

Zavarzadeh

The Mythopoeic Reality

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Mas'ud Zavarzadeh

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The Postwar American
Nonfiction Novel

Mythopoetic Reality The Postwar American Nonfiction Novel

Mas'ud Zavarzadeh



Mythopoeic Reality The Postwar American Nonfiction Novel:

The Mythopoeic Reality Mas'ud Zavarzadeh, 1976 *The Mythopoeic Reality* Mas'ud Zavarzadeh, 1980-04-01

Reciprocities in the Nonfiction Novel John Russell, 2000 Nonfiction novels have usually been associated with the new journalism writers of the 1960s such as Tom Wolfe Norman Mailer and Truman Capote Yet this form has long commanded a key position in the literary canon as John Russell now reveals Russell identifies eleven major works not usually thought of as nonfiction novels such as Isak Dinesen's *Out of Africa* and E E Cummings's *The Enormous Room* to create a new definition of the genre He shows that journalistic writing is characterized by a reporter's proprietary stance which undermines reciprocity with subjects while true nonfiction novels feature greater reciprocity and also employ such techniques as circular narrative and bricolage *Reciprocities in the Nonfiction Novel* contributes to ongoing explorations of literary forms and offers wise commentary on how writing about real life can become art

The Distinction of Fiction Dorrit Cohn, 2000-12 Winner of the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association Winner of the Modern Language Association's Aldo and Jeanne Scaglione Prize for Comparative Literary Studies The border between fact and fiction has been trespassed so often it seems to be a highway Works of history that include fictional techniques are usually held in contempt but works of fiction that include history are among the greatest of classics Fiction claims to be able to convey its own unique kinds of truth But unless a reader knows in advance whether a narrative is fictional or not judgment can be frustrated and confused In *The Distinction of Fiction* Dorrit Cohn argues that fiction does present specific clues to its fictionality and its own justifications Indeed except in cases of deliberate deception fiction achieves its purposes best by exercising generic conventions that inform the reader that it is fiction Cohn tests her conclusions against major narrative works including Proust's *A la Recherche du temps perdu* Mann's *Death in Venice* Tolstoy's *War and Peace* and Freud's case studies She contests widespread poststructuralist views that all narratives are fictional On the contrary she separates fiction and nonfiction as necessarily distinct even when bound together An expansion of Cohn's Christian Gauss lectures at Princeton and the product of many years of labor and thought *The Distinction of Fiction* builds on narratological and phenomenological theories to show that boundaries between fiction and history can be firmly and systematically explored

Latin American Documentary Narratives Liliana Chávez Díaz, 2021-11-04 Winner of the Victor Villase or Best Latino Focused Nonfiction Book Award English from the 2022 International Latino Book Awards What defines the boundary between fact and fabrication fiction and nonfiction literature and journalism *Latin American Documentary Narratives* unpacks the precarious testimonial relationship between author and subject where the literary journalist rather than the subject being interviewed can become the hero of a narrative in its recording and retelling *Latin American Documentary Narratives* covers a variety of nonfiction genres from the 1950s to the 2000s that address topics such as social protests dictatorships natural disasters crime and migration in Latin America This book analyzes and includes an appendix of

interviews with authors who have not previously been critically read together from the early and emblematic works of Gabriel Garc a M rquez and Elena Poniatowska to more recent authors like Leila Guerriero and Juan Villoro who are currently reshaping media and audiences in Latin America In a world overwhelmed by data production and marked by violent acts against those considered others Liliana Ch vez D az argues that storytelling plays an essential role in communication among individuals classes and cultures

The woman of the crowd Daniela Daniele,2021-12-28 This book traces the origins of the Postmodern eclectic grammar of linguistic collision back in the Surrealist poetics of ruins Keeping in mind the images of lost direction in the big city as a central figure in the discussion of both the Modern and Postmodern aesthetics of displacement Daniele starts comparing the epiphanic encounters of the Baudelairian fl neur in metropolitan Paris in constant search for the traces of a lost symbolic order with Breton s enigmatic pursuit of Nadja the elusive sphinx in the crowd who moves in a mental territory of puzzling condensations and of ineffable objets trouv In his visual and written work Marcel Duchamp was probably the first artist to envision the space of the crowd as a trans urban multiple dimension a cool arena of disjunctive encounters contributing to transform the Surrealist erotic space of desire in a cooler open field of performance Deeply influenced by Duchamp s hybrid aesthetics American Postmodern writers such as Donald Barthelme and Thomas Pynchon and the performance artist Laurie Anderson represent metropolis as a geographical incest as a plural entropic semiosphere which transcends the notion of urban community to become the tolerant receptacle of an ethnic and discursive multiplicity an electronic area of linguistic collisions translatable in new fragmented and unfinished narratives Evoking the assemblages of Abstract Expressionists the debris of Simon Rodia junk art and the hybrid language of Postmodern architecture this neo Surrealist narrative discourse transforms the epiphanic traces envisioned by the Baudelairian and Bretonian heroes in partial parodies in enigmatic fragments whose ultimate source transcends the narrator s knowledge The conceptual strategy which is constitutive of these texts implicitly asks the puzzled reader to disentangle the entropic plots immersing him in the midst of a linguistic wilderness where all opposites fact and fiction man and machine man and female enigmatically and humorously coexist

The Mythopoeic Reality Mas'ud Zavarzadeh,1976

The Span of Mainstream and Science Fiction Peter Brigg,2015-09-16 From the 1960s when the advent of what many call the postmodern style made establishing genres more difficult to the present day writers have been incorporating science not only the commonly thought of science and technology but also the soft sciences such as psychology and sociology into what was previously considered mainstream fiction This book examines works by Thomas Pynchon Doris Lessing and others who incorporate science in fiction and exemplify the movement of mainstream fiction writers toward a new genre termed span It also examines works by some science fiction writers who are edging closer to the border of science fiction and slowly over into span This book maps the boundaries of the new span genre of fiction and thus helps define texts that fall outside the realms of mainstream and science fiction Diagrams are included and a bibliography and index

Essentials of the Theory of Fiction Michael J.

Hoffman, Patrick D. Murphy, 2005-07-06 A third edition of this anthology of the most influential and comprehensive writing on the theory of fiction from the 19th century through modernism and postmodernism to the present **Designs of Darkness in Contemporary American Fiction** Arthur M. Saltzman, 2016-11-11 In *Designs of Darkness* Arthur M. Saltzman examines some of the ways in which fiction has traditionally conspired to promote a goal oriented vision of the work of art and explores the ways in which postmodern or postrealist fiction consistently and unavoidably subverts the clarity of this vision Offering readings of works by well known authors including Barthelme Doctorow DeLillo and Hakes as well as works by lesser known writers Auster Gangemi Saltzman concentrates on the breakdown of epiphany in recent fiction both as philosophical motive and as structural foundation In contemporary fiction Saltzman contends ambiguities blossom far beyond our capacities to stabilize summarize or restore them to sense The old rules of the game in which a reader looking for truth can expect some sort of satisfactory resolution no longer apply Literature now comes out of the answerless *Designs of Darkness* in *Contemporary American Fiction* is a valuable new resource for scholars and students of contemporary literature **A Reference Guide for English Studies** Michael J. Marcuse, 2023-11-15 **Telling the Truth** Barbara C. Foley, 2018-03-15 Barbara Foley here focuses on the relatively neglected genre of documentary fiction novels that are continually near the borderline between factual and fictive discourse She links the development of the genre over three centuries to the evolution of capitalism but her analyses of literary texts depart significantly from those of most current Marxist critics Foley maintains that Marxist theory has yet to produce a satisfactory theory of mimesis or of the development of genres and she addresses such key issues as the problem of reference and the nature of generic distinctions Among the authors whom Foley treats are Defoe Scott George Eliot Joyce Isherwood Dos Passos William Wells Brown Ishmael Reed and Ernest Gaines **Studies in Modern American Autobiography** Gordon O. Taylor, 1986-06-18 **Fifteen Jugglers, Five Believers** T. V. Reed, 2023-09-01 T V Reed urges an affiliation between literary theory and political action and between political action and literary theory What can the new literary theory learn from new social movements and what can social activists learn from poststructuralism new historicism feminist theory and neomarxism In striking interpretations of texts in four different genres James Agee and Walker Evans's *Let Us Now Praise Famous Men* Ralph Ellison's *Invisible Man* Norman Mailer's *Armies of the Night* and the ecofeminist *Women's Pentagon Actions* of the early 1980s Reed shows how reading literary texts for their political strategies and reading political movements as texts can help us overcome certain rhetorical traps that have undermined American efforts to combat racism sexism and economic inequality 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 1992

Theory/pedagogy/politics Donald E. Morton, Mas'ud Zavarzadeh, 1991 *Theory pedagogy politics the crisis of The Subject*

in the humanities Mas ud Zavarzadeh and Donald Morton The subject of literary and the subject of cultural studies Antony Easthope Post structuralist feminist practice Chris Weedon Resistance to sexual theory Juliet Flower MacCannell Principle pleasures obsessional pedagogies or ac counting from Irving Babbitt to Allan Bloom Katherine Cummings Canonicity and theory toward a post structuralist pedagogy R Radhakrishnan The spirit hand on the index of pedagogy and propaganda Gregory L Ulmer Radical pedagogy as cultural politics beyond the discourse of critique and anti utopianism Henry A Giroux and Peter L McLaren Charisma and authority in literary study and theory study Heather Murray Intellectual work and pedagogical circulation in English Evan Watkins The university and revolutionary practice a letter toward a Leninist pedagogy Adam Katz

The Routledge Companion to American Literary Journalism William Dow, Roberta Maguire, 2019-11-13 Taking a thematic approach this new companion provides an interdisciplinary cross cultural and international study of American literary journalism From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker literary journalism is a genre that both reveals and shapes American history and identity This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship It brings together cutting edge research from literary journalism scholars examining historical perspectives themes venues and genres across time theoretical approaches and disciplinary intersections and new directions for scholarly inquiry Provoking reconsideration and inquiry while providing new historical interpretations this companion recognizes interacts with and honors the tradition and legacies of American literary journalism scholarship Engaging the work of disciplines such as sociology anthropology African American studies gender studies visual studies media studies and American studies in addition to journalism and literary studies this book is perfect for students and scholars of those disciplines

Fact into Fiction Lars Ole Sauerberg, 1991-04-23

The Oxford History of the Novel in English Cyrus R. K. Patell, Deborah Lindsay Williams, 2024-03-05 The Oxford History of the Novel in English is a twelve volume series presenting a comprehensive global and up to date history of English language prose fiction written by a large international team of scholars The series is concerned with novels as a whole not just the literary novel and each volume includes chapters on the processes of production distribution and reception and on popular fiction and the fictional sub genres as well as outlining the work of major novelists movements and tendencies This book offers an account of US fiction during a period demarcated by two traumatic moments the eve of the entry of the United States into the Second World War and the onset of the Covid 19 pandemic The aftermath of the Second World War was arguably the high point of US nationalism but in the years that followed US writers would increasingly explore the possibility that US democracy was a failure both at home and abroad For so many of the writers whose work this volume explores the idea of nation became suspect as did the idea of national literature as the foundation for US writing Looking at post 1940s writing the literary historian might well chart a movement within literary cultures away from nationalism and toward what we would call cosmopolitanism a perspective that

fosters conversations between the occupants of different cultural spaces and that regards difference as an opportunity to be embraced rather than a problem to be solved During this period the novel has had significant competition for the US public's attention from other forms of narrative and media film television comic books videogames and the internet and the various forms of social media that it spawned If however the novel becomes a residual form during this period it is by no means archaic The novel has been reinvigorated over the past eighty years by its encounters with both emergent forms such as film television comic books and digital media and the emergent voices typically associated with multiculturalism in the United States

The Cambridge History of the American Essay Christy Wampole, Jason Childs, 2023-12-14 From the country's beginning essayists in the United States have used their prose to articulate the many ways their individuality has been shaped by the politics social life and culture of this place The Cambridge History of the American Essay offers the fullest account to date of this diverse and complex history From Puritan writings to essays by Indigenous authors from Transcendentalist and Pragmatist texts to Harlem Renaissance essays from New Criticism to New Journalism The story of the American essay is told here beginning in the early eighteenth century and ending with the vibrant heterogeneous scene of contemporary essayistic writing The essay in the US has taken many forms nature writing travel writing the genteel tradition literary criticism hybrid genres such as the essay film and the photo essay Across genres and identities this volume offers a stirring account of American essayism into the twenty first century

Mediating the Real Pascal Sigg, 2024-05-06 As a literary genre the nonfictional reportage has particular implications for the role of the writer Pascal Sigg shows how six US American writers including David Foster Wallace George Saunders and Rachel Kaadzi Ghansah reflect on themselves as human media in their reportage The writers assert themselves in a postmodern way by scrutinizing their own mediation As it also traces and develops the theorization of reportage as genre along the reporters early concerns with technical media this pioneering contribution to literary journalism studies paves a way for a new materialist approach in the under researched field

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