

PROSPECTS OF POWER



Tragedy,
Satire,
the Essay,
and the
Theory of Genre



JOHN SNYDER

Prospects Of Power Tragedy Satire The Essay And The Theory Of Genre

Peter J. Burgard



Prospects Of Power Tragedy Satire The Essay And The Theory Of Genre:

Prospects Of Power John Snyder, 2021-05-11 Genre the articulation of kind is one of the oldest and most continuous subjects of theoretical and critical commentary Yet from Romanticism to postmodernism the concept of genre has been punched with so many holes that today it hardly seems graspable let alone viable By combining theory with dialectical literary histories of three significantly different genres tragedy satire and the essay John Snyder reconstructs genre as the figural deployment of symbolic power One purpose of this approach is to reconcile the recent dismantling of representational and classificatory genres with the incipient notion in post Althusser Marxism that genre is the crucial mediation between history and aesthetics Snyder extends certain implications of Aristotle Benjamin Bakhtin Foucault and Serres He also offers the first antisystem yet comprehensive genre theory to serve as a fully distinct alternate to Frye's formalist and Genette's structuralist schemes Finally Snyder's theory of genre as power opens a way to a fundamentally new theory of literature itself that aesthetic language deployed as power organizes itself as generic intervention Three historically dynamic configurations establish the range of all possible genres tragedy as power politically deployed as mimesis satire as power rationally deployed as rhetoric and the essay as power textually deployed as constative rhetoric Specific analyses developing this important new theory cover a broad spectrum of literature from classical to contemporary Other genres different media and a variety of subgenres and modes political and religious all acquire fresh significance from the elaborations of Snyder's three selected genres

Fables of Subversion Steven Weisenburger, 1995 Drawing on more than thirty novels by nineteen writers *Fables of Subversion* is both a survey of mid twentieth century American fiction and a study of how these novels challenged the conventions of satire Steven Weisenburger focuses on the rise of a radically subversive mode of satire from 1930 to 1980 This postmodern satire says Weisenburger stands in crucial opposition to corrective normative satire which has served a legitimizing function by generating through ridicule a consensus on values Weisenburger argues that satire in this generative mode does not participate in the oppositional subversive work of much twentieth century art Chapters focus on theories of satire early subversions of satiric conventions by Nathanael West Flannery O'Connor and John Hawkes the flowering of Black Humor fictions of the sixties and the forms of political and encyclopedic satire prominent throughout the period Many of the writers included here such as Vladimir Nabokov William Gaddis Kurt Vonnegut Robert Coover and Thomas Pynchon are acknowledged masters of contemporary humor Others such as Mary McCarthy Chester Himes James Purdy Charles Wright and Ishmael Reed have not previously been considered in this context Posing a seminal challenge to existing theories of satire *Fables of Subversion* explores the iconoclastic energies of the new satires as a driving force in late modern and post modern novel writing

Satirizing Modernism Emmett Stinson, 2017-06-01 *Satirizing Modernism* examines 20th century novels that satirize avant garde artists and authors while also using experimental techniques associated with literary modernism These novels such as Wyndham Lewis's *The Apes of God* William Gaddis's *The*

Recognitions and Gilbert Sorrentino's *Imaginative Qualities of Actual Things* were under recognized and received poor reviews at the time of publication but have increasingly been acknowledged as both groundbreaking and deeply influential. *Satirizing Modernism* analyzes these novels in order to present an alternative account of literary modernism which should be viewed neither as a radical break with the past nor an outmoded set of aesthetics overtaken by a later postmodernism. In self reflexively critiquing their own aesthetics these works express an unconventional modernism that both revises literary history and continues to be felt today.

The Ideology of Genre Thomas O. Beebee, 1994 In a series of comparative essays on a range of texts embracing both high and popular culture from the early modern era to the contemporary period *The Ideology of Genre* counters both formalists and advocates of the idea that if genres exist on the other hand then they exist not as essences but as differences and thus those places within and between texts where genres collide reveal the connections between generic status interpretive strategy ideology and the use value of language.

Discourses of Empire Barbara Simerka, 2007-08-09 The counter epic is a literary style that developed in reaction to imperialist epic conventions as a means of scrutinizing the consequences of foreign conquest of dominated peoples. It also functioned as a transitional literary form a bridge between epic narratives of military heroics and novelistic narratives of commercial success. In *Discourses of Empire* Barbara Simerka examines the representation of militant Christian imperialism in early modern Spanish literature by focusing on this counter epic discourse. Simerka is drawn to literary texts that questioned or challenged the imperial project of the Hapsburg monarchy in northern Europe and the New World. She notes the variety of critical ideas across the spectrum of diplomatic juridical economic theological philosophical and literary writings and she argues that the presence of such competing discourses challenges the frequent assumption of a univocal hegemonic culture in Spain during the imperial period. Simerka is especially alert to the ways in which different discourses hegemonic residual emergent coexist and compete simultaneously in the mediation of power. *Discourses of Empire* offers fresh insight into the political and intellectual conditions of Hapsburg imperialism illuminating some rarely examined literary genres such as burlesque epics history plays and indiano drama. Indeed a special feature of the book is a chapter devoted specifically to indiano literature. Simerka's thorough working knowledge of contemporary literary theory and her inclusion of American English and French texts as points of comparison contribute much to current studies of Spanish Golden Age literature.

An Obituary for "Wisdom Literature" Will Kynes, 2019-01-03 *An Obituary for Wisdom Literature* considers the definitional issues long plaguing Wisdom scholarship. Will Kynes argues that Wisdom Literature is not a category used in early Jewish and Christian interpretation. It first emerged in modern scholarship shaped by its birthplace in nineteenth century Germany. Kynes casts new light on the traits long associated with the category such as universalism humanism rationalism empiricism and secularism which so closely reflect the ideals of that time. Since it was originally assembled to reflect modern ideals it is not surprising that biblical scholars have faced serious difficulties defining the corpus on another basis or integrating it into the theology of the

Old Testament The problem however is not only why the texts were perceived in this one way but that they are perceived in only one way at all The book builds on recent theories from literary studies and cognitive science to create a new alternative approach to genre that integrates hermeneutical insight from various genre proposals This theory is then applied to Job Ecclesiastes and Proverbs mapping out the complex textual network contributing to their meaning With the death of the Wisdom Literature category both the so called Wisdom texts and the concept of wisdom find new life Satire and Secrecy in English Literature from 1650 to 1750 M. Rabb,2007-12-09 This book revises assumptions about satire as a public masculine discourse derived from classical precedents in order to develop theoretical and critical paradigms that accommodate women popular culture and postmodern theories of language as a potentially aggressive injurious act Although Habermas places satirists like Swift and Pope in the public sphere this book investigates their participation in clandestine strategies of attack in a world understood to be harboring dangerous secrets Authors of anonymous pamphlets as well as major figures including Behn Dryden Manley Swift and Pope share at times what Swift called the writer s life by stealth

Genre and Reception in the Gothic Parody Kerstin-Anja Munderlein,2021-11-29 This book brings together an analysis of the theoretical connection of genre reception and frame theory and a practical demonstration thereof using a set of parodies of the first wave of the Gothic novel ranging from well known titles such as Jane Austen s Northanger Abbey to little known and researched titles such as Mary Charlton s Rosella M nderlein traces the development of socio political debates conducted in the late eighteenth and early nineteenth centuries on female roles behaviour and subversion from the subtly subversive Gothic novel to the Gothic parody Combining two major areas of research literary criticism and Gothic studies the book provides both a new take on an ongoing debate in literary criticism as well as an in depth study of a virtually neglected aspect of Gothic studies the Gothic parody *Reader's Guide to Literature in English* Mark Hawkins-Dady,2012-12-06 Reader s Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study The Tragic Paradox Leonard Moss,2014-03-24 Paradox informs the narrative sequence images and rhetorical tactics contrived by skilled dramatists and novelists Their literary languages depict not only a war between rivals but also simultaneous affirmation and negation voiced by a tragic individual They reveal the treason flux and duplicity brought into play by an unrelenting drive for respect Their patterns of speech action and image project a convergence of polarities the convergence of integrity and radical change of constancy and infidelity A fanatical drive to fulfill a traditional code of masculine conduct produces the ironic consequence of de forming that code the tragic paradox Tragic literature exploits irony In Athenian and Shakespearean tragedy self righteous male or female aristocrats instigate their own disgrace shame and guilt an un expected diminishment They are victimized by a magnificent obsession a fantasy of un alloyed authority or virtue a dream of perfect

self sufficiency or trust The authors of tragedy revised the concept of nobility to reflect the strange fact that grandeur elicits its own annulment Strengths by strengths do fail Shakespeare wrote in *Coriolanus* The playwrights made this paradoxical predicament concrete with a narrative format that equates self assertion with self detraction images that revolve between incredible reversals and provisional reinstatements and speech that sounds impressively weighty but masks deception disloyalty cynicism and insecurity Three heroic philosophers Plato Hegel and Nietzsche contributed invaluable but contrasting accounts of these literary languages Aristotle's *Poetics* will be discussed in connection with Plato's attitude toward poetry Their divergent descriptions can be reconciled to show that invalidations as well as affirmations the transmission of contraries are essential for tragic composition An equivocal rhetoric a mutable imagery and an ironic progression convey the tortuous pursuit of personal preeminence or in later tragic works by Kafka and Strindberg family solidarity and communal safety I am trying to integrate the disparate arguments offered by several notable theorists with technical procedures fashioned by the Athenian dramatists and recast by Shakespeare and other writers procedures that articulate the tragic paradox

The Literature of Satire Charles A. Knight, 2004-02-12 The Literature of Satire is an accessible but sophisticated and wide ranging study of satire from the classics to the present in plays novels and the press as well as in verse In it Charles Knight analyses the rhetorical problems created by satire's complex relations to its community and examines how it exploits the genres it borrows He argues that satire derives from an awareness of the differences between appearance ideas and discourse Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace Lucian Jonson Molière Swift Pope Byron Flaubert Ostrovsky Kundera and Rushdie This broad ranging examination sheds light on the nature and functions of satire as a mode of writing as well as on theoretical approaches to it It will be of interest to scholars interested in literary theory as well as those specifically interested in satire

All Theater is Revolutionary Theater Benjamin Bennett, 2005 All Theater Is Revolutionary Theater is the first book to consider why in the Western tradition and only in the Western tradition theatrical drama is regarded as its own literary or poetic type when the criteria needed to differentiate drama from other forms of writing do not resemble the criteria by which types of prose or verse are ordinarily distinguished Through close readings of such playwrights as Beckett Brecht Brecht Eliot Shaw Wedekind and Robert Wilson Benjamin Bennett looks at the relationship between literature and drama identifying typical problems in the development of dramatic literature and exploring how the uncomfortable association with theatrical performance affects the operation of drama in literary history Bennett's historical investigations into theoretical works ranging from Aristotle to Artaud Brecht and Diderot suggest that the attempt to include drama in the system of Western literature causes certain specific incongruities that in his view have the salutary effect of preserving the otherwise endangered possibility of a truly liberal progressive or revolutionary literature

Donne and the Resources of Kind A. D. Cousins, Damian Grace, 2002 Thus they suggest how his drawing on the resources of kind illuminates at once his own writings

and their interactions with those of his literary predecessors and contemporaries They suggest as well what his dealings with genre imply about his dealings with social and political authority in his world for example about his dealings with the courtly world and its ideologies with specific patrons with religious doctrine and controversy

BOOK JACKET *English Prose of the Nineteenth Century* Hilary Fraser, Daniel Brown, 2017-07-12 Hilary Fraser provides a comprehensive and thorough survey of English prose in the nineteenth century which draws from a wide variety of fields including art literary theory and criticism biography letters journals sermons and travel reportage Through these works the cultural social literary and political life of the twentieth century a period of great intellectual activity can be charted discussed and assessed For the first time an inclusive critical survey of nineteenth century non fiction is presented that traces the century's ideological and cultural upheavals as they are registered in the literary textures of some of its most widely read and influential writings The book explores the relations between writers who are generally perceived as occupying different discursive spheres for example between John Stuart Mill Florence Nightingale and Mrs Beeton between Cardinal Newman Elizabeth Gaskell and Hannah Cullwick and between Charles Darwin David Livingstone and Henry Mayhew The establishment and development of different genres and their interactions over the century are clearly mapped The genre of the periodical essay a distinctively modern and flexible form catering to the mass readership is the subject of the introduction and then more specialist fields are discussed covering scientific writing travel and exploration literature social reportage biography autobiography journals letters religious and philosophical prose political writing and history

Satire Dustin Griffin, 2014-07-11 Here is the ideal introduction to satire for the student and for the experienced scholar an occasion to reconsider the uses problems and pleasures of satire in light of contemporary theory Satire is a staple of the literary classroom Dustin Griffin moves away from the prevailing moral didactic approach established thirty some years ago to a more open view and reintegrates the Menippean tradition with the tradition of formal verse satire Exploring texts from Aristophanes to the moderns with special emphasis on the eighteenth century Griffin uses a dozen figures Horace Juvenal Persius Lucian More Rabelais Donne Dryden Pope Swift Blake and Byron as primary examples Because satire often operates as a mode or procedure rather than as a genre Griffin offers not a comprehensive theory but a set of critical perspectives Some of his topics are traditional in satire criticism the role of satire as moralist the nature of satiric rhetoric the impact of satire on the political order Others are new the problems of satire and closure the pleasure it affords readers and writers and the socioeconomic status of the satirist Griffin concludes that satire is problematic open ended essayistic and ambiguous in its relationship to history uncertain in its political effect resistant to formal closure more inclined to ask questions than provide answers and ambivalent about the pleasures it offers

Spanish Women Writers and the Essay Kathleen Mary Glenn, Mercedes Mazquiarán de Rodríguez, 1998 Never before has a book examined Spanish women and their mastery of the essay In the groundbreaking collection *Spanish Women Writers and the Essay* Kathleen M Glenn and Mercedes Mazquiarán de Rodríguez help to rediscover the neglected

genre which has long been considered a masculine form Taking a feminist perspective the editors examine why Spanish women have been so drawn to the essay through the decades from Concepción Arenal's nineteenth century writings to the modern works of Rosa Montero Spanish women historically denied a public voice have discovered an outlet for their expression via the essay As essayists they are granted the authority to address subjects they personally deem important discuss historical and sociopolitical issues and denounce female subordination This genre which attracts a different audience than does the novel or poem allows Spanish women writers to engage in a direct dialogue with their readers Featuring twelve critical investigations of influential female essayists *Spanish Women Writers and the Essay* illustrates Spanish women writers command of the genre their incorporation of both the ideological and the aesthetic into one concise form and their skillful use of various strategies for influencing their readers This fascinating study which provides English translations for all quotations will appeal to anyone interested in nineteenth and twentieth century Spanish literature comparative literature feminist criticism or women's studies

The Courtier and the Governor Sean Burt, 2014-07-16 The Nehemiah Memoir the narrative of the royal cupbearer sent to rebuild Jerusalem is central to Ezra Nehemiah's account of Persian Judah Yet its emphasis on one individual's efforts makes it a text that ill fits the book's story of a communal restoration Sean Burt analyzes the nature of this curious text through the lens of genre criticism and identifies the impact of its use of genres on its early reception in Ezra Nehemiah Drawing upon contemporary theorists of literary genre within the field of biblical studies and beyond he builds an understanding of genre capable of addressing both its flexibility and its necessarily historical horizon Burt argues that the Nehemiah Memoir makes use of two ancient genres the novelistic court tale e.g. Esther Ahiqar and others and the official memorial or biographical genre used across the ancient Near East by kings and other governmental officials for individual commemoration This study contends that the narrative subtly shifts genres as it unfolds from court tale to memorial Nehemiah the courtier becomes Nehemiah the governor While these genres reveal an affinity to one another they also highlight a central contradiction in the narrative's portrait of Nehemiah Nehemiah is like the people of Jerusalem beholden to the whims of a foreign ruler but he also simultaneously represents Persia's power over Jerusalem Burt concludes that the Nehemiah Memoir's combination of these two ultimately incommensurate genres can account for how the writers of Ezra Nehemiah modified and corrected Nehemiah's problematic story to integrate it into Ezra Nehemiah's vision of a holistic restoration enacted by a unified people

Idioms of Uncertainty Peter J. Burgard, 1992-09-15 Goethe's essays have been culled for their literary aesthetic and scientific content by the textuality and their location at the nexus of genre and literary history have not received the critical attention they deserve In *Idioms of Uncertainty* Peter Burgard analyzes the rhetorical strategies structure and style of pivotal essays and relates them to the essay traditions as represented by Montaigne and Johnson By formulating the critique of systematic philosophy inherent in the essays and by investigating their participation in the principal aesthetic dialogue of the age the textual theories of Bakhtin Kristeva Barthes and Derrida and Rorty's notion of

literary philosophical conversation Idioms of Uncertainty thus holds interest for those concerned with genre theory and literary theory in general and through its challenging of clichés about German literature at the time it assumed international significance the book will be useful not only for Goethe scholars but also for scholars of the eighteenth century across disciplines and national boundaries

Renaissance Hybrids Gary A. Schmidt, 2016-04-08 In the first book length study explicitly to connect the postcolonial trope of hybridity to Renaissance literature Gary Schmidt examines how sixteenth and seventeenth century English authors artists explorers and statesmen exercised a concerted effort to frame questions of cultural and artistic heterogeneity This book is unique in its exploration of how hybrid literary genres emerge at particular historical moments as vehicles for negotiating other kinds of hybridity including but not limited to cultural and political hybridity In particular Schmidt addresses three distinct manifestations of hybridity in English literature and iconography during this period The first category comprises literal hybrid creatures such as satyrs centaurs giants and changelings the second is cultural hybrids reflecting the mixed status of the nation and the third is generic hybrids such as the Shakespearean problem play the volatile verse satires of Nashe Hall and Marston and the tragicomedies of Beaumont and Fletcher In Renaissance Hybrids Schmidt demonstrates postmodern considerations not to be unique to our own critical milieu Rather they can fruitfully elucidate cultural and literary developments in the English Renaissance forging a valuable link in the history of ideas and practices and revealing a new dimension in the relation of early modern studies to the concerns of the present

Genre and Ethics Edward Tomarken, 2002 The study addresses the following kinds of questions Why does genre need ethics Why does ethics need genre How is ethics related to and distinguished from ideology as currently used in cultural studies How does a generic ethical method come to terms with history and historical change How is a generic ethical method related to religion Does genre reinforce the concept of the ethical agent This book will therefore have a broad audience including scholars whose fields range from the Renaissance to the present theorists and philosophers whose interests include ethics cultural studies and ideologies and educationists pursuing methods for graduates and undergraduates The autobiographical introduction serves as the hook as our creative writers say for this audience Generically it is experimental being at once scholarly pedagogical and autobiographical BOOK JACKET

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