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The Real Modern: Literary

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Modernism and the Crisis of ...

The Real Modern challenges Eurocentric and nativist perspectives on the derivative particularity of non-Western literatures, opens global modernist studies to the similarities and differences of the

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colonial Korean case, and argues
for decolonization of the ways in
which non-Western literatures are
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contexts.

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A re-reading of modernist fiction within the imperial context, it sheds new light on the relationship between political discourse and aesthetics. The Real Modern examines three Korean authors of the 1930s -- Pak T'aewon, Kim Yujong, and Yi

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T'aejun -- whose works critique competing modes of literary representation in the period of Japanese colonial rule.

Monographs

The Real Modern — Christopher P. Hanscom | Harvard ...

The Parts of the Literary

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Modernism Imagism. In the early 1900s, it was writers such as Ezra Pound whose desire to make writing new, gave literary modernism... Surrealism.

Surrealism was a philosophy that took hold in France in the 1920s. From there, it spread out to the

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rest of... Expressionism. ...

Representation In Colonial
*What is Literary Modernism? -
Definition, Characteristics ...*

"The Real Modern" published on
11 May 2020 by Brill.

The Real Modern - Literary

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Modernism and the Crisis of ...

Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a self-conscious break with traditional ways of

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writing, in both poetry and prose fiction. Modernists experimented with literary form and expression, as exemplified by Ezra Pound's maxim to "Make it new." This literary movement was driven by a conscious desire to overturn traditional modes of

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representation and express the
new sensibi

Literary modernism - Wikipedia

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Professor of Korean Literature

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*The Real Modern: Literary
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The spirit of Modernism—a radical
and utopian spirit stimulated by
new ideas in anthropology,

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psychology, philosophy, political theory, and psychoanalysis—was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement (1912–22; see Georgian poetry) and more authentically by the English and

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American poets of the Imagist movement, to which Pound first drew attention in Ripostes (1912), a volume of his own poetry, and in Des Imagistes (1914 ...

English literature - The Modernist revolution | Britannica

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Most of the characters were based on real people whom Masters knew in Lewistown, Illinois, where he grew up. Not surprisingly, the locals banned the book when Masters published it, unhappy with Spoon River's cynical picture of people they

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recognized, not to mention its jaundiced view of life in small towns. In our day, however, according to an article in Humanities magazine, Lewistown celebrates the work penned by their famous resident.

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*American Literature-American
Modernist Literature: 1915 ...*

It circles around these concepts,
trying to show how Literary

Modernism encompassed many
different strands, some of which
were, in fact, deeply resentful of
how modernity had up-ended the

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choicelessness of the past, while others gloried in the choices that were now opened up; and that the traditional ways in which "Modernists" are lumped together (apparently based on nothing but "doesn't write like 19th Century authors") is not very helpful for

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Understanding their literary
output, or their ...

*Literary Modernism: The Struggle
for Modern History Prof ...*

Postmodern literature is a form of
literature that is characterized by
the use of metafiction, unreliable

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narration, self-reflexivity, intertextuality, and which often thematizes both historical and political issues. This style of experimental literature emerged strongly in the United States in the 1960s through the writings of authors such as Kurt Vonnegut,

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Thomas Pynchon, Kathy Acker,
and ...

Postmodern literature - Wikipedia

A modern take on Mid-century
Modern Modernist homes have
always been popular, so if you're
considering building a new home

Read Book The Real Modern Literary Modernism with modernist traits there's some key tips to consider. Chloe Metcalf Korea Harvard East Asian Monographs

"The contentious relationship
between modernism and realism

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has powerfully influenced literary history throughout the twentieth century and into the present. In 1930s Korea, at a formative moment in these debates, a “crisis of representation” stemming from the loss of faith in language as a vehicle of

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meaningful reference to the world became a central concern of literary modernists as they operated under Japanese colonial rule. Christopher P. Hanscom examines the critical and literary production of three prose authors central to 1930s literary

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circles—Pak T'aewon, Kim Yujong, and Yi T'aejun—whose works confront this crisis by critiquing the concept of transparent or “empiricist” language that formed the basis for both a nationalist literary movement and the legitimizing discourse of

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And The Crisis Of
assimilatory colonization.

Bridging literary and colonial
Representation in Colonial
studies, this re-reading of
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modernist fiction within the
Imperial context illuminates links
between literary practice and
colonial discourse and questions
anew the relationship between

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aesthetics and politics. The Real
Modern challenges Eurocentric
and nativist perspectives on the
derivative particularity of non-
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similarities and differences of the
colonial Korean case, and argues

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And the Crisis of the ways in which non-Western literatures are read in both local and global contexts."

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Bridging literary and colonial studies, this re-reading of modernist fiction within the imperial context illuminates links between literary practice and colonial discourse and questions anew the relationship between aesthetics and politics. The Real

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Modern challenges Eurocentric and nativist perspectives on the derivative particularity of non-Western literatures, opens global modernist studies to the similarities and differences of the colonial Korean case, and argues for decolonization of the ways in

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which non-Western literatures are read in both local and global contexts."

Reconstructing Modernism
establishes for the first time the centrality of modernist buildings and architectural periodicals to

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British mid-century literature.
Drawing upon a wealth of
previously unexplored
architectural criticism by British
authors, this book reveals how
arguments about architecture led
to innovations in literature, as
well as to redesigns in the

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And The Crisis Of
concept of modernism itself.

While the city has long been a
focus of literary modernist
studies, architectural modernism
has never had its due. Scholars
usually characterize architectural
modernism as a parallel
modernism or even an

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incompatible modernism to literature. Giving special attention to dystopian classics Brave New World and Nineteen Eighty-Four, this study argues that sustained attention to modern architecture shaped mid-century authors' political and aesthetic

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commitments. After many writers deemed modernist architects to be agents for communism and other collectivist movements, they squared themselves--and literary modernist detachment and aesthetic autonomy--against the seemingly tyrannical

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utopianism of modern
architecture; literary aesthetic
qualities were reclaimed as
political qualities. In this way,
Reconstructing Modernism
redraws the boundaries of literary
modernist studies: rather than
simply adding to its canon, it

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argues that the responsibility for defining literary modernism for the mid-century public was shared by an incredible variety of authors--Edwardians, modernists, satirists, and even anti-modernists.

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Considers the complex links between narrative form and photographic representation in the Anglo-American modernist period.

In *Film and Literary Modernism*, the connections between film,

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modernist literature, and the arts are explored by an international group of scholars. The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films, avant-garde cinema, European filmmaking and key directors and

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personalities from Charlie Chaplin, Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West. Contributors investigate the impact of film upon T. S. Eliot, time and stream of consciousness in Virginia Woolf and Henri Bergson, the racial

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undercurrents in the film
adaptations of Ernest
Hemingway's fiction, and
examine the film writing of
William Faulkner, James Agee,
and Graham Greene. Robert
McParland assembles an
international group of researchers

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including independent film makers, critics and professors of film, creative writers, teachers of architecture and design, and young doctoral scholars, who offer a multi-faceted look at modernism and the art of the film.

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Establishes and interprets the significant presence and the transformations of the Gothic tradition at the dark heart of writing during the long twentieth century. This work reveals challenges to both realism and to

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optimistic Enlightenment
attitudes in the narratives and the
styles of writers ranging from
Oscar Wilde to Samuel Beckett.

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Modernism in the Green traces a
trans-Atlantic modernist
fascination with the creation, use,

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and representation of the modern green. From the verdant public commons in the heart of cities to the lookout points on mountains in national parks, planned green spaces serve as felicitous stages for the performance of modernism. In its focus on

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And The Origin Of green zones, Modernism in the Green offers a new perspective on modernism's overlapping investments in the arts, politics, urbanism, race, class, gender, and the nature-culture divide. This collection of essays is the

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first to explore the prominent and diverse ways greens materialize in modern literature and culture, along with the manner in which modernists represented them.

This volume presents the idea of "the green" as a point of exploration, as our contributors

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Analyze social-organic spaces ranging from public parks to roadways and refuse piles. Like the term "green," one that evokes both more-than-human natural zones and crafted public meeting places, these chapters uncover the social and spatial intersection

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of nature and culture in the very architecture of parks, gardens, buildings, highways, and dumps. This book argues that such greens facilitate modernists' exploration of how nature can manifest in an era of increasing urbanization and mechanization

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and what identities and
communities the green now
enables or prevents.

The term "modernism" is central
to any discussion of twentieth-
century literature and critical
theory. Astradur Eysteinnsson here

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maintains that the concept of modernism does not emerge directly from the literature it subsumes, but is in fact a product of critical practices relating to nontraditional literature.

Intervening in these practices, and correlating them with

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modernist works and with modern literary theory, Eysteinson undertakes a comprehensive reexamination of the idea of modernism. Eysteinson critically explores various manifestations of modernism in a rich array of American, British, and European

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literature, criticism, and theory. He first examines many modernist paradigms, detecting in them a conflict between modernism's culturally subversive potential and its relatively conservative status as a formalist project. He then considers these

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paradigms as interpretations-and fabrications-of literary history. Seen in this light, modernism both signals a historical change on the literary scene and implies the context of that change. Laden with the implications of tradition and modernity, modernism fills its

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major function: that of highlighting and defining the complex relations between history and postrealist literature. Eysteinsson focuses on the ways in which the concept of modernism directs our understanding of literature and

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literary history and influences our judgment of experimental and postrealist works in literature and art. He discusses in detail the relation of modernism to the key concepts postmodernism, the avant-garde, and realism. Enacting a crisis of subject and

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reference, modernism is not so much a form of discourse, he asserts, as its interruption—a possible "other" modernity that reveals critical aspects of our social and linguistic experience in Western culture. Comparatists, literary theorists, cultural

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historians, and others interested in twentieth-century literature and art will profit from this provocative book.

Monographs

Behler discusses the current state of thought on modernity and postmodernity, detailing the

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intellectual problems to be faced and examining the positions of such central figures in the debate as Lyotard, Habermas, Rorty, and Derrida. He finds that beyond the limits of communication, further discussion must be carried out through irony. The historical

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rise of the concept of modernity is examined through discussions of the querelle des anciens et des modernes as a break with classical tradition, and on the theoretical writings of de Stael, the English romantics, and the great German romantics Schlegel,

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Hegel, and Nietzsche. The growth of the concept of irony from a formal rhetorical term to a mode of indirectness that comes to characterize thought and discourse generally is then examined from Plato and Socrates to Nietzsche, who

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avoided the term **irony** but
used it in his central concept of
the mask.

The phenomenon of celebrity
burst upon the world scene about
a century ago, as movies and
modern media brought

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exceptional, larger-than-life personalities before the masses. During the same era, modernist authors were creating works that defined high culture in our society and set aesthetics apart from the middle- and low-brow culture in which celebrity supposedly

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resides. To challenge this ingrained dichotomy between modernism and celebrity, Jonathan Goldman offers a provocative new reading of early twentieth-century culture and the formal experiments that constitute modernist literature's

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unmistakable legacy. He argues that the literary innovations of the modernists are indeed best understood as a participant in the popular phenomenon of celebrity. Presenting a persuasive argument as well as a chronicle of modernism's and celebrity's

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shared history, Modernism Is the
Literature of Celebrity begins by
unraveling the uncanny
syncretism between Oscar Wilde's
writings and his public life.

Goldman explains that Wilde, in
shaping his instantly identifiable
public image, provided a model

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for both literary and celebrity cultures in the decades that followed. In subsequent chapters, Goldman traces this lineage through two luminaries of the modernist canon, James Joyce and Gertrude Stein, before turning to the cinema of mega-

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star Charlie Chaplin. He investigates how celebrity and modernism intertwine in the work of two less obvious modernist subjects, Jean Rhys and John Dos Passos. Turning previous criticism on its head, Goldman demonstrates that the authorial

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self-fashioning particular to
modernism and generated by
modernist technique helps create
celebrity as we now know it.

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