce and T S Eliot Goodheart argues that literary modernism in distancing itself from natural and social vitality tends to render suspect all privileged positions It thereby undermines the critical act which assumes the priority of a particular set of values Goodheart makes his case by analyzing the work of a variety of novelists poets and critics nineteenth century and contemporary He blends literary theory and practical criticism The argument is fresh the examples invariably telling Every reader interested in our cultural plight where it came from and what might be done about it will find this book invaluable Wayne C Booth Subtle yet vigorous polemic Goodheart s concern with the entire spectrum of religious social and literary issues puts him in the succession of Lionel Trilling *Modernism and the Critical Spirit* though it deplores the decline of authority in the wake of modernist virtues is itself authoritative because of the range and depth of its controversial analyses Geoffrey Hartman Eugene Goodheart is Edytha Macy Gross Professor of Humanities at Brandeis University His books include *Culture and the Radical Conscience* *The Skeptic Disposition* *Deconstruction Ideology and Other Matters* *Desire and Its Discontents* and *The Reign of Ideology* [The Aesthetics and Politics of the Online Self](#) Donatella Della Ratta, Geert Lovink, Teresa Numerico, Peter Sarra, 2022-01-01 This volume investigates our dissonant and exuberant existences online As social media users we know we re under surveillance yet we continue to click like love and share ourselves online as if nothing was So how do we overcome the current online identity regime Can we overthrow the rule of Narcissus and destroy the planetary middle class subject In this catalogue of strategies the reader will find stories on hacker groups gaming platforms in the occupied territories art objects selfies augmented reality Gen Z autoethnographies love and life The authors of this anthology believe we cannot simply put vanity aside and a rational analysis of platform capitalism is not going to convince the youngs on TikTok nor liberate us from Zuckerbergian indentured servitude Do we really need to wade through the subjective mud and learn more about online aesthetics The answer is yes Writing by Wendy Chun Franco Berardi Bifo Julia Preisker Katherine Behar Rebecca Stein Fabio Cristiano Emilio Distretti Natalie Bookchin Ana Peraica Mitra Azar Donatella Della Ratta Gabriella Coleman Marco Deseriis Alberto Micali Daniel de Zeeuw Giovanni Boccia Artieri Jodi Dean

Humanism and Culture Meera Panigrahi, 2002-05

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