

Theory Of Parody By Linda Hutcheon

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Postmodernism, Or, The Cultural Logic of Late Capitalism - Fredric Jameson 1991

Now in paperback, Fredric Jameson's most wide-ranging work seeks to crystalize a definition of "postmodernism". Jameson's inquiry looks at the postmodern across a wide landscape, from "high" art to "low" from market ideology to architecture, from painting to "punk" film, from video art to literature.

A Postmodern Reader - Joseph Natoli 1993-06-29

These readings are organized into four sections. The first explores the wellsprings of the debates in the relationship between the postmodern and the enterprise it both continues and contravenes: modernism. Here philosophers, social and political commentators, as well as cultural and literary analysts present controversial background essays on the complex history of postmodernism. The readings in the second section debate the possibility or desirability of trying to define the postmodern, given its cultural agenda of decentering, challenging, even undermining the guiding "master" narratives of Western culture. The readings in the third section explore postmodernism's complicated complicity with these very narratives, while the fourth section moves from theory to practice in order to investigate, in a variety of fields, the common denominators of the postmodern condition in action.

Gilles Deleuze's Difference and Repetition - James Williams 2013-01-31

A new edition of this introduction to Deleuze's seminal work, *Difference and Repetition*, with new material on intensity, science and action and new engagements with Bryant, Sauvagnargues, Smith, Somers-Hall and de Beistegui.

The Educated Imagination - Northrop Frye 1964

Explores the value and uses of literature in our time. Dr. Frye offers ideas for the teaching of literature at lower school levels, designed both to promote an early interest and to lead the student to the knowledge and experience found in the study of literature.

Parody - Margaret A. Rose 1993-09-09

The definitive work on parody (both literary and artistic), of key interest to theorists.

Decolonising Fictions - Diana Brydon 1993

The Politics of Postmodernism - Linda Hutcheon 2002

This classic text remains one of the clearest and most incisive introductions to postmodernism. Perhaps more importantly, it is a compelling discussion of why postmodernism matters. Working through the issue of representation in art forms from fiction to photography, Linda Hutcheon sets out postmodernism's highly political challenge to the dominant ideologies of the western world. A new epilogue traces the fate of the postmodern over the last ten years and into the future, responding to claims that it has, once and for all, 'failed'. Together with the new epilogue, this edition contains revised notes on further reading and a fully updated bibliography. This revised edition of *The Politics of Postmodernism* continues its position as essential reading.

The Big Book of Irony - Jon Winokur 2013-12-10

Jon Winokur defines and classifies irony and contrasts it with coincidence and cynicism, and other oft-confused concepts that many think are ironic. He looks at the different forms irony can take, from an irony deficiency to visual irony to an understatement, using photographs and relate-able examples from pop culture. * "Irony in Action" looks at irony in language, both verbal and visual, while "Bastions of Irony" and "Masters of Irony" look at institutions and individuals steeped in irony, though not always intentionally. PLUS: * The Annals of Irony looks at irony, and its lack thereof, throughout history. A delight for anyone with a smart, dark sense of humor.

Irony's Edge - Linda Hutcheon 2003-09-02

The edge of irony, says Linda Hutcheon, is always a social and political edge. Irony depends upon interpretation; it happens in the tricky,

unpredictable space between expression and understanding. *Irony's Edge* is a fascinating, compulsively readable study of the myriad forms and the effects of irony. It sets out, for the first time, a sustained, clear analysis of the theory and the political contexts of irony, using a wide range of references from contemporary culture. Examples extend from Madonna to Wagner, from a clever quip in conversation to a contentious exhibition in a museum. *Irony's Edge* outlines and then challenges all the major existing theories of irony, providing the most comprehensive and critically challengin theory of irony to date.

A Theory of Adaptation - Linda Hutcheon 2012-08-21

A Theory of Adaptation explores the continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination. Linda Hutcheon develops a theory of adaptation through a range of media, from film and opera, to video games, pop music and theme parks, analysing the breadth, scope and creative possibilities within each. This new edition is supplemented by a new preface from the author, discussing both new adaptive forms/platforms and recent critical developments in the study of adaptation. It also features an illuminating new epilogue from Siobhan O'Flynn, focusing on adaptation in the context of digital media. She considers the impact of transmedia practices and properties on the form and practice of adaptation, as well as studying the extension of game narrative across media platforms, fan-based adaptation (from Twitter and Facebook to home movies), and the adaptation of books to digital formats. A Theory of Adaptation is the ideal guide to this ever evolving field of study and is essential reading for anyone interested in adaptation in the context of literary and media studies.

The Politics of Postmodernism - Linda Hutcheon 2003-12-16

This classic text remains one of the clearest and most incisive introductions to postmodernism. Perhaps more importantly, it is a compelling discussion of why postmodernism matters. Working through the issue of representation in art forms from fiction to photography, Linda Hutcheon sets out postmodernism's highly political challenge to the dominant ideologies of the western world. A new epilogue traces the fate of the postmodern over the last ten years and into the future, responding to claims that it has, once and for all, 'failed'. Together with the new epilogue, this edition contains revised notes on further reading and a fully updated bibliography. This revised edition of *The Politics of Postmodernism* continues its position as essential reading.

Encyclopedia of Humor Studies - Salvatore Attardo 2014-02-25

The Encyclopedia of Humor: A Social History explores the concept of humor in history and modern society in the United States and internationally. This work's scope encompasses the humor of children, adults, and even nonhuman primates throughout the ages, from crude jokes and simple slapstick to sophisticated word play and ironic parody and satire. As an academic social history, it includes the perspectives of a wide range of disciplines, including sociology, child development, social psychology, life style history, communication, and entertainment media. Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development, especially in the areas of health, creativity, social development, and imagination. This two-volume set is available in both print and electronic formats. Features & Benefits: The General Editor also serves as Editor-in-Chief of HUMOR: International Journal of Humor Research for The International Society for Humor Studies. The book's 335 articles are organized in A-to-Z fashion in two volumes (approximately 1,000 pages). This work is enhanced by an introduction by the General Editor, a Foreword, a list of the articles and contributors, and a Reader's Guide that groups related entries thematically. A Chronology of Humor, a Resource Guide, and a detailed Index are included. Each entry concludes with References/Further Readings and cross references to related entries. The Index, Reader's Guide themes, and cross references between and among related entries combine to

provide robust search-and-browse features in the electronic version. This two-volume, A-to-Z set provides a general, non-technical resource for students and researchers in such diverse fields as communication and media studies, sociology and anthropology, social and cognitive psychology, history, literature and linguistics, and popular culture and folklore.

A Theory of Parody - Linda Hutcheon 2000

In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Brian de Palma's *Dressed to Kill*, Woody Allen's *Zelig*, Karlheinz Stockhausen's *Hymnen*, James Joyce's *Ulysses*, and Magritte's *This Is Not a Pipe*, Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect--for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

Narcissistic Narrative - Linda Hutcheon 2013-05-22

Linda Hutcheon, in this original study, examines the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or linguistic nature. Her analysis is further extended to discuss the implications of such a development for both the theory of the novel and reading theory. Having placed this phenomenon in its historical context Linda Hutcheon uses the insights of various reader-response theories to explore the "paradox" created by metafiction: the reader is, at the same time, co-creator of the self-reflexive text and distanced from it because of its very self-reflexiveness. She illustrates her analysis through the works of novelists such as Fowles, Barth, Nabokov, Calvino, Borges, Carpentier, and Aquin. For the paperback edition of this important book a preface has been added which examines developments since first publication. *Narcissistic Narrative* was selected by Choice as one of the outstanding academic books for 1981-1982.

Solibo Magnificent - Patrick Chamoiseau 1999-03-30

New York Times notable book of the year In Fort-de-France, Martinique, a colorful group of musicians, street vendors, and hopeless disciples, including the author, gather under a tamarind tree to listen to legendary bard Solibo Magnificent spin tales. Suddenly, in the middle of a raucously entertaining story, Solibo drops dead. So entranced and drunken are his friends, they initially fail to realize that their hero has spoken his last word. One hysterical listener runs to find the doctor and inadvertently returns with the overly eager, sinister chief sergeant, who holds Solibo's friends under suspicion for murder. At turns a madcap murder mystery, a political satire, and a lament on the death of a treasured tradition, *Solibo Magnificent* is wildly imaginative and exuberantly lyrical. Praise for *Solibo Magnificent* "Both a meaty tale and a cry on behalf of a drowning culture . . . by a poet and a novelist with a raffishly human and lyrical touch."—Los Angeles Times "A world class author . . . whose voice and imagination are like nothing you've read before."—The Washington Post Book World

Elements of Parody in David Lodge's "Nice Work" - Barbora Sramkova 2005-01-28

Seminar paper from the year 1995 in the subject English Language and Literature Studies - Literature, grade: 1,0, Technical University of Berlin, course: PS David Lodge, 8 entries in the bibliography, language: English, abstract: When thinking about David Lodge and parody, *Nice Work* might not be the first novel that springs to mind. This is because the generally accepted conception of parody is that of an imitation of a model text, be it a particular piece of writing, the style of an author or the literary modes of a particular period, with the underlying intention of mocking and ironizing the target text. According to this, the natural association would be Lodge's *The British Museum is Falling Down*, with a slight deviation as far as the author's intentions are concerned. The concept of ridicule, which can be traced in most of the parodies in the history of this genre since Aristophanes, is not an inherent feature of parody. The

mockery does not always go at the expense of the text parodied, as we can see in the case of *The British Museum is Falling Down*, which is rather a homage to the background texts. It is the issue of the "ethos of parody", which can be ironic, ridiculing, didactic or reverential. This wide "pragmatic range of parody" results from the ambivalent meaning of the Greek word 'para', which means both 'opposite' and 'beside'. Linda Hutcheon suggests that "it is this second, neglected meaning of the prefix that broadens the pragmatic scope of parody in a way most helpful to discussions of modern art forms (...). With this in mind, I shall approach *Nice Work* along the lines of Daniel Ammann's definition of parody as an "activation or flirtation with an intertext (...) sustained over longer stretches(...)" as well as of Linda Hutcheon's statement that "parody(...) is a repetition with difference." Defined thus broadly, it meets my conception of *Nice Work* as a non-standard parody. By this I mean that it is not a homogeneous rewriting of an original (with a "difference" , of course), as Jane Austen's *Northanger Abbey* is a parody of the Gothic novel, neither is it a consistent mosaic of parodies mimicking the originals according to one principle as *The British Museum is Falling Down* does, and on that account it becomes a parody homogeneous on a higher level.

The Post-Modern Aura - Charles Newman 1985

"Inflation affects literary occupations and preoccupations quite as much as it does financial scrip." Starting from this premise, Charles Newman ventures forth on an irreverent, wide-ranging discussion of the "Post-Modern" attitude in fiction, culture, and sensibility. Newman questions the "revolutionary" claims of avant-garde novelists and literary theorists, but he is no less critical of the arguments of neoconservatives, neorealists, and advocates of "moral fiction." Newman argues that neither of these groups has confronted the unprecedented break with tradition entailed by an economics and culture of inflation. A combination of cultural critique, literary criticism, economic forecast, and historical jeremiad, *The Post-Modern Aura* is finally a positive statement, celebrating "The Act of Fiction" and suggesting how the forces which have been devaluing it might be overcome.

Metafiction - Patricia Waugh 2013-10-08

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

Theorizing Adaptation - Kamilla Elliott 2020

"Asking why adaptation has been seen as more problematic to theorize than other humanities subjects, and why it has been more theoretically problematic in the humanities than it has been in the sciences and social sciences, *Theorizing Adaptation* seeks to both explicate and redress "the problem of theorizing adaptation" through a metacritical history of theorizing adaptation from the late seventeenth century to the present, a metatheoretical theory of the relationship between theorization and adaptation in the humanities, and analysis of the rhetoric of theorizing adaptation. The history finds that adaptation was not always the bad theoretical object that it increasingly became from the late eighteenth century: in earlier centuries, adaptation was celebrated and valued as a means of aesthetic and cultural progress. Tracing the falling fortunes of adaptation under theorization, the history reveals that there have always been dissenting voices valorizing adaptation. Adaptation studies can learn from history not only how to theorize adaptation more positively, but also to consider "the problem of theorization" for adaptation. Metatheoretical analysis of what theorization and adaptation are and how they function in the humanities finds that they are rival, overlapping, inimical processes, each seeking to remake culture -- and each other -- in their images. It is not simply the case that adaptation has to adapt to theorization: rather, theorization needs to adapt to and through adaptation. The final section attends to the rhetoric of theorizing adaptation, analyzing how tiny pieces of rhetoric have constructed adaptation's relationship to theorization, and turning to figurative rhetoric, or figuration, as a third process that has can mediate between adaptation and theorization and refigure their relationship. Moreover, particular rhetorical figures can redress particular problems in adaptation studies and open new ways to theorize adaptation studies"--

Rosencrantz and Guildenstern Are Dead - Tom Stoppard 2007-12-01

Acclaimed as a modern dramatic masterpiece, *Rosencrantz & Guildenstern are Dead* is the fabulously inventive tale of Hamlet as told from the worm's-eye view of the bewildered Rosencrantz and Guildenstern, two minor characters in Shakespeare's play. In Tom Stoppard's best-known work, this Shakespearean Laurel and Hardy finally get a chance to take the lead role, but do so in a world where echoes of *Waiting for Godot* resound, where reality and illusion intermix, and where fate leads our two heroes to a tragic but inevitable end. Tom

Stoppard was catapulted into the front ranks of modern playwrights overnight when *Rosencrantz and Guildenstern Are Dead* opened in London in 1967. Its subsequent run in New York brought it the same enthusiastic acclaim, and the play has since been performed numerous times in the major theatrical centers of the world. It has won top honors for play and playwright in a poll of London Theater critics, and in its printed form it was chosen one of the "Notable Books of 1967" by the American Library Association.

Rethinking Bakhtin - Gary Saul Morson 1989

The essays in *Rethinking Bakhtin: Extensions and Challenges* extend Bakhtin's concepts in important new directions and challenge Bakhtin's own use of his most cherished ideas. Four sets of paired essays explore the theory of parody, the relation of de Man's poetics to Bakhtin's dialogics, Bakhtin's approach to Tolstoy and ideological literature generally, and the dangers of dialogue, not only in practice but also as an ideal.

Rabbinic Parodies of Jewish and Christian Literature - Holger M. Zellentin 2011

Originally presented as the author's thesis (Ph.D. - Princeton) under the title: *Late Antiquity Upside Down: Rabbinic Parodies of Jewish and Christian Literature*.

Identity of the Literary Text - Mario J. Valdés 1985

Contemporary American Literature and Excremental Culture -

Mary C. Foltz 2020-10-08

*Contemporary American Literature and Excremental Culture: American Sh*t* analyzes post-1960 scatological novels that utilize representations of human waste to address pressing issues, including pollution of waterways, environmental racism, and militarism. Primarily examining postmodern parody, the book shows the value of aesthetic renderings of sanitary engineering for composting ideologies that fuel a ruinous impact on the world. Drawing on late twentieth-century psychoanalytic thinkers Norman O. Brown, Frantz Fanon, and Leo Bersani, *American Sh*t* shows the continued relevance of psychoanalytic interpretations of contemporary fiction for understanding post-45 authors' engagement with waste. Ultimately, the monograph reveals how novelists Ishmael Reed, Jonathan Franzen, Gloria Naylor, Don DeLillo, and Samuel R. Delany critique subjects who abnegate their status as waste-producing beings and bring readers back to embrace Winner of the 2019 Northeast Modern Language Association Book Award for Literary Criticism of English Language Literature

As Canadian as --possible --under the Circumstances! - Linda Hutcheon 1990

Irony's Edge - Linda Hutcheon 1994

Irony's Edge is a fascinating, compulsively readable study of the myriad forms and the effects of irony. It sets out, for the first time, a sustained, clear analysis of the theory and the political contexts of irony, using a wide range of references, mostly from contemporary culture. Examples extend from Madonna to Wagner, from a clever quip in conversation to a contentious exhibition in a museum. And the stakes are high - many radical artists and cultural activists consider irony to be usefully subversive; others see it as more suspect. After all, irony can just as easily legitimate as undermine relations of power.

The Cambridge Introduction to Postmodern Fiction - Bran Nicol 2009-10-08

Postmodern fiction presents a challenge to the reader: instead of enjoying it passively, the reader has to work to understand its meanings, to think about what fiction is, and to question their own responses. Yet this very challenge makes postmodern writing so much fun to read and rewarding to study. Unlike most introductions to postmodernism and fiction, this book places the emphasis on literature rather than theory. It introduces the most prominent British and American novelists associated with postmodernism, from the 'pioneers', Beckett, Borges and Burroughs, to important post-war writers such as Pynchon, Carter, Atwood, Morrison, Gibson, Auster, DeLillo, and Ellis. Designed for students and clearly written, this Introduction explains the preoccupations, styles and techniques that unite postmodern authors. Their work is characterized by a self-reflexive acknowledgement of its status as fiction, and by the various ways in which it challenges readers to question common-sense and commonplace assumptions about literature.

Essentials of the Theory of Fiction - Michael J. Hoffman 2005-06-15

What accounts for the power of stories to both entertain and illuminate? This question has long compelled the attention of storytellers and

students of literature alike, and over the past several decades it has opened up broader dialogues about the nature of culture and interpretation. This third edition of the bestselling *Essentials of the Theory of Fiction* provides a comprehensive view of the theory of fiction from the nineteenth century through modernism and postmodernism to the present. It offers a sample of major theories of fictional technique while emphasizing recent developments in literary criticism. The essays cover a variety of topics, including voice, point of view, narration, sequencing, gender, and race. Ten new selections address issues such as oral memory in African American fiction, temporality, queer theory, magical realism, interactive narratives, and the effect of virtual technologies on literature. For students and generalists alike, *Essentials of the Theory of Fiction* is an invaluable resource for understanding how fiction works. Contributors: M. M. Bakhtin, John Barth, Roland Barthes, Wayne Booth, John Brenkman, Peter Brooks, Catherine Burgess, Seymour Chatman, J. Yellowlees Douglas, Rachel Blau DuPlessis, Wendy B. Faris, Barbara Foley, E. M. Forster, Joseph Frank, Joanne S. Frye, William H. Gass, Henry Louis Gates Jr., Gérard Genette, Ursula K. Heise, Michael J. Hoffman, Linda Hutcheon, Henry James, Susan S. Lanser, Helen Lock, Georg Lukács, Patrick D. Murphy, Ruth Ronen, Joseph Tabbi, Jon Thiem, Tzvetan Todorov, Virginia Woolf

The French Lieutenant's Woman - John Fowles 2005

Set in Lyme Regis in 1867, 'The French Lieutenant's Woman' tells the story of a woman wronged, depicted against an unrelenting Victorian England.

A Poetics of Postmodernism - Linda Hutcheon 2003-09-02

First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Bodily Charm - Linda Hutcheon 2015-08-01

Bodily Charm is a passionate defense of opera as a living as well as live art. Written for both the opera lover and the specialist by a physician and a literary critic, it is an accessible and engaging interdisciplinary exploration of the operatic body—both the actual physical bodies of the singers and audience members and the represented body on stage in operas such as *Death in Venice*, *Salome*, *Rigoletto*, *Der Ring des Nibelungen*, and *Elektra*.

Parodic elements, women and power in "Pride and Prejudice and Zombies" - Denise Breidenbach 2014-10-29

Seminar paper from the year 2013 in the subject English Language and Literature Studies - Literature, grade: 1.0, University of Kassel (Institut für Anglistik und Amerikanistik), course: Proseminar "Jane Austen", language: English, abstract: "Pride and Prejudice" certainly is one of the best-known and most frequently criticised works by Jane Austen. Its ironic opening lines "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" already hint at some of the novel's topics, such as the omnipresence of marriage in female biographies and the constructions of power through wealth. But what happens if a 21st century writer combines the original plot of "Pride and Prejudice" with popular aspects of the Eastern culture? The novel "Pride and Prejudice and Zombies", written by Seth Grahame-Smith and published in 2009, does so by partly adopting the original text and by inserting (often violent) parts of modern popular culture. The half-conserving, half-comic transformation of the well-known opening lines into "It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains" is only one of the numerous means of parody the narrative makes use of, playing on the contrast between its original as an appreciated classic and the frivolous tone of its parody. This paper will show that "Pride and Prejudice and Zombies" is a parody. It will identify and discuss the elements and strategies that are typical of parodies. What gets parodied and how? What effect does this create? These are the central questions this paper seeks to answer. First of all, the approaches of several post-modern theorists such as Linda Hutcheon and Simon Dentith will serve as basic definitions in order to explain the theoretical aspects and properties of parodies. Important characteristics such as the paradox nature of parodies and the theory of encoding and decoding will be taken into account. The second part will consist of a close analysis of parodic strategies in "Pride and Prejudice and Zombies", focusing not only on the formal characteristics of this parody, but also on some features of both 18th century society and the style of the narrative found in "Pride and Prejudice" that are most prominently parodied.

Postmodern Fiction in Canada - Johannes Willem Bertens 1992

Making Photography Matter - Cara A. Finnegan 2015-05-30

Photography became a dominant medium in cultural life starting in the

late nineteenth century. As it happened, viewers increasingly used their reactions to photographs to comment on and debate public issues as vital as war, national identity, and citizenship. Cara A. Finnegan analyzes a wealth of newspaper and magazine articles, letters to the editor, trial testimony, books, and speeches produced by viewers in response to specific photos they encountered in public. From the portrait of a young Lincoln to images of child laborers and Depression-era hardship, Finnegan treats the photograph as a locus for viewer engagement and constructs a history of photography's viewers that shows how Americans used words about images to participate in the politics of their day. As she shows, encounters with photography helped viewers negotiate the emergent anxieties and crises of U.S. public life through not only persuasion but action, as well.

Unsex'd Revolutionaries - Eleanor Rose Ty 1993-01-01

Using historical and feminist psycho-linguistic studies as a base, Ty explores some of the complexities encountered in the writings of Mary Wollstonecraft, Mary Hays, Helen Maria Williams, Elizabeth Inchbald, and Charlotte Smith

Other Solitudes - Linda Hutcheon 1990

Joyce: Feminism / Post / Colonialism - 2021-11-15

James Joyce is located between, and constructed within, two worlds: the national and international, the political and cultural systems of colonialism and postcolonialism. Joyce's political project is to construct a postcolonial contra-modernity: to write the incommensurable differences of colonial, postcolonial, and gendered subjectivities, and, in doing so, to reorient the axis of power and knowledge. What Joyce dramatizes in his hybrid writing is the political and cultural remainder of imperial history or patriarchal canons: a remainder that resists assimilation into the totalizing narratives of modernity. Through this remainder - of both politics and the psyche - Joyce reveals how a minority culture can construct political and personal agency. *Joyce: Feminism / Post / Colonialism*, edited by Ellen Carol Jones, bears witness to the construction of that agency, tracing the inscription of the racial and sexual other in colonial, nationalist, and postnational representations, deciphering the history of the possible. Contributors are Gregory Castle, Gerald Doherty, Enda Duffy, James Fairhall, Peter Hitchcock, Ellen Carol Jones, Ranjana Khanna, Patrick McGee, Marilyn Reizbaum, Susan de Sola Rodstein, Carol Shloss, and David Spurr.

The Canadian Postmodern - Linda Hutcheon 1988

This book studies the work of some of Canada's most prominent fiction writers in the context of postmodernism. Hutcheon shows that in Canada, this cultural phenomenon has not only found particularly fertile

ground on which to develop but has also taken a distinctive form. She examines contemporary cultural theory and the writings of Margaret Atwood, Clark Blaise, George Bowering, Leonard Cohen, Timothy Findley, Jack Hodgins, Robert Kroetsch, Michael Ondaatje, Chris Scott, Susan Swan, Audrey Thomas, Aritha van Herk, and others.

The Cambridge History of Postmodern Literature - Brian McHale 2016-03-22

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.

Opera - Linda Hutcheon 2009-06-30

Our modern narratives of science and technology can only go so far in teaching us about the death that we must all finally face. Can an act of the imagination, in the form of opera, take us the rest of the way? Might opera, an art form steeped in death, teach us how to die, as this provocative work suggests? In "Opera: The Art of Dying" a physician and a literary theorist bring together scientific and humanistic perspectives on the lessons on living and dying that this extravagant and seemingly artificial art imparts. Contrasting the experience of mortality in opera to that in tragedy, the Hutcheons find a more apt analogy in the medieval custom of "contemplatio mortis"--a dramatized exercise in imagining one's own death that prepared one for the inevitable end and helped one enjoy the life that remained. From the perspective of a contemporary audience, they explore concepts of mortality embodied in both the common and the more obscure operatic repertoire: the terror of death (in Poulenc's "Dialogues of the Carmelites"); the longing for death (in Wagner's "Tristan and Isolde"); preparation for the good death (in Wagner's "Ring of the Nibelung"); and suicide (in Puccini's "Madama Butterfly"). In works by Janacek, Ullmann, Berg, and Britten, among others, the Hutcheons examine how death is made to feel logical and even right morally, psychologically, and artistically--how, in the art of opera, we rehearse death in order to give life meaning.