

Representation and the Imagination: Beckett, Kafka, Nabokov and Schoenberg (Chicago originals)

Albright

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Representation And The Imagination Beckett Kafka Nabokov And Schoenberg

Claudia Olk



Representation And The Imagination Beckett Kafka Nabokov And Schoenberg:

Representation and the Imagination Daniel Albright, The World of the Imagination Eva T. H. Brann, 1993-03-16 In this book Eva Brann sets out no less a task than to assess the meaning of imagination in its multifarious expressions throughout western history The result is one of those rare achievements that will make The World of the Imagination a standard reference

Since Beckett Peter Boxall, 2011-11-03 Samuel Beckett is widely regarded as the last modernist the writer in whose work the aesthetic principles which drove the modernist project dwindled and were finally exhausted And yet despite this it is striking that many of the most important contemporary writers across the world see their work as emerging from a Beckettian legacy So whilst Beckett belongs in one sense to the end of the modernist period in another sense he is the well spring from which the contemporary in a wide array of guises can be seen to emerge Since Beckett looks at a number of writers in different national and political contexts tracing the way in which Beckett's writing inhabits the contemporary while at the same time reading back through Beckett to the modernist and proto modernist forms he inherited In reading Beckett against the contemporary in this way Peter Boxall offers both a compelling re reading of Beckett and a powerful new analysis of contemporary culture

Booking Passage Sidra DeKoven Ezrahi, 2023-12-22 Sidra DeKoven Ezrahi's sweeping study of modern Jewish writing is in many ways a long meditation on the thematics of geography in Jewish culture what she calls the poetics of exile and return Until the late nineteenth century Jews were identified in their own religious and poetic imagination as wanderers and exiles their sacred center Jerusalem Zion fatefully out of reach Opening the book with Jewish Journeys Ezrahi begins by examining the work of medieval Hebrew poet Yehuda Halevi to chart a journey whose end was envisioned as the sublime realignment of the people with their original center When the Holy Land became the site of a political drama of return in the nineteenth century Jewish writing reflected the shift traced here in the travel fictions of S Y Abramovitsh S Y Agnon and Sholem Aleichem In Jewish Geographies Ezrahi explores aspects of reterritorialization through memory in the post Holocaust writing of Paul Celan Dan Pagis Aharon Appelfeld I B Singer and Philip Roth Europe where Jews had dreamed of return has become the new ruined shrine The literary pilgrimages of these writers recall familiar patterns of grieving and representation and a tentative reinvention of the diasporic imagination in America of course but paradoxically even in Zion Sidra DeKoven Ezrahi's sweeping study of modern Jewish writing is in many ways a long meditation on the thematics of geography in Jewish culture what she calls the poetics of exile and return Until the late nineteenth century Jews were ide

Modernism and Time Ronald Schleifer, 2000-02-10 In Modernism and Time Ronald Schleifer analyses the transition from the Enlightenment to post Enlightenment ways of understanding in Western thought Schleifer argues that this transition in the late nineteenth and early twentieth century expresses itself centrally in an altered conception of temporality He examines this period's remarkable breaks with the past in literature music and the arts more generally Whereas Enlightenment thought sees time as a homogenous neutral medium in which events and actions take

place post Enlightenment thought sees time as discontinuous and inexorably bound up with both the subjects and events that seem to inhabit it This fundamental change of perception Schleifer argues takes place across disciplines as varied as physics economics and philosophy Schleifer s study engages with the work of writers and thinkers as varied as George Eliot Walter Benjamin Einstein and Russell and offers a powerful reassessment of the politics and culture of modernism Erring Mark C. Taylor,2013-11-22 Erring is a thoughtful often brilliant attempt to describe and enact what remains of and for theology in the wake of deconstruction Drawing on Hegel Nietzsche Derrida and others Mark Taylor extends and goes well beyond pioneering efforts The result is a major book comprehensive and well informed G Douglas Atkins Philosophy and Literature Many have felt the need for a study which would explicate in coherent and accessible fashion the principal tenets of deconstruction with particular attention to their theological implications This need the author has addressed in a most impressive manner The book s effect upon contemporary discussion is apt to be and deserves to be far reaching Walter Lowe Journal of Religion *Essays on Music and Language in Modernist Literature* Katherine O'Callaghan,2018-01-12 This volume explores the role of music as a source of inspiration and provocation for modernist writers In its consideration of modernist literature within a broad political postcolonial and internationalist context this book is an important intervention in the growing field of Words and Music studies It expands the existing critical debate to include lesser known writers alongside Joyce Woolf and Beckett a wide ranging definition of modernism and the influence of contemporary music on modernist writers From the rhythm of Tagore s poetry to the influence of jazz improvisation the tonality of traditional Irish music to the operas of Wagner these essays reframe our sense of how music inspired Literary Modernism Exploring the points at which the art forms of music and literature collide repel and combine contributors draw on their deep musical knowledge to produce close readings of prose poetry and drama confronting the concept of what makes writing musical In doing so they uncover commonalities modernist writers pursue simultaneity and polyphony evolve the leitmotif for literary purposes and adapt the formal innovations of twentieth century music The essays explore whether it is possible for literature to achieve that unity of form and subject which music enjoys and whether literary texts can resist paraphrase can be simply themselves This book demonstrates how attention to the role of music in text in turn illuminates the manner in which we read literature

Phrase and Subject Delia da Sousa Correa,2017-07-05 The confluence between music and literature long hymned as sister arts is a newly burgeoning field of critical inquiry This innovative collection of interdisciplinary essays provides a valuable introduction to the field mapping the contours of recent research and investigating the mutual aesthetic influence of the two arts and their common historical ground The examination of literary works using music as an analogy for literary composition and agent of cultural value and the consideration of musical works whose structure is derived from literary models will excite the interest of both professional scholars and students in the fields of musicology literary studies and modern European languages Legenda 2006 Delia da Sousa Correa is Lecturer in Literature at The Open University She is the

author of *George Eliot Music and Victorian Culture* 2002 and editor of *Late Modernist Style in Samuel Beckett and Emmanuel Levinas* P. Fifield, 2013-03-20 Beckett and Levinas are of central importance to critical debates about literary ethics Rather than suggest the preservation of literary and ethical value in the wake of the WWII this book argues that both launched a sustained attack on the principles of literature weaving narrative and descriptive doubt through phenomenology prose and drama The Quest for Voice Lydia Goehr, 2002 Concentrating on the music politics and philosophy of Richard Wagner Lydia Goehr addresses some fundamental questions of German Romanticism Is all music musical Is music made less musical by the presence of words What is musical autonomy How do composers avoid censorship How are composers affected by exile Can music articulate a politics for the future What is the relation between music and philosophy

Modernism and the Materiality of Texts Eyal Amiran, 2016-07-27 Modernism and the Materiality of Texts argues that elements of modernist texts that are meaningless in themselves are motivated by their authors psychic crises Physical features of texts that interest modernist writers such as sound patterns and anagrams cannot be dissociated from abstraction or made a refuge from social crisis instead they reflect colonial and racial anxieties of the period Rudyard Kipling's fear that he is indistinguishable from empire subjects J M Barrie's object relations theater of infantile separation and Virginia Woolf's dismembered anagram self are performed by the physical text and produce a new understanding of textuality In readings that also include diverse works by Gertrude Stein and Alice Toklas P G Wodehouse and Conan Doyle J M Barrie George Herriman and Sigmund Freud this study produces a new reading of modernism's psychological text and of literary constructions of materiality in the period Evelyn Schlag Beverley D. Eddy, 2004 This is the first scholarly volume devoted to the works of the prolific Austrian poet and prose artist Evelyn Schlag European and American scholars provide an overview of Schlag's themes as well as detailed analyses of individual works The essayists present a variety of approaches from feminist readings to analyses of Schlag's eroticized language and poetic networking making the book a rich resource for students and scholars alike Additional resources include a new interview with Evelyn Schlag and a comprehensive bibliography

Ernst Krenek and the Politics of Musical Style Peter Tregear, 2013-07-05 Ernst Krenek has been described as a one man history of twentieth century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek's compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek's work particularly his operas Peter Tregear's *Ernst Krenek and the Politics of Musical Style* addresses this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek's compositional path from the eclectic musical language of *Jonny spielt auf* to the austere twelve tone technique of *Karl V* Tregear provides an historical and critical context

to this most historically significant period of Krenek's creative life. His study also enriches our understanding of many of Krenek's contemporaries such as Alban Berg and Arnold Schoenberg. This book should interest students, scholars, and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally. *Samuel Beckett, W.B. Yeats, and Jack Yeats* Gordon S. Armstrong, 1990. In contrast to the many critics who consider W.B. Yeats a dominant influence on Beckett's drama, this study demonstrates that the two are almost diametrically opposed in their theater and that the real bridge to Beckett's art is to be found in the narrative and pictorial creations of the younger Yeats brother Jack. **Shakespeare and Beckett** Claudia Olk, 2023-01-26. The danger is in the neatness of identifications. Samuel Beckett famously stated and at first glance no two authors could be further distant from one another than William Shakespeare and Samuel Beckett. This book addresses the vast intertextual network between the works of both writers and explores the resonant correspondences between them. It analyses where and how these resonances manifest themselves in their aesthetics, theatre language, and form. It traces convergences and inversions across both works that resound beyond their conditions of production and possibility. Uncovering hitherto unexplored relations between the texts of an early modern and a late modern author, this study seeks to offer fresh readings of single passages and entire works but it will also describe productive tensions and creative incongruences between them. **The Dramatic Works of Samuel Beckett** Charles A. Carpenter, 2011-10-13. A selectively comprehensive bibliography of the vast literature about Samuel Beckett's dramatic works arranged for the efficient and convenient use of scholars on all levels. **The Cambridge Companion to Beckett** John Pilling, 1994-03-17. The world fame of Samuel Beckett is due to a combination of high academic esteem and immense popularity. An innovator in prose fiction to rival Joyce, his plays have been the most influential in modern theatre history. As an author in both English and French and a writer for the page and the stage, Beckett has been the focus for specialist treatment in each of his many guises but there have been few attempts to provide a conspectus view. This book, first published in 1994, provides thirteen introductory essays on every aspect of Beckett's work, some paying particular attention to his most famous plays, e.g. *Waiting for Godot* and *Endgame*, and his prose fictions, e.g. the trilogy and *Murphy*. Other essays tackle his radio and television drama, his theatre directing, and his poetry, followed by more general issues such as Beckett's bilingualism and his relationship to the philosophers. Reference material is provided at the front and back of the book. *Seeing Things* Alan Louis Ackerman, 2011-01-01. A technological revolution has changed the way we see things. The storytelling media employed by Pixar Animation Studios. Samuel Beckett and William Shakespeare differ greatly yet these creators share a collective fascination with the nebulous boundary between material objects and our imaginative selves. How do the acts of seeing and believing remain linked? Alan Ackerman charts the dynamic history of interactions between showing and knowing in *Seeing Things*, a richly interdisciplinary study which illuminates changing modes of perception and modern representational media. *Seeing Things* demonstrates that the airy nothings of *A Midsummer Night's Dream*, *The Ghost in*

Hamlet and soulless bodies in Beckett's media experiments alongside Toy Story's digitally animated toys all serve to illustrate the modern problem of visualizing as Hamlet put it that within which passes show Ackerman carefully analyses such ghostly appearances and disappearances across cultural forms and contexts from the early modern period to the present investigating the tension between our distrust of shadows and our abiding desire to believe in invisible realities Seeing Things provides a fresh and surprising cultural history through theatrical verbal pictorial and cinematic representations

Modernism and Opera Richard Begam, Matthew Wilson Smith, 2016-11 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

The absurd in literature Neil Cornwell, 2013-07-19 Neil Cornwell's study while endeavouring to present an historical survey of absurdist literature and its forbears does not aspire to being an exhaustive history of absurdism Rather it pauses on certain historical moments artistic movements literary figures and selected works before moving on to discuss four key writers Daniil Kharms Franz Kafka Samuel Beckett and Flann O'Brien The absurd in literature will be of compelling interest to a considerable range of students of comparative European including Russian and Central European and English literatures British Isles and American as well as those more concerned with theatre studies the avant garde and the history of ideas including humour theory It should also have a wide appeal to the enthusiastic general reader

Whispering the Secrets of Language: An Mental Journey through **Representation And The Imagination Beckett Kafka Nabokov And Schoenberg**

In a digitally-driven world wherever displays reign supreme and quick communication drowns out the subtleties of language, the profound strategies and psychological nuances hidden within words frequently get unheard. However, situated within the pages of **Representation And The Imagination Beckett Kafka Nabokov And Schoenberg** a fascinating fictional value sporting with fresh thoughts, lies an exceptional quest waiting to be undertaken. Penned by a talented wordsmith, this enchanting opus attracts viewers on an introspective trip, delicately unraveling the veiled truths and profound affect resonating within the very cloth of each and every word. Within the emotional depths of this poignant evaluation, we can embark upon a sincere exploration of the book is key themes, dissect its charming publishing model, and succumb to the powerful resonance it evokes serious within the recesses of readers hearts.

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