

THE PERFORMING SELF

*Compositions and Decompositions
in the Languages of Contemporary Life*



RICHARD POIRIER

Foreword by Edward W. Said

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The Performing Self Compositions And Decompositions In The Languages Of Contemporary Life

Sarah Davison



The Performing Self Compositions And Decompositions In The Languages Of Contemporary Life:

The Performing Self Richard Poirier,1992 *Edward Said at the Limits* Mustapha Marrouchi,2004-01-08 Shows the full breadth and scope of Edward Said s work and of his role as a public intellectual The Music of Michael Nyman Pwyll ap Siôn,2017-07-05 Nyman s rise to international prominence during the last three decades has made him one of the world s most successful living composers His music has nevertheless been criticized for its parasitic borrowing of other composers ideas and for its relentless self borrowing In this first book length study in English Pwyll ap Si laces Nyman s writings within the general context of Anglo American experimentalism minimalism and post minimalism and provides a series of useful contexts from which controversial aspects of Nyman s musical language can be more clearly understood and appreciated Drawing upon terms informed by intertextual theory in general appropriation and borrowing are first introduced within the context of twentieth century art music and theory Intertextual concepts are explained and their terms defined before Nyman s musical language is considered in relation to a series of intertextual classifications and types These types then form the basis of a more in depth study of his works during the second half of the book ranging from opera and chamber music to film Rather than restricting style and technique Nyman s intertextual approach on the contrary is shown to provide his music with an almost infinite amount of variety flexibility and diversity and this has been used to illustrate a wide range of technical aesthetic and expressive forms He composes with his ear towards the past as if it were a rich quarry to mine working like a musical archaeologist uncovering artefacts and chiselling fresh and vibrant sonic edifices out of them **The Modern Satiric Grotesque and Its Traditions** John R. Clark,2021-05-11 Thomas Mann predicted that no manner or mode in literature would be so typical or so pervasive in the twentieth century as the grotesque Assuredly he was correct The subjects and methods of our comic literature and much of our other literature are regularly disturbing and often repulsive no laughing matter In this ambitious study John R Clark seeks to elucidate the major tactics and topics deployed in modern literary dark humor In Part I he explores the satiric strategies of authors of the grotesque strategies that undercut conventional usage and form the de basement of heroes the denigration of language and style the disruption of normative narrative technique and even the debunking of authors themselves Part II surveys major recurrent themes of grotesquerie tedium scatology cannibalism dystopia and Armageddon or the end of the world Clearly the literature of the grotesque is obtrusive and ugly its effect morbid and disquieting and deliberately meant to be so Grotesque literature may be unpleasant but it is patently insightful Indeed as Clark shows all of the strategies and topics employed by this literature stem from age old and spirited traditions Critics have complained about this grim satiric literature asserting that it is dank cheerless unsavory and negative But such an interpretation is far too simplistic On the contrary as Clark demonstrates such grotesque writing in its power and its prevalence in the past and present is in fact conventional controlled imaginative and vigorous no mean achievements for any body of art **Intentionality and the New Traditionalism** John T. Shawcross,2010-11-01

The Poetics of Genre in the Contemporary Novel Tim Lanzendörfer, 2015-11-19 The Poetics of Genre in the Contemporary Novel investigates the role of genre in the contemporary novel taking its departure from the observation that numerous contemporary novelists make use of popular genre influences in what are still widely considered to be literary novels it sketches the uses of the work and the value of genre It suggests the value of a critical look at texts genre use for an analysis of the contemporary moment From this it develops a broader perspective suggesting the value of genre criticism and taking into view traditional genres such as the bildungsroman and the metafictional novel as well as the kinds of amalgamated forms which have recently come to prominence In essays discussing a wide range of authors from Steven Hall to Bret Easton Ellis to Colson Whitehead the contributors to the volume develop their own readings of genre's work and valence in the contemporary novel

Power to Hurt William Frank Monroe, 1998 William Monroe addresses what William J Bennett ignores in *The Book of Virtues* How do readers use literature as equipment for living Tackling modernism and postmodernism Monroe outlines virtue criticism an alternative to current theory Focusing on works by T S Eliot Vladimir Nabokov and Donald Barthelme he demonstrates that these alienistic texts are not just filled with belligerence but are also endowed with virtues such as trust and the promise of solidarity with the reader By considering these vital texts as responses to personal situations and institutional practices Monroe brings literature back to the common reader and shows how it offers functional responses to the dysfunctional situations of modern life Readers interested in literary criticism American culture and the relationship between ethics and literature will be fascinated by virtue criticism and this fresh look at the virtues and vices of alienation Chosen as a Choice Magazine's Outstanding Academic Book for 1999

Modernist Parody Sarah Davison, 2023 This volume argues that parody is central to modernism and shows that as a literary technique parody was a means for modernists to learn their craft sharpen their historical sense and define themselves as post Victorians

The Home Place Dennis Cooley, 2016-03-18 He wants to sit and visit at the kitchen table and he can hardly wait to get on the road again From Chapter 1 Robert Kroetsch one of Canada's most important writers was a fierce regionalist with a porous yet resilient sense of home Although his criticism and fiction have received extensive attention his poetry remains underexplored This exuberantly polyvocal text insightfully written by Dennis Cooley who knew Kroetsch and worked with him for decades seeks to correct that imbalance *The Home Place* offers a dazzling playful and intellectually complex conversation drawing together personal recollections Kroetsch's archival materials and the international body of Kroetsch scholarship For literary scholars and anyone who appreciates Canadian literature *The Home Place* will represent the standard critical evaluation of Kroetsch's poetry for years to come

Writing on the Margins D. Bartholomae, 2016-05-24 A collection of twenty one essays by David Bartholomae *Writing on the Margins* includes selections that have helped shape the discipline of composition studies With a wide ranging introduction and three retrospective postscripts to set the essays in context it serves as a valuable reference and as a powerful introduction to crucial issues in the field This book has been awarded the MLA's Mina P Shaughnessy Award

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