
Postmodernist Fiction By Brian Mchale

Ellipse of Uncertainty
Constructing Postmodernism
International Postmodernism
Design and Debris
Writing the Nation
Myths of the Underworld in Contemporary Culture
Lost in the Funhouse
Postmodern Belief
Empire of the Senseless
The Cambridge Introduction to Postmodern Fiction
The Cambridge Companion to Don DeLillo
The Cambridge Companion to Thomas Pynchon
Thomas Pynchon in Context
The Cambridge Companion to Postmodernism
The Obligation Toward the Difficult Whole
Postmodernism and the Contemporary Novel
The Crying of Lot 49
Mark Z. Danielewski's House of Leaves
Postmodernist Fiction
Storming the Reality Studio
Teaching Narrative Theory
Approaching Postmodernism
The Cambridge Introduction to Postmodernism
The Cambridge Companion to Literature on Screen
Walk Two Moons
Historicizing Fiction/Fictionalizing History
Feminism and the Postmodern Impulse
The Routledge Companion to Experimental Literature
The Cambridge History of Postmodern Literature
Vurt
Postmodernist Faulkner: The Sound and the Fury and As I Lay Dying
A Poetics of Postmodernism
Orhan Pamuk and the Poetics of Fiction
Contemporary Political Satire
Uncertain Mirrors
Pynchon's California
Contemporary British Novel Since 2000
Metafiction

CORINNE KODY

Ellipse of Uncertainty Cambridge University Press

Focuses on the novels published since 2000 by twenty major British novelists. The Contemporary British Novel Since 2000 is divided into five parts, with the first part examining the work of four particularly well-known and highly regarded twenty-first century writers: Ian McEwan, David Mitchell, Hilary Mantel and Zadie Smith. It is with reference to each of these novelists in turn that the terms arealist, apostmodernist, ahistorical and apostcolonialist fiction are introduced, while in the remaining four parts, other novelists are discussed and the meaning of the terms amplified. From the start it is emphasised that these terms and others often mean different things to different novelists, and that the complexity of their novels often obliges us to discuss their work with reference to more than one of the terms. Also discusses the works of: Maggie O'Farrell, Sarah Hall, A.L. Kennedy, Alan Warner, Ali Smith, Kazuo Ishiguro, Kate Atkinson, Salman Rushdie, Adam Foulds, Sarah Waters, James Robertson, Mohsin Hamid, Andrea Levy, and Aminatta Forna.

Constructing Postmodernism Oxford University Press

A smart, eclectic analysis of nine long poems written by postmodernist poets. Addressing subjects as wide-ranging as angelology, the court masque, pop art, caricature, the cult of the ruin, hip-hop, Spenser's Irish policy, and the aesthetics of silence, Brian McHale pulls varied threads together to identify a repertoire of postmodernist elements characteristic of the long poems he examines. As critic Jed Rasula explains, "McHale is wonderfully resourceful in changing the subject from chapter to chapter to fit the poems discussed, and while his approach adheres to the conventions of textual exegesis, the chapters really shine as orchestrations of issues. For instance, James Merrill's *The Changing Light at Sandover* works unexpectedly well in raising the subject of found poetry and procedural composition; Melvin Tolso's *Harlem Gallery* and Edward Dorn's *Gunslinger* are effectively paired to demonstrate the period flavor of pastiche; Geoffrey Hill's *Mercian Hymns* and Armand Schwerner's *The*

Tablets explode the modernist fixation with depth; John Ashbery's work is given a nuanced reading as proto-theory; *Letter to an Imaginary Friend* by Thomas McGrath provides a lucid backdrop to raise the question of political efficacy in approaching language poet Bruce Andrews; and Susan Howe's *The Europe of Trusts* is explored for its intertextual tapestry." McHale shows how elements from these long poems overlap, interfere, pull in different directions, jar against, and even contradict each other; and he demonstrates how they also echo, amplify, and reinforce each other. They do not slot smoothly together like pieces in a jigsaw puzzle, but they do form (what else?) a difficult whole.

International Postmodernism Routledge

Historicizing Fiction/Fictionalizing History brings together two authors, Umberto Eco and Orhan Pamuk, not frequently studied in comparison. By focusing on their non/fictional works to present a unique study of the methods and concepts of representation, Murthy uses contemporary historical novels to examine fictional depictions of reality, and provides a fresh perspective on representation studies in literature. Written in an accessible style, and tapping into fields as varied as literary and critical theory, the historical novel, postmodernism, and historiography, *Historicizing Fiction/Fictionalizing History* considers the ways in which reality, as discourse, confronts a text-external reality, and how this confrontation affects the autonomy of the fictional space - topics that remain persistently problematic areas within literary studies. Eco's *The Name of the Rose* and *Baudolino*, and Pamuk's *My Name is Red* and *Snow*, with their topical concerns and methods of representation, promise a rewarding comparative study. This book provides an early critical framework for these four works, placing them within the rubric of the postmodernist historical novel, as creative works that also comment on the process of literary writing through their recreation of historical pasts. In this respect, *Historicizing Fiction/Fictionalizing History* promises to be an engaging read in literary criticism and historiography, as well as a handy companion for Eco and Pamuk enthusiasts.

Design and Debris Lanham, MD : University Press of America

A family relocates to a small house on Ash Tree Lane and discovers that the inside of their new home seems to be without boundaries

Writing the Nation Cambridge Scholars Publishing

This essential Companion to Thomas Pynchon provides all the necessary tools to unlock the challenging fiction of this postmodern master.

Myths of the Underworld in Contemporary Culture Postmodernist Fiction

The eminent historian Richard Bushman here reflects on his faith and the history of his religion. By describing his own struggle to find a basis for belief in a skeptical world, Bushman poses the question of how scholars are to write about subjects in which they are personally invested. Does personal commitment make objectivity impossible? Bushman explicitly, and at points confessionally, explains his own commitments and then explores Joseph Smith and the Book of Mormon from the standpoint of belief. Joseph Smith cannot be dismissed as a colorful fraud, Bushman argues, nor seen only as a restorer of religious truth. Entangled in nineteenth-century Yankee culture--including the skeptical Enlightenment--Smith was nevertheless an original who cut his own path. And while there are multiple contexts from which to draw an understanding of Joseph Smith (including magic, seekers, the Second Great Awakening, communitarianism, restorationism, and more), Bushman suggests that Smith stood at the cusp of modernity and presented the possibility of belief in a time of growing skepticism. When examined carefully, the Book of Mormon is found to have intricate subplots and peculiar cultural twists. Bushman discusses the book's ambivalence toward republican government, explores the culture of the Lamanites (the enemies of the favored people), and traces the book's fascination with records, translation, and history. Yet *Believing History* also sheds light on the meaning of Joseph Smith and the Book of Mormon today. How do we situate Mormonism in American history? Is Mormonism relevant in the modern world? *Believing History* offers many surprises. Believers will learn that Joseph Smith is more than an icon, and non-believers will find that Mormonism cannot be summed up with a simple label. But wherever readers stand on Bushman's arguments, he provides us with a provocative and open look at a believing historian studying his own faith.

Lost in the Funhouse John Benjamins Publishing

Writing the Nation: A Concise Introduction to American Literature 1865 to Present, is designed to continue the preservation of famous American literary works in the minds of college students.

Postmodern Belief Anchor

This fascinating study of literary theory is the first work of its kind to examine the intersection of fantasy and postmodernism, and to analyze contemporary fantasy writers comparatively. After carefully developing working definitions of postmodernism and fantasy, the author goes on to analyze works by various postmodernist fantasy writers. Olsen's approach is eclectic, bringing to each text or textual complex those forces he feels most interestingly stir up its sediment--be they biographical, structural, psychoanalytic, philosophical, reader-response, or otherwise. Finally he argues that postmodern fantasy is the literary equivalent of deconstructionism, for it interrogates all we take for granted about language and experience, giving these no more than shifting and provisional status. It may be seen as a mode of radical skepticism that believes only in the possibility of total intelligibility.

Empire of the Senseless Harper Collins

Design and Debris discusses the relationship between order and disorder in the works of John Hawkes, Harry Mathews, John Barth, Gilbert Sorrentino, Robert Coover, Thomas Pynchon, Kathy Acker, and Don DeLillo. In analyzing their work, Joseph Conte brings to bear a unique approach adapted from scientific thought: chaos theory. His chief concern is illuminating those works whose narrative structures locate order hidden in disorder (whose authors Conte terms proceduralists), and those whose structures reflect the opposite, disorder emerging from states of order (whose authors Conte calls disruptors). Documenting the paradigm shift from modernism, in which artists attempted to impose order on a disordered world, to postmodernism, in which the artist portrays the process of orderly disorder, Conte shows how the shift has led to postmodern artists' embrace of science in their treatment of complex ideas. Detailing how chaos theory interpenetrates disciplines as varied as economics, politics, biology, and cognitive science, he suggests a second paradigm shift: from modernist specialization to postmodern pluralism. In such a pluralistic world, the novel is freed from the purely literar

The Cambridge Introduction to Postmodern Fiction Routledge

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.

The Cambridge Companion to Don DeLillo Cambridge Scholars Publishing

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.

The Cambridge Companion to Thomas Pynchon Cambridge University Press

Uncertain Mirrors realigns magical realism within a changing critical landscape, from Aristotelian mimesis to Adorno's concept of negative dialectics. In between, the volume traverses a vast theoretical arena, from postmodernism and postcolonialism to Lévinasian philosophy and eco-criticism. The volume opens and closes with dialectical instability, as it recasts the mutability of

the term "mimesis" as both a "world-reflecting" and a "world-creating" mechanism. Magical realism, the authors contend, offers another stance of the possible; it also situates the reader at a hybrid aesthetic matrix inextricably linked to postcolonial theory, postmodernism, Bakhtinian theory, and quantum physics. As *Uncertain Mirrors* explores, magical realist texts partake of modernist exhaustion as much as of postmodernist replenishment, yet they stem from a different "location of culture" and "direction of culture;" they offer complex aesthetic artifacts that, in their recreation of alternative geographic and semiotic spaces, dislocate hegemonic texts and ideologies. Their unrealistic excess effects a breach in the totalized unity represented by 19th century realism, and plays the dissonant chord of the particular and the non-identical.

Thomas Pynchon in Context Penguin

The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism's relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology. This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic.

University of Alabama Press

Thomas Pynchon in Context guides students, scholars and other readers through the global scope and prolific imagination of Pynchon's challenging, canonical work, providing the most up-to-date and authoritative scholarly analyses of his writing. This book is divided into three parts. The first, 'Times and Places', sets out the history and geographical contexts both for the setting of Pynchon's novels and his own life. The second, 'Culture, Politics and Society', examines twenty important and recurring themes which most clearly define Pynchon's writing - ranging from ideas in philosophy and the sciences to humor and pop culture. The final part, 'Approaches and Readings', outlines and assesses ways

to read and understand Pynchon. Consisting of Forty-four essays written by some of the world's leading scholars, this volume outlines the most important contexts for understanding Pynchon's writing and helps readers interpret and reference his literary work.

The Cambridge Companion to Postmodernism SUNY Press

A futuristic society is thrown into chaos by the emergence of a virtual-reality cyberdrug that causes its users to experience their worst nightmares and ultimate fears in violent and devastating ways. Reprint.

The Obligation Toward the Difficult Whole Edinburgh University Press

In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New New Novel, concrete prose and science fiction. Considering a variety of theoretical approaches including those of Ingarden, Eco, Dolezel, Pavel, and Hrushovski, McHale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world (or worlds) in which we live. Exploiting various theoretical approaches to literary ontology - those of Ingarden, Eco, Dolezel, Pavel, Hrushovski and others - and ranging widely over contemporary world literature, McHale assembles a comprehensive repertoire of postmodernist fiction's strategies of world-making and -unmaking. *Postmodernism and the Contemporary Novel* Cambridge University Press

Most of the essays collected in this volume deal with theoretical issues that dominate the international debate on Postmodernism, issues such as the shifting nature of the concept, the problem of periodization and the problem of historicity. Other essays offer

readings of Postmodernist texts and relate practical criticism to a theoretical framework. Hans Bertens (Utrecht) sketches the historical development of the concept Postmodernism in American criticism, distinguishing between the various definitions that have been proposed over the last twenty-five years, in an attempt to bring some order to the field and to facilitate future discussion. Brian McHale (Tel Aviv) and Douwe Fokkema (Utrecht) offer models for the description of Postmodernist texts. Richard Todd (Amsterdam) argues convincingly that Postmodernism is much more of a presence in contemporary British fiction than has so far been assumed, and Herta Schmid (Munich) presents a similar argument with respect to Russian avant-garde theater. Elrud Ibsch (Amsterdam) presents a contrastive analysis of Thomas Bernhard and Robert Musil; Ulla Musarra (Nijmegen) writes on Italo Calvino. The relation between Existentialism and Postmodernism is examined by Gerhard Hoffman (Wurzburg); Theo D'haen (Utrecht) finds important parallels between Postmodernism in literature and in the visual arts; Matei Calinescu (Bloomington, Ind.) relates literary Postmodernism to a far more general cultural shift, rejecting, however, Foucault's notion of an epistemic break and arguing for both continuity and discontinuity. Finally, Helmut Lethen (Utrecht) and Susan Suleiman (Harvard) sharply question the concept of Postmodernism. Suleiman argues that the supposed Postmodernist reaction against Modernism may well be a critical myth or, if it isn't, a reaction limited to the American literary situation.

The Crying of Lot 49 Cambridge University Press

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*.

Mark Z. Danielewski's House of Leaves Cambridge University Press

"Pynchon's California is the first book to examine Thomas Pynchon's use of California as a setting in his novels. Contributors explore such topics as the relationship of the "California novels" to Pynchon's more historical and encyclopedic works; the significance of California's beaches, deserts forests, freeways, and "hieroglyphic" suburban sprawl; the California-inspired noir tradition; and the surprising connections to be uncovered between drug use and realism, melodrama and real estate, private detection and the sacred."--P. 4 of cover.

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