

The Subject of Modernism

Narrative Alterations
in the Fiction of
Eliot, Conrad, Woolf, and Joyce

Tony E. Jackson

MICHIGAN

Subject Of Modernism Narrative Alterations In The Fiction Of Eliot Conrad Woolf And Joyce

A. Snaith



Subject Of Modernism Narrative Alterations In The Fiction Of Eliot Conrad Woolf And Joyce:

The Subject of Modernism Tony Eugene Jackson, 1992 **The Subject of Modernism** Tony E. Jackson, 1994 Like other poststructuralist theories Lacanian theory has long been accused of being ahistorical In *The Subject of Modernism* Tony E Jackson combines a uniquely graspable explanation of the Lacanian theory of the self with a series of detailed psychoanalytic interpretations of actual texts to offer a new kind of literary history After exposing the seldom discussed history of the self found in the work of Lacan Jackson shows that the basic plot structure of realistic novels reveals an unconscious desire to preserve a certain kind of historically institutionalized self but that the desire of realism to write the most real representation of reality steadily makes the self preservation more difficult to sustain Thus in following through on its own desire to prove the certainty of its being realism eventually discovers its own impossibility Jackson charts the resistances to and misrecognitions of this discovery as they are revealed in the changes of narrative form from Eliot's last most ambitious novel *Daniel Deronda* through Conrad's most modernist novels *Lord Jim* and *Heart of Darkness* to Woolf's *Mrs Dalloway* and *The Waves* He ends with an appended consideration of the Cyclops and Nausicaa chapters from Joyce's *Ulysses* While other critics have argued that realism structures a certain self and modernism undoes that self they have not attempted a historical explanation of why this change should have occurred Jackson reads the emergence of modernism as a kind of generic self analysis of realism analogous to the self analysis performed by Freud when realism discovers the significance of its own desire to write the most real representation of reality it has in that moment become modernism It has grasped its own nature and so fully becomes itself for the first time as modernism *The Subject of Modernism* will appeal most obviously to readers of Victorian and modernist fiction but it will also draw those interested in the history of the novel and in the idea of literary history in general Finally because of the way Jackson brings together fiction psychoanalysis and history anyone interested in the history of aesthetics will find here new ways to examine particular art forms

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Death, Men, and Modernism** Ariela Freedman, 2014-04-08 *Death Men and Modernism* argues that the figure of the dead man becomes a locus of attention and a symptom of crisis in British writing of the early to mid twentieth century While Victorian writers used dying women to dramatize aesthetic structural and historical concerns modernist novelists turned to the figure of the dying man to exemplify concerns about both masculinity and modernity Along with their representations of death these novelists developed new narrative techniques to make the trauma they depicted palpable Contrary to modernist genealogies the emergence of the figure of the dead man in texts as early as Thomas Hardy's *Jude the Obscure* suggests that World War I intensified but did not cause these anxieties This book elaborates a nodal point which links death masculinity and modernity long before the events of World War I **Re-Reading the Age of Innovation** Louise Kane, 2022-07-28 The period of 1830-1950 was an age of unprecedented innovation From new inventions and scientific discoveries to reconsiderations of religion gender and the human mind the innovations of this era

are recorded in a wide range of literary texts Rather than separating these texts into Victorian or modernist camps this collection argues for a new framework that reveals how the concept of innovation generated forms of literary newness that drew novelists poets and other creative figures working across this period into dialogic networks of experiment The 14 chapters in this volume explore how inventions like the rotary print press or hot air balloon and emergent debates about science trade and colonialism evolved new forms and genres Through their examinations of a wide range of texts and writers from well known novelists like Conrad Dickens Hardy and Woolf to less canonical figures like Charlotte Mew El as Mar and Walter Frances White the chapters in this collection re read these texts as part of an age of innovation characterized not by division and divide but by collaboration and community Virginia Woolf and Being-in-the-world Emma Simone,2017-04-19 Breaking fresh ground in Woolfian scholarship this study presents a timely and compelling interpretation of Virginia Woolf s textual treatment of the relationship between self and world from the perspective of the philosophy of Martin Heidegger Drawing on Woolf s novels essays reviews letters diary entries short stories and memoirs the book explores the political and the ontological as the individual s connection to the world comes to be defined by an involvement and engagement that is always already situated within a particular physical societal and historical context Emma Simone argues that at the heart of what it means to be an individual making his or her way in the world the perspectives of Woolf and Heidegger are founded upon certain shared concerns including the sustained critique of Cartesian dualism particularly the resultant binary oppositions of subject and object and self and Other the understanding that the individual is a temporal being an emphasis upon intersubjective relations insofar as Being in the world is defined by Being with Others and a consistent emphasis upon average everydayness as both determinative and representative of the individual s relationship to and with the world

Modernism, Metaphysics, and Sexuality Debrah Raschke,2006-08 Without question modernist texts have been haunted by what can be known or more aptly what cannot be known This position is foundational to one of the pivotal readings of modernism Simultaneously economic legal and political shifts that occurred during the late nineteenth and early twentieth centuries produced real material changes pertaining to the status of women Thus as many others have adeptly argued modernism is also a crisis in gender Modernism Metaphysics and Sexuality keenly suggests that these narratives the thinking of what constitutes truth and the rethinking of gender are intertwined Interpreting Conrad s Heart of Darkness and Victory Forster s A Passage to India and Maurice Lawrence s Women in Love and Woolf s A Room of One s Own and To the Lighthouse through Luce Irigaray s rereading of western metaphysics Raschke suggests that where there is a crisis in knowing there is also a crisis in gender The Intelligent Unconscious in Modernist Literature and Science Thalia Trigoni,2020-11-16 This book reassesses the philosophical psychological and above all the literary representations of the unconscious in the early twentieth century This period is distinctive in the history of responses to the unconscious because it gave rise to a line of thought according to which the unconscious is an intelligent agent able to perform judgements and

formulate its own thoughts The roots of this theory stretch back to nineteenth century British physiologists Despite the production of a number of studies on modernist theories of the relation of the unconscious to conscious cognition the degree to which the notion of the intelligent unconscious influenced modernist thinkers and writers remains understudied This study seeks to look back at modernism from beyond the Freudian model It is striking that although we tend not to explore the importance of this way of thinking about the unconscious and its relationship to consciousness during this period modernist writers adopted it widely The intelligent unconscious was particularly appealing to literary authors as it is intertwined with creativity and artistic novelty through its ability to move beyond discursive logic The book concentrates primarily on the works of D H Lawrence Virginia Woolf and T S Eliot authors who engaged the notion of the intelligent unconscious reworked it and offered it for the consumption of the general populace in varied ways and for different purposes whether aesthetic philosophical societal or ideological Shortlisted for the Modernist Studies Association MSA First Book Prize and for the 2021 British Society for Literature and Science Book Prize

E.M. Forster's Modernism David Medalie, 2016-07-18 This volume is a comprehensive investigation into Forster's relationship to Modernism It advances the argument that Forster's fiction embodies an important strand within modernism and in doing so makes the case for a new definition and interpretation of modernism

Conrad and Empire Stephen Ross, 2004 Stephen Ross challenges the orthodoxy of the last 30 years of Conrad criticism by arguing that to focus on issues of race imperialism in Conrad's work is to miss the more important engagement with developing globalization undertaken there

Conrad's 'Heart of Darkness' and Contemporary Thought Nidesh Lawtoo, 2012-09-13 With its innovative narrative structure and its controversial explorations of race gender and empire Joseph Conrad's *Heart of Darkness* is a landmark of 20th century literature that continues to resonate to this day This book brings together leading scholars to explore the full range of contemporary philosophical and critical responses to the text Conrad's *Heart of Darkness* and *Contemporary Thought* includes the first publication in English of philosopher Philippe Lacoue Labarthe's essay *The Horror of the West* described by J Hillis Miller as a major essay on Conrad's novel one of the best ever written In the company of Lacoue Labarthe leading scholars explore new readings of Conrad's text from a full range of theoretical perspectives including deconstructive psychoanalytic narratological and postcolonial approaches Drawing on the very latest insights of contemporary thought this is an essential study of one of the most important literary texts of the 20th century

Palgrave Advances in Virginia Woolf Studies A. Snaith, 2007-03-28 This book is an invaluable guide to the body of criticism on Virginia Woolf It includes comprehensive and insightful chapters on different approaches to Woolf including feminist historicist postcolonial and biographical The essays provide concise summaries of the key works in the field as well as an engaging description of the approach itself

The Art of Being Yi-Ping Ong, 2018-12-10 *The Art of Being* is a powerful account of how the literary form of the novel reorients philosophy toward the meaning of existence Yi Ping Ong shows that for Kierkegaard Sartre and Beauvoir the form of the novel in its classic phase yields the

conditions for reconceptualizing the nature of self knowledge freedom and the world Their discovery gives rise to a radically new poetics of the nineteenth and twentieth century realist novel For the existentialists a paradox lies at the heart of the novel As a work of art the novel exists as a given totality At the same time the capacity of the novel to compel belief in the free and independent existence of its characters depends on the absence of any perspective from which their lives may be viewed as a consummated whole At stake in the poetics of the novel are the conditions under which knowledge of existence is possible Ong s reframing of foundational debates in novel theory takes us beyond old dichotomies of mind and world interiority and totality and form and mimesis It illuminates existential dimensions of novelistic realism overlooked by empirical and sociological approaches Bringing together philosophy novel theory and intellectual history with groundbreaking readings of Tolstoy Eliot Austen James Flaubert and Zola *The Art of Being* reveals how the novel engages in its very form with philosophically rich notions of self knowledge freedom authority world and the unfinished character of human life

Genetic Criticism Dirk Van Hulle, 2022-02-24 In *Genetic Criticism* Dirk Van Hulle introduces the study of creative processes to an Anglophone audience As a method in the study of literary writing processes genetic criticism is also a reading strategy The idea behind this book is to introduce this strategy to a broader audience from interested readers and graduate students to early career researchers and literary critics In literary studies it is often obvious that a particular work somehow seems to hit a nerve but more challenging to pinpoint exactly why it works This book therefore starts from a clear basic assumption knowing how something was made can help us understand how and why it works This strategy is at the basis of many disciplines including art history By means of X ray technology or hyperspectral imaging it is possible to look at a painting as a multilayered object with not only spatial dimensions but also a temporal one This temporal dimension is the core of the reading strategy introduced in this book Note books marginalia manuscripts and typescripts even if one works with scans give a concrete dimension to literature which is a helpful reading strategy for many students On the one hand this involves concrete transferrable skills such as aspects of transcription and digital scholarly editing On the other hand it also involves more abstract theoretical issues relating to matters of authorship collaboration authority agency intention and intertextuality

Testimony on Trial Brian Artese, 2012 Who is a more authoritative source of information the person who experiences it firsthand or a more impartial authority In the late nineteenth century testimony became a common feature of literary works both fact and fiction But with the rise of new journalism the power of testimony could be undermined by anonymous institutional voices a Victorian subversion which continues to this day *Testimony on Trial* examines the conflicts over testimony through the eyes of two of its major combatants Joseph Conrad and Henry James Brian Artese finds an overlooked yet direct inspiration for *Heart of Darkness* in the anti testimonial scheming of Henry Morton Stanley and the *New York Herald* Through new readings of works including *Lord Jim* and *The Portrait of a Lady* Artese demonstrates how the cultural conditions that worked against testimony fed into a nascent conflict about the meaning of modernism itself The

Cambridge History of Modernism Vincent Sherry, 2017-01-11 This Cambridge History of Modernism is the first comprehensive history of modernism in the distinguished Cambridge Histories series It identifies a distinctive temperament of modernism within the modern period establishing the circumstances of modernized life as the ground and warrant for an art that becomes modernist by virtue of its demonstrably self conscious involvement in this modern condition Following this sensibility from the end of the nineteenth century to the middle of the twentieth tracking its manifestations across pan European and transatlantic locations the forty three chapters offer a remarkable combination of breadth and focus Prominent scholars of modernism provide analytical narratives of its literature music visual arts architecture philosophy and science offering circumstantial accounts of its diverse personnel in their many settings These historically informed readings offer definitive accounts of the major work of twentieth century cultural history and provide a new cornerstone for the study of modernism in the current century

Experiencing the Postmetaphysical Self Fionola Meredith, 2004-12-14 This book charts and challenges the bruising impact of post Saussurean thought on the categories of experience and self presence It attempts a reappropriation of the category of lived experience in dialogue with poststructuralist thinking Following the insight that mediated subjectivity need not mean alienated selfhood Meredith forwards a postmetaphysical model of the experiential based on the interpenetration of poststructuralist thinking and hermeneutic phenomenology Since poststructuralist approaches in feminist theory have often placed women s lived experiences under erasure Meredith uses this hermeneutic deconstructive model to attempt a rehabilitation of the singular flesh and blood female existent

Dora Marsden and Early Modernism Bruce Clarke, 1996 Arguing that Marsden s contributions have been neglected and misunderstood Dora Marsden and Early Modernism seeks to restore Marsden to her proper status as one of the major influences on modern British and American literature as well as the early literary sensibilities of D H Lawrence Ezra Pound and William Carlos Williams

Ashes Taken for Fire Kevin Bell, 2007 *Feminism Beyond Modernism* Elizabeth A. Flynn, 2002 **Feminist Interpretations of René Descartes** Susan Bordo, 2010-11-01 Contributors are Susan Bordo Stanley Clarke Erica Harth Leslie Heywood Luce Irigaray Genevieve Lloyd Mario Moussa Eileen O Neill Adrianna Paliyenko Ruth Perry Mario S enz Karl Stern Thomas Wartenberg and James Winders

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joints 4 sutures are the most remembered examples

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