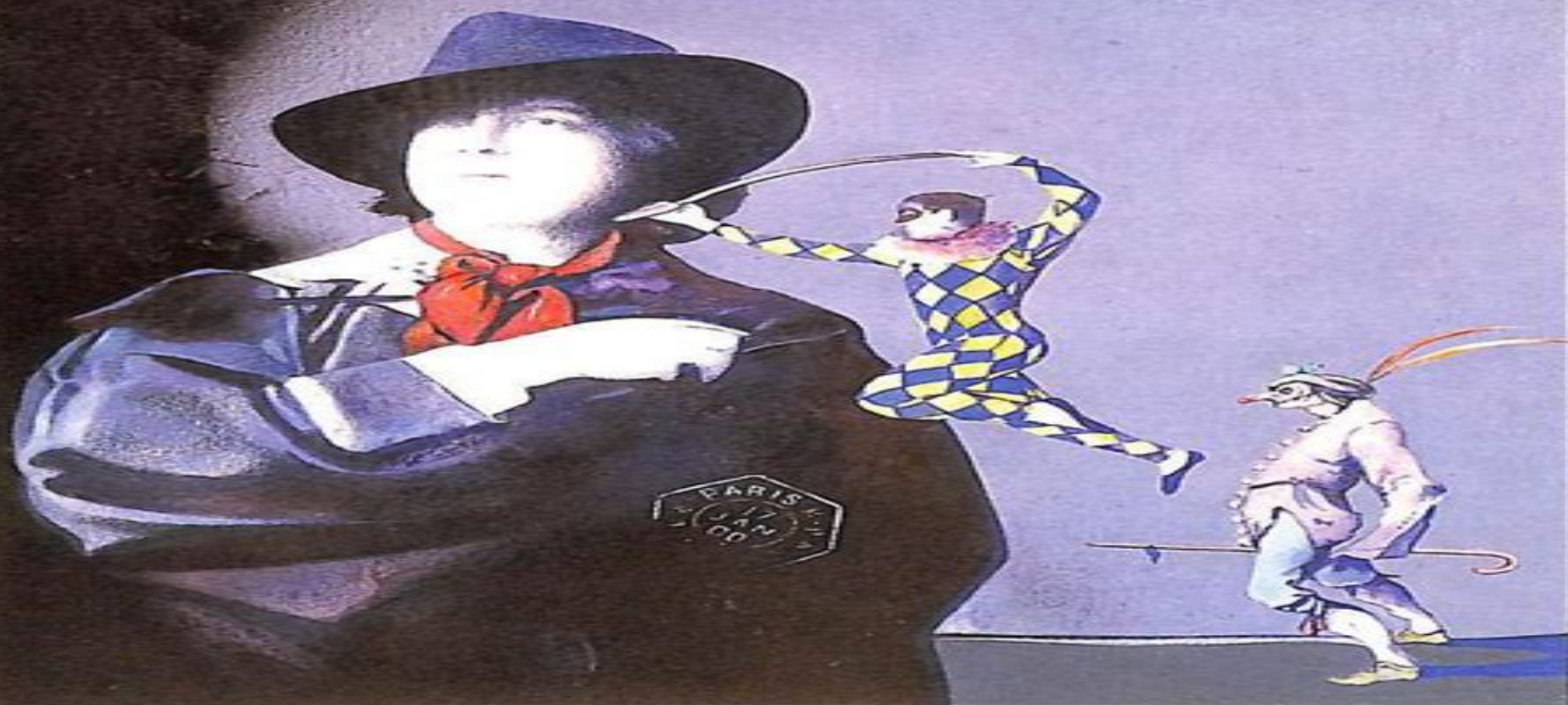


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THE LAST TESTAMENT OF OSCAR WILDE

Peter Ackroyd

'Absolutely stunning'
THE TIMES



The Last Testament Of Oscar Wilde

Peter Ackroyd



The Last Testament Of Oscar Wilde:

The Last Testament of Oscar Wilde Peter Ackroyd, 1983 In 1900 Oscar Wilde is living in exile in Paris Impoverished in failing health and abandoned by all but a few friends he reflects on his once brilliant career and on the infamous trial and imprisonment for acts of gross indecency that shattered his life A stunning tour de force this poignant and clever novel daringly written by Ackroyd in the form of a journal that Wilde might have kept during the last months of his life presents a wonderfully entertaining and touching portrait of the life of one Britain's most famous literary figures Back cover

The Last Testament of Oscar Wilde Peter Ackroyd, 1988 **The Last Testament of Oscar Wilde** Peter Ackroyd, 1990 **My Words Echo Thus** Barry Lewis, 2007 A reading of Ackroyd that maps the influence of his historical and fiction writings on one another

Le testament d'Oscar Wilde Peter Ackroyd, 1984 History is Mostly Repair and Revenge Liliana Sikorska, 2010 Papers presented at a symposium organized by the Dept of English Literature and Literary Linguistics School of English Adam Mickiewicz University in Poznań

Metafiction and Myth in the Novels of Peter Ackroyd Susana Onega Jaén, 1999 Providing detailed analysis of the recurrent structural and thematic traits in Peter Ackroyd's first nine novels this work sets out to show how they grow out of the tension created by two apparently contradictory tendencies These are on the one hand the metafictional tendency to blur the boundaries between story telling and history to enhance the linguistic component of writing and to underline the constructedness of the world created in a way that aligns Ackroyd with other postmodernist writers of historiographic metafiction and on the other the attempt to achieve mythical closure expressed for example in Ackroyd's fictional treatment of London as a mystic centre of power This mythical element evinces the influence of high modernists such as Ezra Pound and T S Eliot and links Ackroyd's work to transition to postmodern writers such as Lawrence Durrell Maureen Duffy Doris Lessing and John Fowles

Postmortem Postmodernists Laura E. Savu, 2009 This book scrutinizes the genre of the author as character with respect to three broad issues authorship the posthumous and cultural revisionism that arise in reading such works from a contemporary perspective Late twentieth century fiction postmodernizes romantic and modern authors not only to understand them better but also to understand itself in relation to a past literary tradition aesthetic paradigms cultural formations etc that has not really passed Penelope Fitzgerald's *The Blue Flower* Peter Ackroyd's *The Last Testament of Oscar Wilde* and Chatterton Peter Carey's *Jack Maggs* Michael Cunningham's *The Hours* Colm Toibin's *The Master* and Geoff Dyer's *Out of Sheer Rage* Wrestling with D H Lawrence the mighty dead Harold Bloom are brought back to life reanimated and bodied forth in new textual bodies that project a post modern understanding of the author as a historically and culturally contingent subjectivity constructed along the lines of gender sexual orientation class and nationality Laura E Savu is a lecturer at the University of Bucharest

Wilde's Wiles Annette M. Magid, 2014-08-11 *Wilde's Wiles* Studies of the Influences on Oscar Wilde and His Enduring Influences in the Twenty First Century is a collection of essays which celebrates the diversity of Oscar Wilde's genius This unique collection of scholarship

explores not only his influence on a broad spectrum of subjects including aesthetics children's literature women's issues consumer economics queer theory politics theater film poetry Victorianism and other aspects of culture such as pedagogical approaches to Wilde's literature but it also examines the influence of his family and friends on him Wilde's Wiles Studies of the Influences on Oscar Wilde and His Enduring Influences in the Twenty First Century includes a wide range of approaches and concentrations written by international experts and has a broad spectrum of subjects which will appeal to a diversity of scholars seeking original and alternative approaches to understanding Oscar Wilde The multiplicity of interest in the topic of Oscar Wilde expands across genres disciplines cultures and time this being the second century of Wilde scholarship since his untimely death in November 1900 preceding the fin de siècle The unique multi-discipline approach of Wilde's Wiles is organized in three sections Aesthetic Approaches Friends and Family and Performance and Pedagogy and bridges philosophical sociological psychological economic and literary disciplines *Oscar Wilde's Chatterton* Joseph Bristow, Rebecca N. Mitchell, 2015-03-01 This book explores Oscar Wilde's fascination with the eighteenth century forger Thomas Chatterton who tragically took his life at the age of seventeen This innovative study combines a scholarly monograph with a textual edition of the extensive notes that Wilde took on the brilliant forger who inspired not only Coleridge Wordsworth and Keats but also Victorian artists and authors Bristow and Mitchell argue that Wilde's substantial Chatterton notebook which previous scholars have deemed a work of plagiarism is central to his development as a gifted writer of criticism drama fiction and poetry This volume reveals that Wilde's research on Chatterton informs his deepest engagements with Romanticism plagiarism and forgery especially in his later works Grounded in painstaking archival research that draws on previously undiscovered sources Oscar Wilde's Chatterton explains why in Wilde's personal canon of great writers Chatterton stood as an equal in this most distinguished company **Nostalgic Postmodernism** Christian Gutleben, 2021-10-18 Why do so many contemporary British novels revert to the Victorian tradition in order to find a new source of inspiration What does it mean from an ideological point of view to build a modern form of art by resurrecting and recycling an art of the past From a formal point of view what are the aesthetic priorities established by these postmodernist novels Those are the main questions tackled by this study intended for anybody interested in the aesthetic and ideological evolution of very recent fiction What this analysis ultimately proposes is a reevaluation and a redefinition of postmodernism such as it is illustrated by the British novels which paradoxically both praise and mock honour and debunk imitate and subvert their Victorian models Unashamedly opportunistic and deliberately exploiting the spirit of the time this late form of postmodernism cannibalizes and reshapes not only Victorianism but all the other previous aesthetic movements including early postmodernism *Irish Studies in Brazil* Munira H. Mutran, Laura P. Z. Izarra, 2005 **Peter Ackroyd** J. Gibson, J. Wolfreys, 2000-04-07 Peter Ackroyd The Ludic and Labyrinthine Text offers the reader the first major critical study in English of one of Britain's most inventive playful and significant writers of the twentieth century This study playfully yet rigorously

engages with these aspects of literary stylistics and personal and national identity so important in Ackroyd's work. Rejecting the postmodern label previously attached to the author, Gibson and Wolfreys provide a consideration of all Ackroyd's writing to date from his poetry and critical thought to his novels and biographies, offering an indispensable account to anyone interested in Ackroyd and the condition of the novel at the end of the twentieth century.

Translation and the Making of Modern Russian Literature Brian James Baer, 2015-11-19 Brian James Baer explores the central role played by translation in the construction of modern Russian literature. Peter I's policy of forced Westernization resulted in translation becoming a widely discussed and highly visible practice in Russia, a multi-lingual empire with a polyglot elite. Yet Russia's accumulation of cultural capital through translation occurred at a time when the Romantic obsession with originality was marginalizing translation as mere imitation. The awareness on the part of Russian writers that their literature and by extension their cultural identity were born in translation produced a sustained and sophisticated critique of Romantic authorship and national identity that has long been obscured by the nationalist focus of traditional literary studies. By offering a re-reading of seminal works of the Russian literary canon that thematize translation alongside studies of the circulation and reception of specific translated texts, *Translation and the Making of Modern Russian Literature* models the long overdue integration of translation into literary and cultural studies.

Autobiographies of Others Lucia Boldrini, 2012 In this volume Boldrini examines heterobiography, the first person fictional account of a historic life. Boldrini shows that this mode is widely employed to reflect critically on the historical and philosophical understanding of the human on individual identity and on the power relationships that define the subject. In such texts the grammatical first person becomes the site of an encounter, a stage where the relationships between historical, fictional and authorial subjectivities are played out and explored in the double I of author and narrating historical character of fictional narrator and historical person. Boldrini considers the ethical implications of assuming another's first person voice and the fraught issue of authorial responsibility. Constructions of the body are examined in relation to the material evidence of the subject's existence. Texts studied include Malouf's *An Imaginary Life*, Carey's *True History of the Kelly Gang*, Ondaatje's *The Collected Works of Billy the Kid*, Adair's *The Death of the Author*, Banti's *Artemisia*, Viquez Montalbán's *Autobiografía del general Franco*. Also discussed among others Yourcenar's *Memoirs of Hadrian*, Tabucchi's *The Last Three Days of Fernando Pessoa*, Guimarães Rosa's *Uma habitacão ajena*, A Room of Someone Else's.

Ireland, the Irish, and the Rise of Biofiction Michael Lackey, 2021-11-04 Biofiction is literature that names its protagonist after an actual historical figure and it has become a dominant literary form over the last 35 years. What has not yet been scholarly acknowledged or documented is that the Irish played a crucial role in the origins, evolution, rise and now dominance of biofiction. Michael Lackey first examines the groundbreaking biofictions that Oscar Wilde and George Moore authored in the late 19th and early 20th centuries as well as the best biographical novels about Wilde by Peter Ackroyd and Colm Tóibín. He then focuses on contemporary authors of biofiction: Sabina Murray, Graham Shelby, Anne Enright and Mario

Vargas Llosa who Lackey has interviewed for this work who use the lives of prominent Irish figures Roger Casement and Eliza Lynch to explore the challenges of seizing and securing a life promoting form of agency within a colonial and patriarchal context In conclusion Lackey briefly analyzes biographical novels by Peter Carey and Mary Morrissy to illustrate why agency is of central importance for the Irish and why that focus mandated the rise of the biographical novel a literary form that mirrors the constructed Irish interior

A Companion to Literary Biography Richard Bradford, 2018-09-18 An authoritative review of literary biography covering the seventeenth century to the twentieth century A Companion to Literary Biography offers a comprehensive account of literary biography spanning the history of the genre across three centuries The editor an esteemed literary biographer and noted expert in the field has encouraged contributors to explore the theoretical and methodological questions raised by the writing of biographies of writers The text examines how biographers have dealt with the lives of classic authors from Chaucer to contemporary figures such as Kingsley Amis The Companion brings a new perspective on how literary biography enables the reader to deal with the relationship between the writer and their work Literary biography is the most popular form of writing about writing yet it has been largely neglected in the academic community This volume bridges the gap between literary biography as a popular genre and its relevance for the academic study of literature This important work Allows the author of a biography to be treated as part of the process of interpretation and investigates biographical reading as an important aspect of criticism Examines the birth of literary biography at the close of the seventeenth century and considers its expansion through the eighteenth nineteenth and twentieth centuries Addresses the status and writing of literary biography from numerous perspectives and with regard to various sources methodologies and theories Reviews the ways in which literary biography has played a role in our perception of writers in the mainstream of the English canon from Chaucer to the present day Written for students at the undergraduate level through postgraduate and doctoral levels as well as academics A Companion to Literary Biography illustrates and accounts for the importance of the literary biography as a vital element of criticism and as an index to our perception of literary history

Blood on the Stage, 1975-2000 Amnon Kabatchnik, 2012 Describes more than 80 full length plays produced in the last quarter of the 20th century with an emphasis on New York and London performances

The Wiley Blackwell Companion to Contemporary British and Irish Literature Richard Bradford, Madelena Gonzalez, Stephen Butler, James Ward, Kevin De Ornellas, 2020-09-03 THE WILEY BLACKWELL COMPANION TO CONTEMPORARY BRITISH AND IRISH LITERATURE An insightful guide to the exploration of modern British and Irish literature The Wiley Blackwell Companion to Contemporary British and Irish Literature is a must have guide for anyone hoping to navigate the world of new British and Irish writing Including modern authors and poets from the 1960s through to the 21st century the Companion provides a thorough overview of contemporary poetry fiction and drama by some of the most prominent and noteworthy writers Seventy three comprehensive chapters focus on individual authors as well as such topics as Englishness and identity contemporary Science Fiction Black writing in Britain

crime fiction and the influence of globalization on British and Irish Literature Written in four parts The Wiley Blackwell Companion to Contemporary British and Irish Literature includes comprehensive examinations of individual authors as well as a variety of themes that have come to define the contemporary period ethnicity gender nationality and more A thorough guide to the main figures and concepts in contemporary literature from Britain and Ireland this two volume set Includes studies of notable figures such as Seamus Heaney and Angela Carter as well as more recently influential writers such as Zadie Smith and Sarah Waters Covers topics such as LGBT fiction androgyny in contemporary British Literature and post Troubles Northern Irish Fiction Features a broad range of writers and topics covered by distinguished academics Includes an analysis of the interplay between individual authors and the major themes of the day and whether an examination of the latter enables us to appreciate the former The Wiley Blackwell Companion to Contemporary British and Irish Literature provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature

Neo-Gothic Narratives Sarah E. Maier, Brenda Ayres, 2020-03-31 Neo Gothic Narratives defines and theorises what exactly qualifies as such a text what mobilises the employment of the Gothic to speak to our own times whether nostalgia plays a role and whether there is room for humour besides the sobriety and horror in these narratives across various media What attracts us to the Gothic that makes us want to resurrect reinvent echo it Why do we let the Gothic redefine us Why do we let it haunt us Does it speak to us through intertextuality self reflectivity metafiction immersion affect Are we reclaiming the history of women and other subalterns in the Gothic that had been denied in other forms of history Are we revisiting the trauma of English colonisation and seeking national identity Or are we simply tourists who enjoy cruising through the otherworld The essays in this volume investigate both the readerly experience of Neo Gothic narratives as well as their writerly pastiche

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