

A Flann O'Brien Reader

Edited by Stephen Jones



Flann Obrien Reader

David Baud



Flann O'Brien Reader:

A Flann O'Brien Reader Flann O'Brien, 1978 **Flann O'Brien**, 1986 **Reading the Absurd** Joanna Gavins, 2013-06-27 What is the literary absurd What are its key textual features How can it be analysed How do different readers respond to absurdist literature Taking the theories and methodologies of stylistics as its underlying analytical framework *Reading the Absurd* tackles each of these questions Selected key works in English literature are examined in depth to reveal significant aspects of absurd style Its analytical approach combines stylistic inquiry with a cognitive perspective on language literature and reading which sheds new light on the human experience of literary reading By exploring the literary absurd as a linguistic and experiential phenomena while at the same time reflecting upon its essential historical and cultural situation Joanna Gavins brings a new perspective to the absurd aesthetic *Possible Worlds Theory and Contemporary Narratology* Alice Bell, Marie-Laure Ryan, 2019-01-01 The notion of possible worlds has played a decisive role in postclassical narratology by awakening interest in the nature of fictionality and in emphasizing the notion of world as a source of aesthetic experience in narrative texts As a theory concerned with the opposition between the actual world that we belong to and possible worlds created by the imagination possible worlds theory has made significant contributions to narratology *Possible Worlds Theory and Contemporary Narratology* updates the field of possible worlds theory and postclassical narratology by developing this theoretical framework further and applying it to a range of contemporary literary narratives This volume systematically outlines the theoretical underpinnings of the possible worlds approach provides updated methods for analyzing fictional narrative and profiles those methods via the analysis of a range of different texts including contemporary fiction digital fiction video games graphic novels historical narratives and dramatic texts Through the variety of its contributions including those by three originators of the subject area Lubomir Doležel Thomas Pavel and Marie-Laure Ryan *Possible Worlds Theory and Contemporary Narratology* demonstrates the vitality and versatility of one of the most vibrant strands of contemporary narrative theory *Bloomsbury Good Reading Guide* Nick Rennison, 2009-01-01 Deciding what to read next when you've just finished an unputdownable novel can be a daunting task The *Bloomsbury Good Reading Guide* features hundreds of authors and thousands of titles with navigation features to lead you on a rich journey through some of the best literature to grace our shelves This greatly expanded edition includes the latest contemporary authors and landmark novels an expanded non-fiction section a timeline setting historical events against literary milestones prize winner and book club lists An accessible and easy to read guide that no serious book lover should be without The essential guide to the wild uncharted world of contemporary and 20th century writing Robert McCrum *The Observer* *Reading the graphic surface* Glyn White, 2018-02-28 This book critically engages with the visual appearance of prose fiction where it is manipulated by authors from alterations in typography to the deconstruction of the physical form of the book It reappraises the range of effects it is possible to create through the use of graphic devices and explores why literary criticism has

dismissed such features as either unreadable experimental gimmicks or more recently as examples of the worst kind of postmodern decadence Through the examination of problematical texts which utilise the graphic surface in innovative and unusual ways including Samuel Beckett's *Watt* B S Johnson's *Albert Angelo* Christine Brooke-Rose's *Thru* and Alasdair Gray's *Lanark* this book demonstrates that an awareness of the graphic surface can make significant contributions to interpretation

Folklore and the Fantastic in Twelve Modern Irish Novels Marguerite Quintelli-Neary, 1997-12-09 A study of how James Joyce Darrell Figgis Flann O'Brien and other modern Irish writers incorporated Celtic myth and folklore in their novels

The Cambridge Companion to the Irish Novel John Wilson Foster, 2006-12-14 This is the perfect overview of the Irish novel from the seventeenth century to the present day [Irish Modernism](#) Edwina Keown, Carol Taaffe, 2010 An examination

of the emergence reception and legacy of modernism in Ireland Engaging with the ongoing re-evaluation of regional and national modernisms the essays collected here reveal both the importance of modernism to Ireland and that of Ireland to modernism This collection introduces fresh perspectives on modern Irish culture that reflect new understandings of the contradictory and contested nature of modernism itself [The Absurd in Literature](#) Neil Cornwell, 2006-10-31 This is the first book to offer a comprehensive survey of the phenomenon of the absurd in a full literary context that is to say primarily in fiction as well as in theatre [Saturday Review](#), 1976 **The Legacies of Modernism** David James, 2011-10-20 An

engagement with the continued importance of modernism is vital for building a nuanced account of the development of the novel after 1945 Bringing together internationally distinguished scholars of twentieth and twenty-first century literature these essays reveal how the most innovative writers working today draw on the legacies of modernist literature Dynamics of influence and adaptation are traced in dialogues between authors from across the twentieth century Lawrence and A S Byatt Woolf and J M Coetzee Forster and Zadie Smith The book sets out new critical and disciplinary foundations for rethinking the very terms we use to map the novel's progression and renewal enhancing our understanding not only of what modernism was but also what it might still become With its global reach *The Legacies of Modernism* will appeal to scholars working not only in the new modernist studies but also in postcolonial studies and comparative literature [The Oxford Encyclopedia of](#)

[British Literature](#) David Scott Kastan, 2006-03-03 From folk ballads to film scripts this new five-volume encyclopedia covers the entire history of British literature from the seventh century to the present focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland In five hundred substantial essays written by major scholars the *Encyclopedia of British Literature* includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes movements genres and institutions whose impact upon the writing or the reading of literature was significant An ideal companion to *The Oxford Encyclopedia of American Literature* this set will prove invaluable for students scholars and general readers For more information including a complete table of contents and list of contributors please visit www.oup.com/us/ebL [Revisiting Modernism](#) Maria-Ana Tupan, By shifting the centre of

gravity from author to reader Roland Barthes had certainly prepared us for a Copernican turn in aesthetics yet Michael J Pearce's *Art in the Age of Emergence* still sounds unfamiliar two years after its publication While acknowledging the existence of homologies among the art objects of a cultural phase the Californian academic also launches an explanatory hypothesis I realized that in order to understand art instead of looking for the similarities between the paintings and the sculptures we have to look at the similarities between the people looking at them Art is better explained by looking at how the mind works than by looking at the products of mind XV The substitution of the phenomenology of mind for the phenomenology of the work of art can only have a partial contribution to the understanding of period terms yet not devoid of relevance The numerous studies in modernism published of late for instance are revisionary the changing views being motivated by the new historical context rather than by a new assessment of forms The mind turns out to be working according to the critical theory it has been exposed to or which it has freely embraced Relegated to the status of socio political movement without aesthetic significance since 1939 when Clement Greenberg associated it with kitsch to Renato Poggioli Peter Bürger or Christopher Butler *Early Modernism Literature Music and Painting in Europe 1900 1916 1994* the avant garde came to be enshrined as the weightiest artistic phenomenon and the last post of modernism by Richard Sheppard in *Modernism Dada Postmodernism 2000* who joined thus a new party of postmodern critics among whom Linda Hutcheon who see the historical avant garde as the generative matrix of the post war literature in the 50s and the 60s stretching the term to include the French nouveau roman or the *Tel Quel* Quoted by Sheppard on Marx's Communist Manifesto being the first great modernist work of art Marshall Berman *All That Is Solid Melts into Air* 1982 too welcomes modernism into the sixties and seventies Titles such as *Avant Garde* and *After Rethinking Art Now* by Brandon Taylor have tilted the scales measuring modernism against the avant garde into a more balanced position even if also the leads of the earlier twentieth century have been the object of New Historicist and culturalist approaches that corrected the Axel Castle icon of egocentric aloofness through readings that evinced the substantial presence of history in the writings of Woolf Joyce or D H Lawrence With interdisciplinarity the latest buzz word in the academic world lots of studies have been dedicated to the influence of Non Euclidian Geometry relativity and quantum physics on modernist art for instance *Surrealism Art and Modern Science Relativity Quantum Mechanics Epistemology* by Gavin Parkinson 2008 The most spectacular renovation has probably been undergone by no other than Charles Baudelaire the founding father who has been removed from his site with transcendent flavours and symbolic correspondences and inserted into the phantasmagoric pre cinematic media world Marit Grotta *Baudelaire's Media Aesthetics The Gaze of the Fl neur and 19th Century Media* If we travel back in time to get a feeling of what modernists saw in each other and compare their vision with such contemporary framing we realize to what extent the history of reception modifies the history of composition Mina Loy's ekphrasis of sculptor Brancusi's *Golden Bird* for instance conveys the modernist artist's infatuation with archetypes tropes of immaculate conception breast of revelation or

hyperaesthesia the alchemy whereby the senses projected a secondary reality of mixed perceptions Is there a possibility to negotiate meanings when talking to the dead as Stephen Greenblatt has put it in the opening of *Shakespearean Negotiations* Used also by Ayendy Bonifacio in his essay on Hart Crane interliterariness is a middle European term for what Russian semioticians or French and American social critics or American New Historicists had already attempted to achieve an archeology of meaning a history and a philosophy of culture that help the visitor of past ages assess meaning and value The more elements of a culture's codes are absorbed into an art object the more representative and valuable is its testimony in the history of the spirit Understanding such serious and heavy codes as Pound dubbed them takes longer studies of a work's genealogy bringing it to light in all its complexity The history of literature is replete with such novae Irish Flann O'Brien whose works are an ark of his time's literary aesthetic scientific or political ideas is the revelation of the last decade emerging almost out of anonymity thanks to systematic research initiated by a team coordinated by Professor Werner Huber from the University of Vienna Whether the Virgilian guide be New Historicist Greenblatt or as suggested by Professor Sachin C Ketkar in his essay Lotman's semiotics or Dionyz Durisin's study of the discursive exchanges of semantic energy across national boundaries it becomes possible for instance to read Mardhekar in the context of the international modernist movements and in light of interliterary genetic contactual relations instead of the idea of influence which invariably brings in normative hierarchy between the influencer and the influenced placing the latter on a lower or secondary position In the beginning building international communities was indeed a matter of hierarchies of power Japan or China were forced to open their harbours to international trade coming out of their ancestral isolation while the Macaulay law forced Indians into chimeric native bodies and English minds Merchants or colonizers however opened the way to enlightened politicians scientists or artists In his *History of Romanian Civilization* Eugen Lovinescu critic and editor of the earlier twentieth century distinguishes between evolutionary and revolutionary models of culture The major cultures know a continuous and organic growth whereas minor ones lured by centres of influence break off abruptly from their traditions borrowing foreign models That is why it is easy to date period terms in the latter whereas the former have very discreet lines of demarcation Ezra Pound's manifesto of imagism for instance is heavily indebted to Alfred Binet's model of reasoning through associations of images instead of syllogisms but ahead of Binet there was Herbart and before Herbart Kant who had borrowed ideas for his *Anthropology* from David Hume It is again the constitution of homologues across disciplinary spheres and reciprocal loans that allow an observer to identify a territorialization as Deleuze calls it that is a distinct type of culture Politically speaking modernism begins with Baudelaire's declaration of war on the bourgeois *Vous êtes la majorité nombre et intelligence donc vous êtes la force qui est la justice* You are the majority in number and intelligence therefore you are the force which is justice Salon de 1846 With its nomination of the working class as being entitled to lead the other social classes which they did when they had the chance Marx's *Capital* meant even less democracy than the bourgeois republic The modernist political discourse

was one of individualism and human rights built on Jefferson's model. It is this fascinating rebel against hypocritical social conventions that still appeals to the nonconformist youth cultures. Shweta Basu undertaking a study in the translation of *Flowers of Evil* across cultures and media in a Japanese manga series. Modernism saw the collapse of dynasties and the foundation of international leagues of nations enjoying equal rights or of clubs of the intellectual elites of all nations. PEN CLUB. E. M. Forster was writing in 1938: 'I believe in aristocracy. Not an aristocracy of power based upon rank and influence but an aristocracy of the sensitive, the considerate and the plucky. Under the circumstances of huge differences in point of civilization.' Bipin Balachandran mentions the case of Poland and other middle and East European countries but capitalizing on the widely circulated narrative of the superiority of culture over civilization which was considered to be rapidly changing into a soulless machinery. Individual contacts of scholars or artists contributed to the emergence of a truly international spirit and a cosmopolitan culture. By contrast, the eighteenth century had thrived on models of justified hierarchies, the best of all possible worlds, colonizing missions, histories of empires to learn from them, the rise to international power. The systematic oppositions we can establish between the Enlightenment and modernism prevent us from merging them into a singular modernity. Frederic Jameson: 'The culture of modernism is a hybrid one with metropolitan cultures fascinated by the new nations they were put in contact with, open to the foreigners who sought them out to study or pursue a career. Japanese art was studied and imitated while the interest in India aroused by the discovery of the common origin of Indo-European languages by Schopenhauer's philosophy or by Madame Blavatsky's esoteric pursuits emulated by the British and the Americans alike reached such proportions that references to India almost became a sign of recognition. Even quantum physics pioneers Heisenberg and Schrödinger owed a debt to Hindu mythology and the Indian logic of the included third. Naturally possessed of this mindset, physicist Satyendra Nath Bose initiated calculations of a new state of condensed matter where atoms lose their identity, reaching the peace of a frozen quantum state of superimposed waves. The experiment is known as the Bose-Einstein condensate. A very fashionable topic of research nowadays, the search for native forms of modernism outside the centrality of Paris, London or New York is usually successful. Paraphrasing Scratch a National Culture, and you will find traces of modernism. It was not difficult for Rindon Kundu and Saswati Saha to spot out a Wagner in Latin America in the person of Rubén Darío and even an aesthetic contest between him and Enrique González Martínez similar to the Wyndham Lewis Marinetti duel in Europe. For T. S. Eliot, India was a myth of origin from *The Love Song of Alfred Prufrock* to *The Waste Land*. As he confessed in a speech in memory of Rudyard Kipling, the former was inspired by *The Love Song of Har Dyal*. Eliot's protagonist is spiritually impoverished, frustrated by lack, not of love affairs but of strong feelings like those that give lovers the courage to risk their lives in the Indian story. Anindita Mukherjee chooses another contextualization out of many possible as is the case with the erudite modernists and that is Rilke's thoughts on love disclosed to a young poet who had asked him for advice. In that letter, Rilke says that dragons are but princesses who want to see their lovers courageous.

Prufrock is acutely aware of his inferiority in relation to bright cultivated women who comment on his weakness while the imagery surrounding them suggests the strength of warrior women And I have known the arms already known them all Arms that are braceleted The essayist notices though the redemption of the protagonist his final capacity to dismiss his daily routine as rubbish and reach for transcendence Sumi Bora looks into textual traces of the relationship between the poet and his rhetorical masks interrogating the status of the authorial figure and biography in the modernist text The web of mythic allusions in *The Waste Land* is a familiar feature of the modernist agenda to seek reality and justice in a single vision Yeats Nisarga Bhattacharjee and Ananya Chatterjee write on the modernists use of myth as part of the mythopoetic tradition blooming into extended metaphors of life or of the human condition while Susan Harris is plumbing into the symbolism of unconscious drives and identification with elementary nature in D H Lawrence s personal version of psychoanalysis The figural psyche of modernist fiction and the gendered landscape of female isolation is Lava Asaad s focus on the early modernist career of Jean Rhys better known for her postcolonial rewriting of *Jane Eyre* Is there an aesthetic continuity between the historical avant garde and the Beat Generation or the abstract expressionism in the 50s and 60s Allen Ginsberg John Ashbery or Lawrence Ferlinghetti engage often in dialogue with precedent canonical texts their intertexts sinning on the side of courteous attitudes to tradition which does not fit into the context of Marinetti s dismissal of libraries academies and museums The Futurist Manifesto Abstract art is obviously something different from found objects while in critical theory the fifties and the sixties saw the rise of semiotics psychoanalysis deconstruction feminism that is of the very practice of interdisciplinarity in literary criticism something at the other pole from New Criticism and other formalisms in which ended up structuralism Although not irrelevant in point of aesthetic achievement Ayendy Bonifacio writing persuasively on Hart Crane s constructivist rhetoric the avant garde is still perceived as a self standing chapter in the cultural history of modernism The exchange of cultural narratives and traditions fostered by historical circumstances but also by Worringer s aesthetics that praised primitive art for its tendencies towards abstraction in flight from a threatening and alien nature that could provide a spiritual cure to a materialistic civilization was defining for the poetics of art at the turn of the last century Modernism was humanity s first coming together

A Reader's Book of Days: True Tales from the Lives and Works of Writers for Every Day of the Year Tom Nissley, 2013-11-04 Book connoisseur Tom Nissley has combed literary history to capture the stories that make writers lives perennially fascinating their epiphanies embarrassments and achievements Each handsome page in *A Reader s Book of Days* is devoted to a day of the year featuring original accounts of events in the lives of great writers and fictional events that took place within beloved books

Reader's Guide to Literature in English Mark Hawkins-Dady, 2012-12-06 *Reader s Guide Literature in English* provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for

research and study Digressions in European Literature A. Grohmann, C. Wells, 2010-11-17 With studies of amongst others Miguel de Cervantes Anton Chekhov Charles Baudelaire and Henry James this landmark collection of essays is a unique and wide ranging exploration and celebration of the many forms of digression in major works by fifteen of the finest European writers from the early modern period to the present day **Design and Debris** Joseph Conte, 2002-04-24 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 **Time** ,1978 **Silence in Modern Irish Literature** ,2017-08-21 Silence in Modern Irish Literature is the first book to focus exclusively on the treatment of silence in modern Irish literature It reveals the wide spectrum of meanings that silence carries in modern Irish literature a mark of historical loss a form of resistance to authority a force of social oppression a testimony to the unspeakable an expression of desire a style of contemplation This volume addresses silence in psychological ethical topographical spiritual and aesthetic terms in works by a range of major authors including Yeats Joyce Beckett Bowen and Friel

Flann O'Brien Reader Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the power of words has been much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Flann O'Brien Reader**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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Flann Obrien Reader Introduction

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