

A History Of Modern Criticism 1750 1950 The Age Of Transition

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Modern Criticism and Theory
A History of Modern Criticism: 1750-1950: The later nineteenth century
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A history of modern criticism, 1750-1950. [Vol. 3]: The age of transition
Encyclopedia of Contemporary Literary Theory
The Aesthetics of New Criticism
A history of modern criticism : 1750 - 1950. 1. The later eighteenth century
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this anthology assembles sixteen essays on different aspects of modern criticism by some of the best scholars from six countries and four continents the essays variously examine a range of theoretical perspectives point up key issues in the area of postcolonial literary studies or open up new interdisciplinary perspectives for the future of criticism among the critical schools and approaches expounded by the distinguished contributors are postmodernism reader response theory postcolonial theory psychoanalytic criticism feminist criticism and marxist criticism the concluding essays bring the critical debate right up to date by suggesting new critical paths for the internet age the contributors included such reputed experts from india and abroad as t ravichandran nour

gana prakash chandra pradhan n raveendran gangadhar gadgil anthonia kalu mala pandurang subhendu mund dmaso javier vicente blanco and virgilio augusto fernandes almeida this rich and diverse volume will prove an invaluable source of reference and stimulus for further thought for students and scholars alike

this third edition of modern criticism and theory represents a major expansion on its previous incarnations with some twenty five new pieces or essays included this expansion has two principal purposes firstly in keeping with the collection s aim to reflect contemporary preoccupations the reader has expanded forward to include such newly emergent considerations as ecocriticism and post theory secondly with the aim of presenting as broad an account of modern theory as possible the reader expands backwards to take in exemplary pieces by formative writers and thinkers of the late nineteenth and early twentieth centuries such as marx freud and virginia woolf this radical expansion of content is prefaced by a wide ranging introduction which provides a rationale for the collection and demonstrates how connections can be made between competing theories and critical schools the purpose of the collection remains that of introducing the reader to the guiding concepts of contemporary literary and cultural debate it does so by presenting substantial extracts from seminal thinkers and surrounding them with the contextual materials necessary to a full understanding each selection has a headnote which gives biographical details of the author and provides suggestions for further reading and footnotes that help explain difficult references the collection is ordered both historically and thematically and readers are encouraged to draw for themselves connections between essays and theories modern criticism and theory has long been regarded as a necessary collection now revised for the twenty first century it goes further and provides students and the general reader with a wide ranging survey of the complex landscape of modern theory and a critical assessment of the way we think and live in the world today

a reader aims to provide within the covers of a single book a selection of important and representative work from all the major theoretical schools or tendencies in contemporary criticism and to place them before the reader in two alternative orders one historical the other thematic

the final volume of ren wellek s monumental history of modern criticism is a comprehensive survey of the main currents of twentieth century criticism in western europe in this volume as in the preceding books of the series wellek expounds and analyzes the work of the most prominent critics offering succinct appraisals of his subjects both as individuals and as participants in the broader movements of the century contents i french criticism 1900 1950 french classical criticism in the twentieth century retrospect alain rmy de gourmont the nouvelle revue franaise andr gide jacques rivi re ramn fernndez benjamin crmiuex albert thibaudet marcel proust the catholic renaissance charles du bos jacques maritain and henri bremond paul claudel dada and surrealism the geneva school marcel raymond albert bguin georges poulet albert camus jean paul sartre paul valry prospect ii italian criticism 1900 1950 benedetto croce the followers of croce luigi russo francesco flora mario fubini attilio momigliano the aestheticians giuseppe antonio borgese alfredo gargiulo critics concerned with english and american literature cesare pavese mario praz emilio cecchi italian marxism antonio gramesci giacomo debenedetti the catholic renaissance carlo bo the close readers renato serra giuseppe de robertis cesare de lollis eugenio montale iii spanish criticism 1900 1950 amrico castro miguel de unamuno marcelino menndez y pelayo and ramn menndez pidal azor n salvador de madariaga jorge guill n dmaso alonso jos ortega y gasset

during a career that spanned sixty years cleanth brooks was involved in most of the major controversies facing the humanities from the 1930s until his death in 1994 he was arguably the most important american literary critic of the mid twentieth century because it is impossible to understand modern literary criticism apart from cleanth brooks or cleanth brooks apart from modern literary criticism mark royden winchell gives us not only an account of one man s influence but also a survey of literary criticism in twentieth century america more than any other individual brooks helped steer literary study away from historical and philological scholarship by emphasizing the autonomy of the text he applied the methods of what came to be called the new criticism not only to the modernist works for which these methods were created but to the entire canon of english poetry from john donne to william butler yeats in his many critical books especially the well wrought urn and the textbooks he edited with robert penn warren and others brooks taught several generations of students how to read literature without prejudice or preconception

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an author s true meaning has always been largely a matter of opinion among literary critics even when only objective language was analyzed however a writer s inner meaning which perhaps not even he or she consciously realizes interests the new critics who base their theory of criticism on the writings of immanuel kant and hold philosophical values to be essential in studying a literary work william j handy a former student of john crowe ransom himself a critic of note reveals the inadequacy of logical concept to represent the full quality of human experience in kant and the southern new critics he discusses the theories and practices of some pioneers of philosophical criticism john crowe ransom allen tate cleanth brooks and others and traces the influence of the kantian generative idea on their assumption that a work of art is the celebration of one s qualitative experience critics in the new school believe that knowledge of experience is distorted when abstracted into scientific quantitative notations and that the artist to portray things in their more natural state must employ particulars in order to achieve universals knowledge of any subject or object must include the aesthetic qualities of imagination and emotion that cannot be discovered through analysis this study explores ransom s theory of ontological criticism the basic difference in symbols representing things and those representing ideas was discerned by kant who distinguished between understanding analysis of an object in order to classify it and imagination realization of an object undistorted by logical reduction handysuggests that ontological structure requires a writer to use the logic that springs from his image making faculty a thought also expressed by t s eliot who says the only way of expressing emotion in the form of art is by finding an objective correlative the discipline of philosophical aesthetics is necessary for the critic handy says if his principles are to be substantial enough to make a significant contribution to knowledge of literary theory this book clearly delineates the origins of a philosophical approach and leads the reader to an appreciation of the deeper enjoyment and meaning it can give to literary experience

this volume offers a comprehensive account of modern literary criticism presenting the field as part of an ongoing historical and intellectual tradition featuring thirty nine specially commissioned chapters from an international team of esteemed contributors it fills a large gap in the market by combining the accessibility of single authored selections with a wide range of critical perspectives the volume is divided into four parts part one covers the key philosophical and aesthetic origins of literary theory while part two discusses the foundational movements and thinkers in the first half of the twentieth century part three offers introductory overviews of the most important movements and thinkers in modern literary theory and part four looks at emergent trends and future directions

the last half of the twentieth century has seen the emergence of literary theory as a new discipline as with any body of scholarship various schools of thought exist and sometimes conflict within it i r makaryk has compiled a welcome guide to the field accessible and jargon free the encyclopedia of contemporary literary theory provides lucid concise explanations of myriad approaches to literature that have arisen over the past forty years some 170 scholars from around the world have contributed their expertise to this volume their work is organized into three parts in part i forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose the essays also discuss the uses and limitations of the various schools and the key issues they address part ii focuses on individual theorists it provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of part i this second section analyses the individual achievements as well as the influence of specific scholars and places them in a larger critical context part iii deals with the vocabulary of literary theory it identifies significant complex terms places them in context and explains their origins and use accessibility is a key feature of the work by avoiding jargon providing mini bibliographies and cross referencing throughout makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture

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