

## Patricia Waugh

Everybody knows what biographies are and many people still turn to them for truth about their subjects. But it is more obvious than ever that we can't completely trust records of the past, just as we can't always trust an eyewitness report to be true and objective. So life-stories, and particularly those with a neat narrative structure, are increasingly to be viewed with scepticism by the critical reader. Moreover, the "death of the author" has been postulated: does this mean there is no longer a place for writer biography at all? Clearly not, and recently new impulses for the development of the biographical genre have come from unexpected angles. The past's accessibility has been adopted by novelists as a topic in itself; they are experimenting and playing with a genre that might otherwise have appeared stale and old-fashioned. Thus they rejuvenate and inject new life into it - producing many entertaining books in the process.

Cornelia Stott examines books by postmodern authors such as Julian Barnes, Martin Amis, William Boyd, Peter Ackroyd and A. S. Byatt, which lie on the boundary between biography and the novel, and offers interpretations of some influential works. Experiments with the past and its appropriation are still continuing, so this book will be of interest to anyone wanting to engage with contemporary developments in English literature. This book builds upon and contributes to the growing academic interest in feminism within the field of children's literature studies. Christie Wilkie-Stibbs draws upon the work of Luce Irigaray, Helene Cixous, Julia

Kristeva, and Jacques Lacan in her analysis of particular children's literature texts to demonstrate how a feminist analysis opens up textual possibilities that may be applied to works of children's fiction in general, extending the range of textual engagements in children's literature through the application of a new poststructural critical apparatus.

The last fifty years have witnessed the growing pervasiveness of the figure of the map in critical, theoretical, and fictional discourse. References to mapping and cartography are endemic in poststructuralist theory, and, similarly, geographically and culturally diverse authors of twentieth-century fiction seem fixated upon mapping. While the map metaphor has been employed for centuries to highlight issues of textual representation and epistemology, the map metaphor itself has undergone a transformation in the postmodern era. This metamorphosis draws together poststructuralist conceptualizations of epistemology, textuality, cartography, and metaphor, and signals a shift away from modernist preoccupations with temporality and objectivity to a postmodern pragmatics of spatiality and subjectivity. *Cartographic Strategies of Postmodernity* charts this metamorphosis of cartographic metaphor, and argues that the ongoing reworking of the map metaphor renders it a formative and performative metaphor of postmodernity.

Looking at a diverse range of texts including Marilyn French's *The Women's Room*, Philip Roth's *Patrimony*, the writings of Walter Benjamin and Fredric Jameson, and films such as *Cinema Paradiso*, *Susannah Radstone*

argues that though time has been foregrounded in theories of postmodernism, those theories have ignored the question of time and sexual difference. The *Sexual Politics of Time* proposes that the contemporary western world has witnessed a shift from the age of confession to the era of memory. In a series of chapters on confession, nostalgia, the 'memories of boyhood' film and the memoir, Susannah Radstone sets out to complicate this claim. Developing her argument through psychoanalytic theory, she proposes that an attention to time and sexual difference raises questions not only about the analysis and characterization of texts, but also about how cultural epochs are mapped through time. *The Sexual Politics of Time* will be of interest to students and researchers of time, memory, difference and cultural change, in subjects such as Media and Cultural Studies, Sociology, Film Studies.

By interrogating the terms and concepts most central to cultural change, *Future Theory* interrogates how theory can play a central role in dynamic transition. It demonstrates how entangled the highly politicized spheres of cultural production, scientific invention, and intellectual discourse are in the contemporary world and how new concepts and forms of thinking are crucial to embarking upon change. *Future Theory* is built around five key concepts – boundaries, organization, rupture, novelty, futurity – examined by leading international thinkers to build a vision of how theory can be applied to a constantly shifting world.

*Boring Formless Nonsense* intervenes in an aesthetics of failure that has largely been delimited by the visual arts

and its avant-garde legacies. It focuses on contemporary experimental composition in which failure rubs shoulders with the categories of chance, noise, and obscurity. In these works we hear failure anew. We hear boredom, formlessness, and nonsense in a way that gives new purchase to aesthetic, philosophical, and ethical questions that falter in their negative capability.

Reshaping debates on failure as an aesthetic category, eldritch Priest shows failure to be a highly dubious concept. The book frames recent experimental composition as a deviant kind of sound art whose affective and formal elements reflect on current issues in contemporary culture, and offers analyses of musical works and performance practices that are rarely heard, let alone considered as significant cultural phenomena - showing the role that obscurity and the esoteric have in articulating current cultural realities. Ambitious in content and experimental in its approach, *Boring Formless Nonsense* will challenge and fracture your views on failure, creativity, and experimental music.

While the decline of the male hero in nineteenth- and twentieth-century literature is usually studied in isolation, Druxes uses a major manifestation of this phenomenon&—the failing power of the Faust myth&—as an interpretive lens through which to illuminate the corresponding rise in the viability of female Faustian heroes or would-be heroes. Her study of the female Faust figure in the realist novels of Stendhal, Gauthier, Keller, James, and the contemporary writer Morgner is further unusual in that she carries out her analyses both against the background of the sociohistorical factors

conditioning these female figures and with reference to the mutual interaction of plot and novel form. Since nineteenth-century writers make female subjectivity the arena in which the conflicts of male subjecthood are debated, their attempts to create female versions of the heroic quest for self-knowledge speak not only to the crisis of the male model but also to the crisis of the realistic novel. Using psychoanalytic theory and French feminist and deconstructionist theory, Helga Druxes shows how the female Faustian quest for worldly knowledge and subjecthood develops a new concept of identity that takes its social constructedness into account, and she demonstrates some of the transgressive narrative strategies that male and female writers have employed, embodying their dissent not only in the creation of a female Faust but in their visions of an authentic female desire for selfhood and socially regenerative female bonding.

This book approaches parody as a literary form that has assumed diverse forms and functions throughout history. The author handles this diversity by classifying parody according to its objects of imitation and specifying three major parodic kinds: parody directed at texts and personal styles, parody directed at genre, and parody directed at discourse. The book argues that different literary-historical periods in Britain have witnessed the prevalence of different kinds of parody and investigates the reasons underlying this phenomenon. All periods from the Middle Ages to the present are considered in this regard, but a special significance is given to the postmodern age, where parody has become a widely

produced literary form. The book contends further that postmodern parody is primarily discourse parody - a phenomenon which can be explained through the major concerns of postmodernism as a movement. In addition to situating parody and its kinds in a historical context, this book engages in a detailed analysis of parody in the postmodern age, preparing the ground for making an informed assessment of the direction parody and its kinds may take in the near future.

This volume traces transitions in British literature from 1960 to 1980, illuminating a diverse range of authors, texts, genres and movements. It considers innovations in form, emergent identities, changes in attitudes, preoccupations and in the mind itself, local and regional developments, and shifts within the oeuvres of individual authors.

This book acknowledges that the reader of a novel looks at and sees the page before they begin to read any text placed upon it. Thus, any disruptions to how a traditional page 'should look' can have a large impact on the reading process. The book critically engages with the visual appearance of graphically innovative contemporary prose fiction.

Reading Contemporary African Literature brings together scholarship on, critical debates about, and examples of reading African literature in all genres – poetry, fiction, and drama including popular culture. The anthology offers studies of African literature from interdisciplinary perspectives that employ sociological, historical, and ethnographic besides literary analysis of the literatures. It has assembled critical and researched essays on a

range of topics, theoretical and empirical, by renowned critics and theorists of African literature that evaluate and provide examples of reading African literature that should be of interest to academics, researchers, and students of African literature, culture, and history amongst other subjects. Some of the essays examine authors that have received little or no attention to date in books on recent African literature. These essays provide new insights and scholarship that should broaden and deepen our understanding and appreciation of African literature. 'Postmodernism' and 'feminism' have become familiar terms since the 1960s, developing alongside one another and clearly sharing many strong points of contact. Why then have the critical debates arising out of these movements had so little to say about each other? Patricia Waugh addresses the relationship between feminist and postmodernist writing and theory through the insights of psychoanalysis and in the context of the development of modern fiction in Britain and America. She attempts to uncover the reasons why women writers have been excluded from the considerations of postmodern art. Her route takes her through the theorization of self offered by Freud and Lacan and on to the concept of subjectivity articulated by Kleinian and later object-relations psychoanalysts. She argues that much women's writing has been inappropriately placed and interpreted within a predominantly formalist-orientated aesthetic and a post-Freudian/liberal, individualist conceptualization of subjectivity and artistic expression. This tendency has been intensified in discussions of postmodernism, and a new feminist

aesthetic is thus badly needed. In the second part of the book Patricia Waugh analyses the work of six 'traditional' and six 'experimental' writers, challenging the restrictive definitions of 'realist', 'modernist', 'postmodernist' in the light of the theoretical position developed in part one. Authors covered include: Woolf (viewed as a postmodernist 'precursor' rather than a 'high' modernist), Drabble, Tyler, Plath, Brookner, Paley, Lessing, Weldon, Atwood, Walker, Spark, Russ, and Piercy.

In this introduction to post-war fiction in Britain, Dominic Head shows how the novel yields a special insight into the important areas of social and cultural history in the second half of the twentieth century. Head's study is the most exhaustive survey of post-war British fiction available. It includes chapters on the state and the novel, class and social change, gender and sexual identity, national identity and multiculturalism. Throughout Head places novels in their social and historical context. He highlights the emergence and prominence of particular genres and links these developments to the wider cultural context. He also provides provocative readings of important individual novelists, particularly those who remain staple reference points in the study of the subject. Accessible, wide-ranging and designed specifically for use on courses, this is the most current introduction to the subject available. An invaluable resource for students and teachers alike.

MetafictionRoutledge

Retirement, A New Adventure is full of ideas to have an active, fun and enriching life in retirement. The thesis of



the book is that life in retirement involves much more than just ensuring financial security. Retirement opens up opportunities for doing new things and learning new things, exploring new places and meeting new people, discovering hidden talents and showcasing them, and, experimenting with new tools and technologies to reconnect with the past and connect to the future. Retirement affords time to fulfil long-held dreams and aspirations on the journey to self-actualization. What sets this book apart is the stories it provides from real life experiences of the author and others; stories ranging from silly to serious, revealing how enjoyable and satisfying life in retirement can be.

By exploring central issues in the philosophy of literature, illustrated by a wide range of novels, poems, and plays, *Philosophy of Literature* gets to the heart of why literature matters to us and sheds new light on the nature and interpretation of literary works. Provides a comprehensive study, along with original insights, into the philosophy of literature Develops a unique point of view - from one of the field's leading exponents Offers examples of key issues using excerpts from well-known novels, poems, and plays from different historical periods Examines the crucial role that coming-of-age narratives have played in American feminism.

*A Contemporary Shavian Manifesto* presents an appraisal of George Bernard Shaw's position on women in his plays. The dramatist's unconventional approach itself is praiseworthy as he creates unwomanly women who are deviant and create their own space outside social conventions and practices. In creating a

counterpoint to the norm, Shaw succeeds in creating the image of a “new woman” who is no longer “the angel of the house”. The book explores the ways in which Shaw addresses gender inequality in society through an examination of women’s role in the social, religious, moral and economic spheres. In addition to studying Shaw’s exploration of the radical woman, this book traces his attempts to project a “new woman” who is the pursuer rather than being pursued. The playwright questions the relegation of woman to the domestic space, the arbitrary distribution of duties between men and women and patriarchally-determined codes of conduct imposed upon woman. His foregrounding of women as the force behind what he calls “Creative Evolution” achieves a kind of feminisation of the “life force”, the central theme in his plays.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

This 1999 book considers the complicated relationship between postmodernism and Romanticism.

Guilty But Insane takes an historical approach to golden age detective fiction by Margery Allingham, Christianna Brand, Agatha Christie, Dorothy L. Sayers, and Gladys Mitchell. It examines how writers and readers of detective fiction during the 1920s to 1940s understood guilt, responsibility, and the workings of the mind as they related to the commission, the investigation, and the punishment of crime. Under the lens of psychology, the detective novel is revealed as a site for the negotiation of competing interpretations of sanity and insanity. An unexplored depth and subtlety is revealed in detective

novels that address major controversies in legal and psychiatric theory and practice, while significant resonances with specific concerns of modernist fiction come into focus for the first time. During the interwar years, proponents of competing psychological schools challenged legal concepts of responsibility and free will. In response, golden age writers began to reflect on the genre's promise to accomplish true and just solutions in a social order in which the relationship between law and justice was being problematized on several fronts. By making connections between high modernism and popular culture, and by tracing the impact of psychological discourses across a range of different cultural outputs, this book makes a persuasive case for reading detective fiction historically. It aims to demonstrate the richness of these texts and their value for scholarship, not only as historical documents or residues of discourse, but as literary texts which challenge, subvert, toy with and test the prevailing values and prejudices of interwar Britain.

Originally published in 1996. A detailed analysis of the art of children's literature covering world literature for children, children's literature as a canonical art form, the history of children's literature from a semiotic perspective, and epic, polyphony, chronotope, intertextuality, and metafiction in children's literature.

In the post-Soviet period, discussions of "postmodernism" in Russian literature have proliferated. Based on close literary analysis of representative works of fiction by three post-Soviet Russian writers – Vladimir Sorokin, Vladimir Tuchkov and Aleksandr Khurgin – this

book investigates the usefulness and accuracy of the notion of “postmodernism” in the post-Soviet context. Classic Russian literature, renowned for its pursuit of aesthetic, moral and social values, and the modernism that succeeded it have often been seen as antipodes to postmodernist principles. The author wishes to dispute this polarity and proposes “post-Soviet neo-modernism” as an alternative concept. “Neo-modernism” embodies the notion that post-Soviet writers have redeemed the tendency of earlier literature to seek the meaning of human existence in a transcendent realm, as well as in the treasures of Russia’s cultural past.

This comprehensive guide to literary theory and criticism includes 39 specially commissioned chapters by an international team of academics. It includes key philosophical and aesthetic origins of literary theory, the foundational movements and thinkers in the first half of the 20th century and more.

A comprehensive, accessible and lucid coverage of major issues and key figures in modern and contemporary British literature.

Metafiction is one of the most distinctive features of postwar fiction, appearing in the work of novelists as varied as Eco, Borges, Martin Amis and Julian Barnes. It comprises two elements: firstly cause, the increasing interpenetration of professional literary criticism and the practice of writing; and secondly effect: an emphasis on the playing with styles and forms, resulting from an enhanced self-consciousness and awareness of the elusiveness of meaning and the limitations of the realist form. Dr Currie's volume examines first the two components of metafiction, with practical illustrations from the work of such writers as Derrida and Foucault. A final section

then provides the view of metafiction as seen by metafictional writers themselves.

Homenaje a Javier Coy, catedrático jubilado del Departamento de Filología Inglesa y Alemana de la Universitat de València de 1990 a 2000, y uno de los primeros investigadores en introducir los estudios norteamericanos. Se recogen 50 artículos de especialistas en este campo, que reflejan el estado de los estudios sobre la cultura y literatura de los Estados Unidos contemporáneos.

This book not only discloses and examines different functions and concepts of authorship in fiction and theory from the 1950s and 1960s to the present but it also reveals, at least implicitly, a trajectory of some of the modes and functions of the novel as a genre in the last few decades. It argues that the explicit terms of much of the theoretical and philosophical debate surrounding the concept of authorship in the moment of High Theory in the 1980s had already been engaged, albeit often more implicitly, in literary fictions by writers themselves. This book examines the fortunes of the authorship debate and the conceptualisations and functions of authorship before, during, and after the Death of the Author came to prominence as one of the key foci for the moment of High Theory in the 1980s.

Postmodernism provides a collection of the incessantly cited but nevertheless still widely-scattered critical texts on postmodernism and literary theory. It includes all the "classics" as well as some less obvious, though no less stimulating, choices. An introduction and commentary by Pat Waugh provides essential information and offers a context within which to view the chosen texts.

This essential guide provides a comprehensive survey of the most important debates in the criticism and research of contemporary British fiction. Nick Bentley analyses the criticism surrounding a range of British novelists including

Monica Ali, Martin Amis, Pat Barker, Alan Hollinghurst, Kazuo Ishiguro, Ian McEwan, David Mitchell, Ali Smith, Zadie Smith, Sarah Waters and Jeanette Winterson. Exploring experiments with literary form, this authoritative book considers cutting-edge concerns relating to the neo-historical novel, the relationship between literature and science, literary geographies, and trauma narratives. Engaging with key literary theories, and identifying present trends and future directions in the literary criticism of contemporary British fiction, this is an invaluable resource for undergraduate and postgraduate students of English literature, teachers, researchers and scholars.

Provides Christians with a guide to the contemporary landscape of the Postmodern era, and tells how to embrace the opportunities and avoid the traps of the age. Part of the Turning Point series.

This book examines the entrenchment of patriarchy in Africa and its attendant socioeconomic and political consequences on gender relations. Using both historical and modern examples, contributors analyze the ways women have been systematically marginalized in African societies and call for improved policy implementation on gender issues in Africa. The research presented in this book is authored by scholars coming from as distant regions as South Africa, the United States of America, Great Britain, France, Italy, Belarus, the Balkans. Needless to say that one of the good things about this international cooperation is that owing to their different socio-cultural backgrounds, these scholars have contributed to producing an extremely varied picture of ways of approaching the challenge of a changing world. The papers on literature and culture collected in this book contribute a further element of rigour into the discussion of numerous and always

varying and changing borders of convention in a literary text, literary genre, and literary theory, as well as in general culture and everyday paths of life. Starting with oral cultures, over the classic literary masters, modernist and postmodernist textual and theoretical phenomena, the twentieth century flouting of numerous social and gender convention, through painting, film, dance, contemporary music, as well as graffiti, We have sought to stress that what is most noticeable from the evidence of their studies is that scholars today concern these issues through a dynamic global process and beyond any preconceived design, or any strict set of theoretical prescriptions, which would otherwise lead them to ignore the ever-shifting borders in literature and culture, as well as in global socio-cultural reality in general. The variety and complexity of these essays offer fresh views to the problem posed in the title of the book. Therefore, we trust that they will stimulate intellectual confrontation and circulation of ideas within the field of literature and cultural studies.

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.

Annotation A collection of 15 research papers critically exploring the multiple dimensions of contemporary literary theory. It provides a wide spectrum of theories and examines their application to different texts across the globe.

Featuring essays by leading feminist scholars from a



variety of disciplines, this key text explores the latest developments in autobiographical studies. The collection is structured around the inter-linked concepts of genre, inter-subjectivity and memory. Whilst exemplifying the very different levels of autobiographical activity going on in feminist studies, the contributions chart a movement from autobiography as genre to autobiography as cultural practice, and from the analysis of autobiographical texts to a preoccupation with autobiography as method.

This is a selection of papers on Russian literature of the Soviet period presented at the IVth World Congress for Soviet and East European Studies in 1990. The ten articles range from the experimental prose and drama of the 1920s to studies of work by younger writers of the 1980s. The articles include analyses of works by individual writers and examinations of general phenomena, for example, village prose or the way Stalin is presented in literature of the glasnost era.

Chance, and its representation in literature, has a long and problematic history. It is a vital aspect of the way we experience the world, and yet its function is frequently marginalised and downplayed. Offering a new reading of the development of the novel during the mid-twentieth century, Jordan argues that this simple novelistic paradox became more pressing during a period in which chance became a cultural, scientific and literary preoccupation - through scientific developments such as quantum mechanics and the uncertainty principle, the influence of existential philosophy, the growth of gambling, and the uncertainty provoked by the Second

World War. In tracing the novel's representation of chance during this crucial period, we see both the development of the novel, and draw wider conclusions about the relationship between narrative and the contingent, the arbitrary and the uncertain. While the novel had historically rejected, marginalised or undermined chance, during this period it becomes a creative and welcome co-contributor to the novel's development, as writers such as Samuel Beckett, B.S. Johnson, Henry Green and Iris Murdoch show.

Situated in the fields of contemporary literary and cultural studies, the ten essays collected in *Generations of Dissent* shed light on the artistic creativity, cultural production, intellectual movements, and acts of political dissidence across the Middle East and North Africa. Born of the contributors' research on dissidence and state co-option in a variety of artistic and creative fields, the volume's core themes reflect the notion that the recent Arab uprisings did not appear in a cultural, political, or historical vacuum. Rather than focus on how protestors "finally" broke the walls of fear created by authoritarian regimes in the region, these essays show that the uprisings were rooted in multiple generations and various acts of resistance decades prior to 2010–11. Firat and Taleghani's volume maps the complicated trajectories of artistic and creative dissent across time and space, showing how artists have challenged institutions and governments over the past six decades.

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