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Loss Of The Self In Modern Literature And Art

Christopher Lasch



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 **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

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

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

A Comparative Guide to Sartrean and Deleuzean 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 Deleuzean 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 Deleuzean 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 Deleuzean 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 Deleuzean 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

The Fate of the Self Stanley Corngold,1986-02-18 The Fate of the Self **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.

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 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 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 *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 *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 *Humanism and Culture* Meera Panigrahi, 2002-05 T.S. Eliot: Prufrock, Gerontion, Ash Wednesday and other Shorter Poems Brian C. Southam, 1978-03-02 This is a Bloomsbury Academic title For our full Academic Catalogue please visit <https://www.bloomsbury.com/uk/academic> **The Novel of August Strindberg** Eric O. Johannesson, 2023-04-28 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1968 **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 Eysteinnsson 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

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