

# FICTIONS OF DESIRE

NARRATIVE  
FORM  
IN THE  
NOVELS  
OF  
NAGAI  
KAFO



STEPHEN  
SNYDER

# Fictions Of Desire Narrative Form In The

**H. Meretoja**



## **Fictions Of Desire Narrative Form In The:**

Fictions of Desire Stephen Snyder, 2000-05-01 Stephen Snyder examines Kafu's fiction in terms of narrative strategy placing him squarely within some of the most important currents of literary modernism at the nexus of Naturalism and the largely antithetical development of the modernist reflexive novel

Representing the Other in Modern Japanese Literature Rachael Hutchinson, Mark Williams, 2006-09-27 Representing the Other in Modern Japanese Literature looks at the ways in which authors writing in Japanese in the twentieth century constructed a division between the Self and the Other in their work Drawing on methodology from Foucault and Lacan the clearly presented essays seek to show how Japanese writers have responded to the central question of what it means to be Japanese and of how best to define their identity Taking geographical racial and ethnic identity as a starting point to explore Japan's vision of non-Japan representations of the Other are examined in terms of the experiences of Japanese authors abroad and in the imaginary lands envisioned by authors in Japan Using a diverse cross section of writers and texts as case studies this edited volume brings together contributions from a number of leading international experts in the field and is written at an accessible level making it essential reading for those working in Japanese studies colonialism identity studies and nationalism

**Consuming Fictions** Gail Turley Houston, 1994 In this remarkable study Gail Turley Houston examines the rich interplay of consumption as alimental process medical entity psychological construct and economic practice in order to explore Charles Dickens's fictional representations of Victorian culture as he presents it in his novels Drawing from medical historical economic psychoanalytic and biographical materials from the Victorian period Houston anchors her work in the belief that if class and gender are fictional constructions real people's lives are affected in complex and coercive ways by such constructions Proceeding chronologically Houston traces particular patterns throughout ten of Dickens's major novels The Pickwick Papers Oliver Twist The Old Curiosity Shop Martin Chuzzlewit Dombey and Son David Copperfield Bleak House Little Dorrit Great Expectations and Our Mutual Friend Houston maintains that Victorian codes of behavior prescribed for gender and class regarding sexual and alimental appetites were so extreme and complicated that numerous consequent eating disorders and related diseases developed Ideologies about consumption translated into medically defined consumptions such as anorexia Using anorexia and its etiology as representative of an underlying cultural dynamics of consumption Houston examines anorexia as a deep structure of the Victorian period Further consumption as economic process is reflected in the expansion of individual material desires at the expense of the designated body politic In other words extravagant consumption occurs in society only if certain groups usually consisting of lower class men and women and in Dickens's novels women in general are severely limited in their consumption To support her approach Houston turns to Rita Felski's Beyond Feminist Aesthetics agreeing with Felski's argument that it is necessary to recognize the complex dialectics that take place between the individual and society Not only does culture construct human beings but human beings also construct culture Felski's theory aids Houston in emphasizing

that Dickens not only influenced but was also greatly influenced by the Victorian dynamics of consumption. In fact, Houston argues that while Dickens dismantles Victorian ideologies about class and hunger by demonstrating the unnaturalness of expecting one class to starve so that another might gluttonize, he nevertheless accepts and perpetuates the Victorian identification of woman as the self-sacrificing, always-nurturing angel in the house without need of nurture herself. This extraordinary book will appeal to literary scholars as well as to scholars in the social sciences, history, humanistically oriented medicine, and women's studies.

**Desire and Domestic Fiction** Nancy Armstrong, 1990-02-22. *Desire and Domestic Fiction* argues that far from being removed from historical events, novels by writers from Richardson to Woolf were themselves agents of the rise of the middle class. Drawing on texts that range from 18th-century female conduct books and contract theory to modern psychoanalytic case histories and theories of reading, Armstrong shows that the emergence of a particular form of female subjectivity capable of reigning over the household paved the way for the establishment of institutions which today are accepted centers of political power. Neither passive subjects nor embattled rebels, the middle-class women who were authors and subjects of the major tradition of British fiction were among the forgers of a new form of power that worked in and through their writing to replace prevailing notions of identity with a gender-determined subjectivity. Examining the works of such novelists as Samuel Richardson, Jane Austen, and the Brontës, she reveals the ways in which these authors rewrite the domestic practices and sexual relations of the past to create the historical context through which modern institutional power would seem not only natural but also humane and therefore to be desired.

**Dandyism and Transcultural Modernity** Hsiao-yen Peng, 2015-01-28. This book views the Neo-Sensation mode of writing as a traveling genre or style that originated in France, moved on to Japan, and then to China. The author contends that modernity is possible only on the transcultural site, transcultural in the sense of breaking the divide between past and present, elite and popular, national and regional, male and female, literary and non-literary, inside and outside. To illustrate the concept of transcultural modernity, three icons are highlighted on the transcultural site: the dandy, the flâneur, and the translator. Mere flâneurs and flâneuses simply float with the tide of heterogeneous information on the transcultural site, whereas the dandy, flâneur, and the cultural translator, propellers of modernity, manage to bring about transformative creation. Their performance marks the essence of transcultural modernity: the self-consciousness of working on the threshold, always testing the limits of boundaries and tempted to go beyond them. To develop the concept of dandyism, the quintessence of transcultural modernity, the Neo-Sensation gender triad formed by the dandy, the modern girl, and the modern boy is laid out. Writers discussed include Liu Na'ou, a Shanghai dandy par excellence from Taiwan; Paul Morand, who looked upon Coco Chanel, the female dandy, as his perfect other self; and Yokomitsu Riichi, who developed the theory of Neo-Sensation from Kant's "the thing in itself."

***Fiction, Intuition, & Creativity*** Angela Hague, 2003. This is a search for the origins of fiction and for an understanding of how these origins influence the finished work of art. The text examines the connection between the creative process and fictional form.

by discussing intuitive consciousness      *Remembering the Past in Contemporary African American Fiction* Keith Byerman, 2006-05-18 With close readings of more than twenty novels by writers including Ernest Gaines Toni Morrison Charles Johnson Gloria Naylor and John Edgar Wideman Keith Byerman examines the trend among African American novelists of the late twentieth century to write about black history rather than about their own present Employing cultural criticism and trauma theory Byerman frames these works as survivor narratives that rewrite the grand American narrative of individual achievement and the march of democracy The choice to write historical narratives he says must be understood historically These writers earned widespread recognition for their writing in the 1980s a period of African American commercial success as well as the economic decline of the black working class and an increase in black on black crime Byerman contends that a shared experience of suffering joins African American individuals in a group identity and writing about the past serves as an act of resistance against essentialist ideas of black experience shaping the cultural discourse of the present Byerman demonstrates that these novels disrupt the temptation in American society to engage history only to limit its significance or to crown successful individuals while forgetting the victims      **The African American Experience in Crime Fiction** Robert E. Crafton, 2015-06-23 An immensely popular genre crime fiction has only in recent years been engaged significantly by African American authors Historically the racist stereotypes often central to crime fiction and the socially conservative nature of the genre presented problems for writing the black experience and the tropes of justice and restoration of social order have not resonated with authors who saw social justice as a work in progress Some African American authors did take up the challenge Pauline Hopkins Rudolph Fisher and Chester Himes led the way in the first half of the 20th century followed by Ishmael Reed's anti detective novels in the 1970s Since the 1990s Walter Mosley Colson Whitehead and Stephen L Carter have written detective fiction focusing on questions of constitutional law civil rights biological and medical issues education popular culture the criminal justice system and matters of social justice From Hopkins's Hagar's Daughter published in 1901 to Hime's hardboiled Harlem Detective series to Carter's patrician world of the black bourgeoisie these authors provide a means of examining literary and social constructions of the African American experience Instructors considering this book for use in a course may request an examination copy here      **The Fiction of History** Alexander Lyon Macfie, 2014-08-13 The Fiction of History sets out a number of themes in the relationship between history and fiction emphasising the tensions and dilemmas created in this relationship and examining how various writers have dealt with these In the first part two chapters discuss the philosophy behind the connection between fiction and history whether history is fiction and the distinction between the past and history Part two goes on to discuss the relationship between history and literature using case studies such as Virginia Woolf and Charles Dickens Part three looks at television and film as well as other media through case studies such as the film Welcome to Sarajevo and Soviet and Australian films Part four considers a particular theme that has prominence in both history and literature postcolonial studies focusing on the

issues of fictions of nationhood and civilization and the historical novel in postcolonial contexts Finally the fifth section comprises two interviews with novelists Penelope Lively and Adam Thorpe and discusses the ways in which their works explore the nature of history itself

**Heterotopia in Angela Carter's Fiction: Worlds in Collision** Eliza Claudia Filimon, 2013 Angela Carter's work is a collage of discourses and genres The challenge of finding a critical framework complex and accurate enough to classify her work has remained The spectacular and the pragmatic threads of her texts framed by extreme seriousness and witty humour are unravelled with the help of a different metaphor denoting enigmatic spaces counterdiscourses borders of otherness heterotopia Five novels out of nine five short stories out of thirty five as well as Carter's two film adaptations are filtered through a term extricated from its medical and geographical roots which emphasizes the ambiguity as well as the dialogic interaction of Angela Carter's often discordant discourses that have kept her at the top of the literary canon

The Columbia Anthology of Modern Japanese Literature J. Thomas Rimer, 2011-11-15 Featuring choice selections from the core anthologies The Columbia Anthology of Modern Japanese Literature From Restoration to Occupation 1868-1945 and The Columbia Anthology of Modern Japanese Literature From 1945 to the Present this collection offers a concise yet remarkably rich introduction to the fiction poetry drama and essays of Japan's modern encounter with the West Spanning a period of exceptional invention and transition this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history culture and interactions with the East and West The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late nineteenth and early twentieth centuries classical Japanese fiction and drama Chinese poetry and Western literary representation and cultural critique Their juxtaposition brilliantly captures the social intellectual and political challenges shaping Japan during this period particularly the rise of nationalism the complex interaction between traditional and modern forces and the encroachment of Western ideas and writing The second half conveys the changes that have transformed Japan since the end of the Pacific War such as the heady transition from poverty to prosperity the friction between conflicting ideologies and political beliefs and the growing influence of popular culture on the country's artistic and intellectual traditions Featuring sensitive translations of works by Nagai Kafu Natsume Soseki Oe Kenzaburo Kawabata Yasunari Mishima Yukio and many others this anthology relates an essential portrait of Japan's dynamic modernization

**A Companion to Film Theory** Toby Miller, Robert Stam, 2008-06-09 This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject Provides a major collection of specially commissioned work by experts in the field of film studies Represents material under a variety of headings including class race gender queer theory nation stars ethnography authorship and spectatorship Offers an international approach to the subject including coverage of topics such as genre image sound editing culture industries

early cinema classical Hollywood and TV relations and technology Includes concise chapter by chapter accounts of the background and current approaches to each topic followed by a prognostication on the future Considers cinema studies in relation to other forms of knowledge such as critical studies anthropology and literature      **The Narrative Turn in Fiction and Theory** H. Meretoja,2014-10-06 The Narrative Turn in Fiction and Theory explores the philosophical and historical underpinnings of the postwar crisis and return of storytelling and shows their relevance for the ongoing debate on the significance of narrative for human existence      Corporeal Narrative in David Foster Wallace's Fiction Xiaomeng Wan,2025-07-13 This book serves as a critical examination of contemporary American literature by examining David Foster Wallace's incorporation of corporeal narrative techniques in his novels with a particular focus on *The Broom of the System* *Infinite Jest* and *The Pale King* By employing corporeal narratology as a conceptual framework it sheds light on Wallace's profound exploration of the human body and its societal implications Through detailed analysis the book reveals how Wallace's narratives serve as a critique of contemporary issues such as self alienation consumerism and the dehumanizing effects of modern society Designed for scholars and students of literature cultural studies and narrative theory this book provides a comprehensive understanding of Wallace's literary legacy and his keen observations on the complexities of human existence in the modern world      **Twentieth Century Crime Fiction** Gill Plain,2014-07-16 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company      *Labor and Desire* Paula Rabinowitz,2000-11-09 This critical historical and theoretical study looks at a little known group of novels written during the 1930s by women who were literary radicals Arguing that class consciousness was figured through metaphors of gender Paula Rabinowitz challenges the conventional wisdom that feminism as a discourse disappeared during the decade She focuses on the ways in which sexuality and maternity reconstruct the classic proletarian novel to speak about both the working class woman and the radical female intellectual Two well known novels bracket this study Agnes Smedley's *Daughters of Earth* 1929 and Mary McCarthy's *The Company She Keeps* 1942 In all Rabinowitz surveys more than forty novels of the period many largely forgotten Discussing these novels in the contexts of literary radicalism and of women's literary tradition she reads them as both cultural history and cultural theory Through a consideration of the novels as a genre Rabinowitz is able to theorize about the interrelationship of class and gender in American culture Rabinowitz shows that these novels generally dismissed as marginal by scholars of the literary and political cultures of the 1930s are in fact integral to the study of American fiction produced during the decade Relying on recent feminist scholarship she reformulates the history of literary radicalism to demonstrate the significance of these women writers and to provide a deeper understanding of their work for twentieth century American cultural studies in general      **Gothic forms of feminine fictions** Susanne Becker,2017-06-01 Gothic forms of feminine fictions is a study of the powers of the Gothic in late twentieth century fiction and film Susanne Becker argues that the Gothic two hundred years after it emerged exhibits renewed vitality in our media age with its obsession for

stimulation and excitement Today's globalised entertainment culture relying on soaps reality TV shows celebrity and excess is reflected in the emotional trajectory of the Gothic's violence eroticism and sentimental excess Gothic forms of feminine fictions discusses a wide range of anglophone Gothic romances from the classics through pulp fictions to a postmodern Gothica This timely and original study is a major contribution to gender and genre theory as well as cultural criticism of the contemporary It will appeal to scholars in a wide range of fields and become essential for students of the Gothic

contemporary fiction particularly Alice Munro and Margaret Atwood and popular culture **The Fiction of A.S. Byatt**

Louisa Hadley, 2017-09-16 This Guide examines the key critical responses to Byatt's fiction both her novels and short stories tracing the wider debates about realism postmodernism and feminism with which they engage The Guide also explores the themes which are central to Byatt's work such as her depiction of writer figures and her conception of artistic vision **The**

**Encyclopedia of Twentieth-Century Fiction, 3 Volume Set** Brian W. Shaffer, 2011-01-18 This Encyclopedia offers an indispensable reference guide to twentieth century fiction in the English language With nearly 500 contributors and over one million words it is the most comprehensive and authoritative reference guide to twentieth century fiction in the English language Contains over 500 entries of 1000-3000 words written in lucid jargon free prose by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction American Fiction and World Fiction with each volume edited by a leading scholar in the field Entries cover major writers such as Saul Bellow Raymond Chandler John Steinbeck Virginia Woolf A.S. Byatt Samuel Beckett D.H. Lawrence Zadie Smith Salman Rushdie V.S. Naipaul Nadine Gordimer Alice Munro Chinua Achebe J.M. Coetzee and Ngũgĩ Wa Thiong'o and their key works Examines the genres and sub genres of fiction in English across the twentieth century including crime fiction Sci-Fi chick lit the noir novel and the avant garde novel as well as the major movements debates and rubrics within the field such as censorship globalization modernist fiction fiction and the film industry and the fiction of migration diaspora and exile Critique and Utopia in Postcolonial Historical Fiction

Greg Forster, 2018-12-20 This bold and ambitious volume argues that postcolonial historical fiction offers readers valuable resources for thinking about history and the relationship between past and present It shows how the genre's treatment of colonialism illustrates continuities between the colonial era and our own and how the genre distils from our colonial pasts the evanescent utopian intimations of a properly postcolonial future Critique and Utopia in Postcolonial Historical Fiction arrives at these insights by juxtaposing novels from the Atlantic world with books from the Indian subcontinent Attending to the links across these regions the volume develops luminous readings of novels by Patrick Chamoiseau J.G. Farrell Amitav Ghosh Marlon James Hari Kunzru Toni Morrison Marlene van Niekerk Arundhati Roy Kamila Shamsie and Barry Unsworth It shows how these works not only transform our understanding of the colonial past and the futures that might issue from it but also contribute to pressing debates in postcolonial theory debates about the politics of literary forms the links between cycles of capital accumulation and the emergence of new genres the meaning of working through traumas in the postcolonial context



the relationship between colonial and panoptical power the continued salience of hybridity and mimicry for the study of colonialism and the tension between national liberation struggles and transnational forms of solidarity Beautifully written and meticulously theorized Critique and Utopia in Postcolonial Historical Fiction will be of interest to students of world literature Marxist critics postcolonial theorists and thinkers of the utopian

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