

The Experimental Self Dialogic Subjectivity In Woolf Pym And Brooke Rose Ad Feminam Women Literature

Contradictory Woolf Experiments in Life-Writing No Country Self Knowledge as Dialogue Freedom Time The Norton Anthology of Literature by Women: Early twentieth-century through contemporary American Book Publishing Record Self and Subjectivity International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences The Cumulative Book Index Twentieth-century Literary Criticism Contemporary Authors New Revision American Experimental Poetry and Democratic Thought Illinois Documents List The Oxford Handbook of Culture and Psychology Новая литература по социальным и гуманитарным наукам The Cinema of Me British Novelists Since 1960 The Oxford Handbook of the Self New Books on Women and Feminism Poetics Today Annual Report on English and American Studies Bibliographic Index Helikon Journal of Narrative Theory Publications of the State of Illinois Choice Text & Presentation, 2009 Publications of the State of Illinois Cultures in Contact The Experimental Self MLA International Bibliography of Books and Articles on the Modern Languages and Literatures The Bibliographic Index The Cinema of Me The American Humanities Index for 1999 The Dialogical Self Forum Forthcoming Books Publications of the State of Illinois 1994 Woolf Studies Annual

Contradictory Woolf

A world list of books in the English language.

Experiments in Life-Writing

"Cultural studies, critical theory, poststructuralism, feminist theory, new historicism".

No Country

When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play - the matter and the maker—thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

Self Knowledge as Dialogue

Freedom Time

The Norton Anthology of Literature by Women: Early twentieth-century through contemporary

Long the standard teaching anthology, the landmark Norton Anthology of Literature by Women has introduced generations of readers to the rich variety of women's writing in English."

American Book Publishing Record

Acknowledging the importance of Bakhtin's concept of the dialogic, Judy Little utilizes the insights of Bakhtin and theorists such as Derrida, Foucault, and Lyotard as strategies for examining the political complexity of the "self" as Virginia Woolf, Barbara Pym, and Christine Brooke-Rose construct it in their fiction. Little demonstrates that the tradition of the self-as-individual belongs to a complex, intricately dialogic discourse, with the self being an ongoing experiment in heteroglossia rather than a single, monologic "ism." Woolf, Pym, and Brooke-Rose, she argues, manifest a creative, experimental relationship to Western discourses of subjectivity, and their novels construct ideologically mobile selves that thrive on dialogic appropriation and transformation. Among the novels in which Woolf explores subjectivity, *Jacob's Room* and *The Waves* are the most complex. Little shows that in *Jacob's Room*, Woolf reverses narrative tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob the textual position of the "other," the feminine. *The Waves* questions subjectivity more radically, the fragmented soliloquies implying that the post-modern self has a relational and "feminine" origin after the demise of grand narratives. Examining Pym's major novels, Little locates the inventive discourse of the author's eccentrics in their dialogic construction of the "trivial." Pym's strategically conventional narrative style privileges the marginal symbolic discourses by which the experimental selves in her fiction appropriate the insignificant as a mode of signification. Little notes that whether the experimental selves in the fiction of Brooke-Rose are human or mere texts on a computer screen, they all respond to crises with a courageous faith in the self-inventive capacity of language. These heteroglossic subjectivities appropriate, amalgamate, and generally maneuver the resources of narrative into fresh (and often comic) scenarios of origin, author, and self. Discussing the novels of Woolf, Pym, and Brooke-Rose, Little defines experimental in terms of subjectivity (how the text constructs the self) rather than in the more traditional terms of the transgression of narrative levels and typographical features. Little also breaks with tradition in her use of Bakhtin. Most studies discuss Bakhtin's views philosophically and theoretically. By contrast, Little employs Bakhtin's ideas as strategies for reading and analyzing the discourses that are present in a text.

Self and Subjectivity

Standard literary criticism tends to either ignore or downplay the unorthodox tradition of black experimental writing that emerged in the wake of protests

against colonization and Jim Crow-era segregation. Histories of African American literature likewise have a hard time accounting for the distinctiveness of experimental writing, which is part of a general shift in emphasis among black writers away from appeals for social recognition or raising consciousness. In *Freedom Time*, Anthony Reed offers a theoretical reading of "black experimental writing" that presents the term both as a profound literary development and as a concept for analyzing how writing challenges us to rethink the relationships between race and literary techniques. Through extended analyses of works by African American and Afro-Caribbean writers—including N. H. Pritchard, Suzan-Lori Parks, NourbeSe Philip, Kamau Brathwaite, Claudia Rankine, Douglas Kearney, Harryette Mullen, and Nathaniel Mackey—Reed develops a new sense of the literary politics of formally innovative writing and the connections between literature and politics since the 1960s. *Freedom Time* reclaims the power of experimental black voices by arguing that readers and critics must see them as more than a mere reflection of the politics of social protest and identity formation. With an approach informed by literary, cultural, African American, and feminist studies, Reed shows how reworking literary materials and conventions liberates writers to push the limits of representation and expression.

International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences

The Cumulative Book Index

Twentieth-century Literary Criticism

Contemporary Authors New Revision

Alan Marshall takes Alexis de Tocqueville's discussion of 'Some Sources of Poetic Inspiration in Democracies' in the second volume of his *Democracy in America* as the starting point for a wide-ranging examination of the nature of democratic thought and expression in American experimental poetry, from Walt Whitman and Emily Dickinson in the mid-nineteenth century, to George Oppen, Frank O'Hara, and Robert Creeley a century later. The book begins by considering the political significance of what Marshall describes as 'the invisible physiognomy' of Whitman's poetry, which is followed by a re-evaluation of the flawed republican humanism of Ezra Pound in the light of the thought of Hannah Arendt. Other chapters deal with Mina Loy, Lorine Niedecker, Wallace Stevens, William Carlos Williams, and Muriel Rukeyser. The book argues against the narrowly ideological interpretation of politics that dominates contemporary literary studies. To that extent it recalls Tocqueville's concern to underline the differences between his own methods and perspectives and the historical determinism of his contemporaries. Marshall brings together an exceptional variety of theoretical writing, including works by Theodor Adorno, Seyla Benhabib, Stanley Cavell, Sigmund Freud, Martin Heidegger, Immanuel Kant, James Madison, Karl Marx, David Riesman, and Donald Winnicott,

as he seeks to expand and develop Tocqueville's circumspect humanist critical trajectory. The chapters are conceived as a series of innovative dialogical constellations, to which the close reading of poetry is central. The aim throughout is to measure the thought of the poets or their poems against the thoughts of those who are more often called thinkers.

American Experimental Poetry and Democratic Thought

This volume examines innovative intersections of life-writing and experimental fiction in the 20th and 21st centuries, bringing together scholars and practicing biographers from several disciplines (Modern Languages, English and Comparative Literature, Creative Writing). It covers a broad range of biographical, autobiographical, and hybrid practices in a variety of national literatures, among them many recent works: texts that test the ground between fact and fiction, that are marked by impressionist, self-reflexive and intermedial methods, by their recourse to myth, folklore, poetry, or drama as they tell a historical character's story. Between them, the essays shed light on the broad range of auto/biographical experimentation in modern Europe and will appeal to readers with an interest in the history and politics of form in life-writing: in the ways in which departures from traditional generic paradigms are intricately linked with specific views of subjectivity, with questions of personal, communal, and national identity. The Introduction of this book is open access under a CC BY 4.0 license via link.springer.com.

Illinois Documents List

Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960.

The Oxford Handbook of Culture and Psychology

Новая литература по социальным и гуманитарным наукам

Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This edition includes papers from the 33rd annual conference held in Los Angeles, California. Topics covered include Bernard Shaw's use of gardens and libraries in *Widowers' Houses*, Northern Ireland emergency law in Brian Friel's *The Freedom of the City*, cannibalism and surrogation in *Hamletmachine*, Sergei Eisenstein's and Charlie Chaplin's use of the "montage of attraction," and adaptations of classic Greek tragedy in Mexico and Taiwan, among other topics.

The Cinema of Me

British Novelists Since 1960

The Oxford Handbook of the Self

New Books on Women and Feminism

Contemporary research in personality, social psychology, and sociology has renewed an interest in the "self." This volume argues that the "self" may consist of multiple "selves" any of which may interact with each other in a dialogical fashion. The "self" is presented as a non-unitary embodiment that transcends the limits of individualism and rationalism. Beginning with a philosophic discussion of the "self," this volume discusses the decentralization of the "self" in narrative psychology, the retreat of the omniscient narrator in literary sciences, the genesis of self-knowledge in children, and the concept of modern society as a multiplicity of collective voices.

Poetics Today

Annual Report on English and American Studies

Can there be a novel of the international working class despite the conditions and constraints of economic globalization? What does it mean to invoke working-class writing as an ethical intervention in an age of comparative advantage and outsourcing? *No Country* argues for a rethinking of the genre of working-class literature. Sonali Perera expands our understanding of working-class fiction by considering a range of international texts, identifying textual, political, and historical linkages often overlooked by Eurocentric and postcolonial scholarship. Her readings connect the literary radicalism of the 1930s to the feminist recovery projects of the 1970s, and the anticolonial and postcolonial fiction of the 1960s to today's counterglobalist struggles, building a new portrait of the twentieth century's global economy and the experiences of the working class within it. Perera considers novels by the Indian anticolonial writer Mulk Raj Anand; the American proletarian writer Tillie Olsen; Sri Lankan Tamil/Black British writer and political journalist Ambalavaner Sivanandan; Indian writer and bonded-labor activist Mahasweta Devi; South African-born Botswanan Bessie Head; and the fiction and poetry published under the collective signature Dabindu, a group of free-trade-zone garment factory workers and feminist activists in contemporary Sri Lanka. Articulating connections across the global North-South divide, Perera creates a new genealogy of working-class writing as world literature and transforms the ideological underpinnings casting literature as cultural practice.

Bibliographic Index

Helikon

Journal of Narrative Theory

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

Publications of the State of Illinois

Choice

Text & Presentation, 2009

"Edited collection from acclaimed contemporary Woolf scholars, exploring the theme of contradiction in Virginia Woolf's writing."

Publications of the State of Illinois

The Oxford Handbook of the Self explores a fascinating diversity of questions about our understanding of self from a variety of interdisciplinary perspectives, including philosophy, ethics, psychology, neuroscience, psychopathology, narrative, and postmodern theories.

Cultures in Contact

When a filmmaker makes a film with herself as a subject, she is already divided as both the subject matter of the film and the subject making the film. The two senses of the word are immediately in play - the matter and the maker—thus the two ways of being subjectified as both subject and object. Subjectivity finds its filmic expression, not surprisingly, in very personal ways, yet it is nonetheless shaped by and in relation to collective expressions of identity that can transform the cinema of 'me' into the cinema of 'we'. Leading scholars and practitioners of first-person film are brought together in this groundbreaking collection to consider the theoretical, ideological, and aesthetic challenges wrought by this form of filmmaking in its diverse cultural, geographical, and political contexts.

The Experimental Self

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

This volume of Contemporary Authors® New Revision Series brings you up-to-date information on approximately 250 writers. Editors have scoured dozens of leading journals, magazines, newspapers and online sources in search of the latest news and criticism. Writers appearing in this volume include: Shana Alexander Ngugi Wa Thiong'o Richard Rhodes Audrey Thomas

The Bibliographic Index

The goal of cultural psychology is to explain the ways in which human cultural constructions -- for example, rituals, stereotypes, and meanings -- organize and direct human acting, feeling, and thinking in different social contexts. A rapidly growing, international field of scholarship, cultural psychology is ready for an interdisciplinary, primary resource. Linking psychology, anthropology, sociology, archaeology, and history, *The Oxford Handbook of Culture and Psychology* is the quintessential volume that unites the variable perspectives from these disciplines. Comprised of over fifty contributed chapters, this book provides a necessary, comprehensive overview of contemporary cultural psychology. Bridging psychological, sociological, and anthropological perspectives, one will find in this handbook: - A concise history of psychology that includes valuable resources for innovation in psychology in general and cultural psychology in particular - Interdisciplinary chapters including insights into cultural anthropology, cross-cultural psychology, culture and conceptions of the self, and semiotics and cultural connections - Close, conceptual links with contemporary biological sciences, especially developmental biology, and with other social sciences - A section detailing potential methodological innovations for cultural psychology By comparing cultures and the (often differing) human psychological functions occurring within them, *The Oxford Handbook of Culture and Psychology* is the ideal resource for making sense of complex and varied human phenomena.

The Cinema of Me

Self and Subjectivity is a collection of seminal essays with commentary that traces the development of conceptions of 'self' and 'subjectivity' in European and Anglo-American philosophical traditions, including feminist scholarship, from Descartes to the present.

The American Humanities Index for 1999

The Dialogical Self

Forum

Forthcoming Books

Publications of the State of Illinois 1994

Woolf Studies Annual

Contains biographical sketches of representative British novelists whose work began to appear roughly around 1960.

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Brooke Rose Ad Feminam Women Literature

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