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# Postmodernism Criticism In Literature

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In Literature*

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### Postmodernism Across the Ages

Springer

Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of

*International Postmodernism*: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title *International Postmodernism*. *Teaching the Postmodern* Routledge  
 The author argues that what was once the

romantic space of the literary intelligentsia now has become a general plane of human existence. Niall Lucy's discussion embraces not only theorists but also writers whose collective responses to a fascinating range of problems and issues Lucy believes calls for pragmatic and ethical, poststructuralist solutions. *John Barth and Postmodernism* University of Illinois Press  
 Deconstruction, it seems, is dead. Its death, according to Jeffrey T. Nealon, is commonly attributed either to suicide—a direct result of its own decline into a formalism it was supposed to remedy—or to murder at the hands of the New Historicists. Looking beyond its presumed demise, Nealon sees its insights as continuing to figure importantly in postmodernist critical debates. *Paracriticisms* Cornell University Press  
 In his most wide-ranging and accessible

work, Frederic Jameson argues that postmodernism is the cultural response to the latest systemic change in world capitalism. He seeks here to crystallize a definition of a term which has taken on so many meanings that it has virtually lost all historical significance. He presents an extensive discussion on the cultural landscape - both 'high' and 'low' - of postmodernity, evaluating the political fortunes of the new term and surveying postmodern developments in a range of different fields - from market ideology to architecture, from painting and instalment art to contemporary punk film, from video art and high literature to deconstruction. Finally, Jameson reevaluates the concept of postmodernism in light of postmodern critiques of totalization and historical narratives - from the notion of decadence to the dynamics of small groups, from religious fundamentalism to hi-tech science fiction - while touching on the nature of contemporary cultural critique and the possibilities of cognitive mapping in the present multinational world system. This provocative book will be fundamental to all future discussions of postmodernism.

*Literary Theory: The Basics* Syracuse University Press

A selection of Norris' articles, essays and reviews which have been written over the past five years. Although focused primarily on issues of literary theory, the material also has relevance for philosophy, intellectual history, sociology and developments in cultural criticism.

*Powerless Fictions?* RE: Reading the Postmodern

Piranesi builds a shopping mall, Giotto supervises a training analysis, Milton directs a film. In *Postmodernism Across the Ages* the traditional notion of change in history, the linear analogy of human development, comes in for its own share of interpretation, of reading, and hence doubles back on itself. This provocative collection of essays examines the way in which the concept of postmodernism has forced a rethinking of the intersection of time and text. Appropriately, these essays themselves reach across the ages, considering authors ranging from Alexander the Great, to Chaucer and Milton, to Ford Madox Ford and Umberto Eco. The volume concludes with a series of four dissenting Afterwords that assess the import of these postmodern readings on some of the major interpretive projects of our day: Feminism, Marxism, Humanism and Deconstruction, and Gay Studies.

*Adaptation Theory and Criticism* Cornell University Press

*Signs and Cities* is the first book to consider what it means to speak of a

postmodern moment in African-American literature. Dubey argues that for African-American studies, postmodernity best names a period, beginning in the early 1970s, marked by acute disenchantment with the promises of urban modernity and of print literacy. Dubey shows how black novelists from the last three decades have reconsidered the modern urban legacy and thus articulated a distinctly African-American strain of postmodernism. She argues that novelists such as Octavia Butler, Samuel Delany, Toni Morrison, Gloria Naylor, Ishmael Reed, Sapphire, and John Edgar Wideman probe the disillusionment of urban modernity through repeated recourse to tropes of the book and scenes of reading and writing. Ultimately, she demonstrates that these writers view the book with profound ambivalence, construing it as an urban medium that cannot recapture the face-to-face communities assumed by oral and folk forms of expression.

*Postmodern American Literature and Its Other* University of New Mexico Press

This reader provides a selection of articles and essays by leading figures in the postmodernism debate.

*Criticism in the Twilight Zone* Springer

John Barth's eminence as a postmodernist is indisputable. However, much of the criticism dealing with his work is prompted by his own theories of «exhaustion» and subsequent «replenishment, » leaving his writing relatively untouched by theories of postmodernism in general. This book changes that by focusing on the relationship between Barth's aesthetic and the ideology critique of the historical avant-gardes, which were the first to mobilize art against itself and its institutional practices and demands. Examining Barth's metafictional parodies in the light of theories of space and subjectivity, Clavier engages the question of ideology critique in postmodernism by offering the montage as a possible model for understanding Barth's fiction. In such a light, postmodernism may well be perceived as a mimesis of reality, particularly a recognition of the collective nature of self and the world.

*Signs and Cities* John Wiley & Sons

It would be difficult to exaggerate the worldwide impact of postmodernism on the fields of cultural production and the social sciences over the last quarter century—even if the concept has been understood in various, even contradictory, ways. An interest in postmodernism and postmodernity has been especially strong in Canada, in part thanks to the country's non-monolithic approach to history and its multicultural understanding of nationalism,

which seems to align with the decentralized, plural, and open-ended pursuit of truth as a multiple possibility as outlined by Jean-François Lyotard. In fact, long before Lyotard published his influential work *The Postmodern Condition* in 1979, Canadian writers and critics were employing the term to describe a new kind of writing. RE: Reading the Postmodern marks a first cautious step toward a history of Canadian postmodernism, exploring the development of the idea of the postmodern and debates about its meaning and its applicability to various genres of Canadian writing, and charting its decline in recent years as a favoured critical trope.

*From Puritanism to Postmodernism* Blackwell Publishing

In this brilliant critique, Terry Eagleton explores the origins and emergence of postmodernism, revealing its ambivalences and contradictions. Above all he speaks to a particular kind of student, or consumer, of popular "brands" of postmodern thought.

*Kenneth Burke* Cambridge University Press

*In What's Wrong with Postmodernism*

Norris critiques the "postmodern-pragmatist malaise" of Baudrillard, Fish, Rorty, and Lyotard. In contrast he finds a continuing critical impulse—an "enlightened or emancipatory interest"—in thinkers like Derrida, de Man, Bhaskar, and Habermas. Offering a provocative reassessment of Derrida's influence on modern thinking, Norris attempts to sever the tie between deconstruction and American literary critics who, he argues, favor endless, playful, polysemic interpretation at the expense of systematic argument. As he explores leftist attempts to arrive at an accommodation with postmodernism, Norris addresses the politics of deconstruction, the issue of men in feminism, Habermas' quarrel with Derrida, narrative theory as a hermeneutic paradigm, musical aesthetics in relation to literary theory, and various aspects of postmodern debate. A chapter on Stanley Fish brings several of these topics together and offers a generalized statement on the function of current criticism.

*Postmodern Belief* Stockholm, Sweden : Almqvist & Wiksell International

*The Cambridge History of Postmodern Literature* offers a comprehensive survey of the field, from its emergence in the mid-twentieth century to the present day. It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry, literary criticism, feminist theory,

mass media, and the visual and fine arts have characterized the historical development of postmodernism. Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism, this History traces the genealogy of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike. Written by a host of leading scholars, this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come.

**Defining Literary Postmodernism for the Twenty-First Century** Bloomsbury Publishing USA

Perhaps the most powerful feature of the Romantic imagination is its ability to dissolve existing form and order and create it anew. The Romantic investigation of the functions of the imagination also leads to important insights concerning its problems and dangers. Because it separates the person experiencing it from others around him, the imagination introduces ways of seeing which cannot be assumed to be simply communicable or easily shared, and which have as their objects different forms or 'things'. These forms, or figures, risk becoming for their originators both vehicles of power, in so far as they do convince others of their reality, and limiting constructs of prefigured order, inhibiting their users from the perception of new relations and alternative meanings. When the figured becomes the real, there thus arise difficulties in both individual and social perceptions. Arguing from the stance that all perception takes place by a creative (and hence potentially divisive) assembly of images or qualities into things, David Simpson shows that the analysis of figurative representation in Wordsworth's writing is of central importance to his idea of the human mind, and the way in which it is affected or allowed to function by its environment, both human and physical. In this way Wordsworth's ideas about the function of literature in society are seen to be more fully worked out than readers have often assumed them to be. Simpson pays particular attention to the ethical consequences of different ways of figuring the real, offering an explanation of Wordsworth's distinction between life in the town and life among the mountains and lakes of north-west England. In relating Wordsworth's poetry to important contemporary debates in political economy such as those concerning the division of labour and the evaluation of the

advantages and disadvantages of commerce and luxury, he suggests that Wordsworth is a notable precursor of that nineteenth-century tradition which sees the mind as open to critical determination by social and environmental factors.

**Postmodern Literary Theory**

Manchester University Press  
Brenda Marshall's *Teaching The Postmodern* aims to provide an introduction to postmodernism accessible enough for the undergraduate reader and rigorous enough to inform and challenge the graduate student and professor.

Designed for the classroom, *Teaching The Postmodern* reads both literary texts and theory. Marshall introduces the reader to key terminology and concepts: structuralism, poststructuralism, the critique of subjectivity, the critique of representation, intertextuality, historiographic metafiction, and counter-memory. Fiction by Italo Calvino, J.M. Coetzee, Michel Tournier, Christa Wolf, Salman Rushdie, Timothy Findley, and Toni Morrison roots the theory in practice. Taking on the notoriously inaccessible, *Teaching The Postmodern* sets out to demonstrate that postmodernism can be comprehensible, and even fun.

**Postmodernism** Routledge  
Postmodern Studies; American Literature; 20th Century; Cultural Theory; and Aesthetics.

Modernism/Postmodernism University of Chicago Press

This book presents a definition of literary postmodernism, using detective and science fictions as a frame. Through an exploration of both prior theoretical approaches, and indicators through characteristics of postmodernist fiction, this book identifies a structural framework to both understand and apply the lessons of postmodernism for the next generation. Within a growing consensus that the postmodern era has passed, this book examines the different conceptions of postmodernism and posits a meaningful definition, one which can provide the foundation for future literary expression. This theory is then applied to genre fiction, particularly detective fiction and science fiction, demonstrating that postmodernism is found in the structure, rather than questions posed about literary expression. Finally, Matthias Stephan considers post-postmodern movements, and how they can be expressed given this definition of literary postmodernism, moving forward to the twenty-first century.

Boundary 2 Book

The concepts of 'Modernism' and 'Postmodernism' constitute the single most dominant issue of twentieth-century

literature and culture and are the cause of much debate. In this influential volume, Peter Brooker presents some of the key viewpoints from a variety of major critics and sets these additionally alongside challenging arguments from Third World, Black and Feminist perspectives. His excellent Introduction and detailed headnotes for each section and essay provide an indispensable guide to interpreting the many different opinions, and prove to be valuable contributions in their own right.

**What's Wrong with Postmodernism** University of Illinois Press

The essays collected in the present volume voice a number of concerns representative of the post-modern debate. Apart from discussing most prominent trends in post-modern literature, the articles address a variety of philosophical, political, and social issues, such as: if we accept the proposition that every action is political and power-oriented, is there a way of distinguishing between a better and worse political stance?; what role does Marxism play in the post-modern world?; what is the role of the various forms of feminism in the US and Europe?; is there a Central European form of post-modernism; or is post-modernism a Western phenomenon only?; is avant-garde possible in the post-modern world?; what are the characteristics of postmodern language?

**Postmodernism and Its Critics** JHU Press

In the decade that followed 1972, the journal *boundary 2* consistently published many of the most distinguished and most influential statements of an emerging literary postmodernism. Recognizing postmodernism as a dominant force in culture, particularly in the literary and narrative imagination, the journal appeared when literary critical study in the United States was in a period of theory-induced ferment. The fundamental relations between postmodernism and poststructuralism were being initially examined and the effort to formulate a critical sense of the postmodern was underway. In this volume, Paul A. Bové, the current editor of *boundary 2*, has gathered many of those foundational essays and, as such, has assembled a basic text in the history of postmodernism. Essays by noted cultural and literary theorists join with Bové's contemporary preface to represent the important and unique moment in recent intellectual history when postmodernism was no longer seen primarily as an architectural term, had not yet come to describe the wide range of culture it does now, but was

finding power and place in the literary realm. These essays show that the history of postmodernism and its attendant critical theories are both more complex and more deeply bound with literary criticism than often is acknowledged

today. Early Postmodernism demonstrates not only the significance of these literary studies, but also the role played by literary critical postmodernism in making possible newer forms of critical and cultural

studies. Contributors. Barry Alpert, Charles Altieri, David Antin, Harold Bloom, Paul A. Bové, Hélène Cixous, Gerald Gillespie, Ihab Hassan, Joseph N. Riddel, William, V. Spanos, Catharine R. Stimpson, Cornel West

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