

LOSS OF THE SELF

IN MODERN LITERATURE AND ART

How the dominant theories of modern art and modern literature, and especially the tendency toward non-objectivity, reflect the major intellectual and artistic problems of our time

WYLLIE SYPHER

Loss Of The Self In Modern Literature

Kirk A. Denton



Loss Of The Self In Modern Literature:

Loss of the Self in Modern Literature and Art Wylie Sypher, 1977? 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 Self as Object in Modernist Fiction* Timo Müller, 2010 **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 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 **The Problematic of Self in Modern Chinese Literature** Kirk A. Denton, 1998 Centered around the figures of Hu Feng a leftist literary theorist who promoted subjectivism and his disciple Lu Ling known for his psychological fiction this study explores theoretical and fictional responses to the problematic of self at the heart of the experience of modernity in 20th century China **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

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 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 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

Self-Optimization in Modernist Culture , 2025-06-19 Our contemporary society is obsessed with the idea of self optimization a concept that implies the need to constantly work on improving oneself and one's appearance The roots of postmodern self optimization however lie in the cultural industries that emerged in the late nineteenth and early twentieth centuries With its equally profound and transient interest in new forms of expression new ways of life and new technologies modernism thoroughly and critically embraced the idea of the self as something that can be created and recreated either in accordance with or in contradiction to social norms This book explores strategies of self optimization developed in modernist literature and culture In doing so it offers a panoramic view of an often overlooked aspect of European and North American modernity that anticipates our current postmodern crisis of the self

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

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 Eysteinsson 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

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

Essays on the Awareness of Loss in Contemporary Albanian Literature Bavjola Gami Shatro, 2024-05-29 *Essays on the Awareness of Loss in Contemporary Albanian Literature* *Voices that Come from the Abyss* is the first scholarly monograph on the concept of loss in Albanian poetry and life writing of the twentieth and twenty first centuries It represents the first academic contribution to an international audience dedicated to three women writers that personified loss in communist

Albania and two eminent poets who wrote representative and outstanding poetry on the meaning of loss in Albanian literature Through the work of these three politically persecuted women writers and two modern poets this book analyzes loss in relation to pain grief memory death freedom and love inquiring on the meeting point between life writing and poetry and the point where they part ways The book explores the work of Musine Kokalari the first Albanian woman writer and political dissident Bedi Pipa the first woman known to have authored a diary in Albanian literature Drita omo author of a diary and poetry written in secret in political exile under communism Fatos Arapi the Albanian poet who has been awarded the most important international literary prize to date and who has elaborated on the ethical implications of freedom grief and death in relation to personal loss Ali Podrimja a cornerstone of contemporary Albanian poetry author of a volume that marked a definite turn to modernity in Albanian poetry in the Republic of Kosova and to date one of the best volumes of poetry written in the history of Albanian literature Lum Lumi where he explores the depth of grief pain loss and love The works of these five authors bring forth the necessity to re visit the history of Albanian literature and promote interdisciplinary and comparative studies beyond Albanian literature Shatro studies the unique traits of their life writing the specific link between different literary genres and the exceptional capacity of poetry to carry loss to the point of articulating the unsaid thus giving a voice to silence She argues that through diary memoir epistolary and poetry all five authors provide different views of loss and its challenging ethical implications in relation to death memory and freedom

Góngora's Soledades and the Problem of Modernity Crystal Anne Chemris, 2008 G ngora s Soledades the major lyric poem of the Spanish Baroque Combining philological rigor with a capacity to engage the most contemporary transatlantic and comparatist concerns this work situates Luis de G ngora s Soledades within the problematic evolution of Hispanic modernity As well as offering an insightful analysis of the Soledades as an expression of the Baroque crisis in all its facets epistemological ontological cultural and historical the author reads the fragmented lyric subject of Gongorist poetics back against Renaissance precursors Rojas Celestina and the poetry of Bosc n and Garcilaso and in anticipation of the truncated and isolated subject of modernity The study concludes with an examination of the interaction between the legacies of Gongorism and French Symbolism in the work of selected poets of the Latin American Vanguard Gorostiza Paz and Vallejo

CRYSTAL ANNE CHEMRIS is Visiting Assistant Professor of Spanish at the University of Iowa

Signs and Symptoms Peter L. Cooper, 2024-03-29 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 1983

Jean François Lyotard: Politics and history of philosophy Victor E. Taylor, Gregg Lambert, 2006

Identity and Form in Contemporary Literature Ana María Sánchez-Arce, 2013-10-08 This ambitious and wide ranging essay collection analyses how identity and form intersect in twentieth and twenty first

century literature It revises and deconstructs the binary oppositions identity form content form and body mind through discussions of the role of the author in the interpretation of literary texts the ways in which writers bypass or embrace identity politics and the function of identity and the body in form Essays tackle these issues from a number of positions including identity categories such as dis ability gender race and sexuality as well as questioning these categories themselves Essayists look at both identity as form and form as identity Although identity and form are both staples of current research on contemporary literature they rarely meet in the way this collection allows Authors studied include Beryl Bainbridge Samuel Beckett John Berryman Brigid Brophy Angela Carter J M Coetzee Anne Enright William Faulkner Mark Haddon Ted Hughes Kazuo Ishiguro B S Johnson A L Kennedy Toby Litt Hilary Mantel Andrea Levy Robert Lowell Ian McEwan Flannery O Connor Alice Oswald Sylvia Plath Jeremy Reed Anne Sexton Edith Sitwell Wallace Stevens Jeremy Reed Jeanette Winterson and Virginia Woolf The book engages with key theoretical approaches to twentieth and twenty first century literature of the last twenty years while at the same time advancing new frameworks that enable readers to reconsider the identity and form conundrum In both its choice of texts and diverse approaches it will be of interest to those working on English and American Literatures gender studies queer studies disability studies postcolonial literature and literature and philosophy

Reviewing **Loss Of The Self In Modern Literature**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Loss Of The Self In Modern Literature**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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