

Postmodern british literature authors

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Salinger José Saramago George Saunders Ann Scott Is Self Elif Shafak Leslie Marmon Silko Shel Silverstein Charles Simic Isaac Bashevis singer Zadie Smith Sasha Sokolov Vladimir sorokin art spiegelman Neal Stephenson T James Tiptree Jr. (aka Alice Sheldon) Pier Vittorio Tondelli Hasan Ali Toptaş Michel Tournier David Trinidad Anne Tyler V Enrique Vila-Matas William T. Vollmann Kurt Vonnegut W David Foster Wallace D. Harlan Wilson Jeanette Winterson Y Marguerite Young Kim Young-ha Z Yilin Zhong See also postmodern critics list Postmodern novels list Postmodern critics list Postmodern literary references ^ David Charlson, Charles Bukowski: Autobiographer, Gender Critic, Iconoclast, Trafford, February 6, 2006 ISBN 978-1-41205-966-4 ^ Sabine Buchholz, On the outskirts of art and madness: Postmodern elements of Bret Easton Ellis American Psyche, GRIN Verlag, 24 Jan. 2008 ISBN 978-3-638-90456-8 ^ Trey Whitman, Transgressive fiction, At Least books, New Zealand 2016 ISBN 978-0-473-35229-5 ^ Lea Jones, Deborah (1985). Postmodern allegory: Works of Tom Pynchon. University of Adelaide, English Department. A Haen, Theo d'; Bertens, Johannes Willem (1997). Closing the gap: American Postmodernism Hypermodernism Hypermodernism Postmodernism Hypermodernism Hypermodernism Hypermodernism Postmodernism Hypermodernism Hypermodernism Hypermodernism Postmodernism Hypermodernism Hypermodernism Hypermodernism Hypermodernism Postmodernism Hypermodernism Hyperm Metamodernism Post-Humanitarianism Post-Post-Postmodernism Post-Post-Postmodernism Areas of Anthropology Archaeological Architecture art criminology dance feminist film literature (picture books) musical philosophy anarchy Marxism Post-Vost-Postmodernism Post-Post-Post-Postmodernism Areas of Anthropology and religion Related linguistic theory semantics (semiotics) media studies film theory Medium is a message Postmodern literature criticism is a form of literature criticism is a form of literature characterized by metafiction, unreliable narrative, self-reflexivity, and which often themes both historical and political issues. This style of experimental literature developed strongly in the United States in the 1960's through authors such as Kurt Vonnegut, Thomas Pynchon, Kathy Acker and John Barth Postmodernists often challenge which was seen as a sign of the fact that this literary style first appeared in the context of political trends in the 1960s. [1] This inspiration is reflected, among other things, in the way postmodern literature very reflexively assesses the political issues it talks about. The predecessors of postmodern literature are Miguel de Cervantes Don Quixote (1605-1615), Laurence Sterne Tristram Shandy (1760-1767) and Jack Kerouac's On the Road (1957), [2], but postmodern literature was particularly important in the 1960s and 1970s. In the 21st century, American literature still has a strong postmodern writing current, such as the postironic Dave Eggers' A Heartbreaking Work of Staggering Genius (2000), [3] and Jennifer Egan's A Visit from the Goon Squad (2011). [4] However, these works also further develop a postmodern form. Sometimes the term postmodernism is used to discuss many different subjects, ranging from architecture and historical theory and philosophy to films. As a result, several forms of postmodernism: 1 Postmodernism is understood as a historical period from the mid-1960s to the present, which differs from (2) theoretical postmodernism, which includes theories developed by thinkers such as Roland Barthes, Jacques Derrida, Michel Foisucault, etc. The third category is cultural postmodernism, which includes film, literature, visual arts, etc. that feature postmodern elements. Postmodern literature in this sense is part of cultural postmodernism. [6] Background observable effects in the late 19th and early 20th centuries playwrights whose work influenced the aesthetics of postmodernism are August Strindberg[7] Luigi Pirandello.[8] and Bertolt Brecht[9]. Another precursor to postmodernism was Dadaism, who challenged the artist's authority and highlighted elements of chance, whim, parody and irony. [10] Tristan Tzara How to make a poem of dadites claimed that in order to create a poem of dadites, you only need to put random words in the hat and pull them out one by one. Another way dadaism influenced postmodern literature was the creation of a collage, especially collages, using elements from advertising or popular novel artwork (for example, collages of Max Ernst). Artists involved in surrealism, which evolved from Dadaism, continued experiments with chance and parody, celebrating the flow of the subconscious. Surrealism founder André Breton suggested that automatism and the description of dreams should play a greater role in the creation of literature. He used automatism to create his novel Nadja and used photographs to change the description as a parody of the overly narrative novelists he often criticized. [11] Surrealist René Jacques Derrida and Michel Foucault are used by experiments with labelling. Foucault also uses examples from Jorge Luis Borges, an important direct influence on many postmodernist fiction writers. He is sometimes on the postmodern list, although he began writing in the Anglo-American world was not until the postmodern period. After all, this is considered the highest stratification of scientific criticism. [13] Other novels from the beginning of the 20th century, such as Raymond Roussel's Impressions d'Afrique (1910) and Locus Solus (1914) and Giorgio de Chirico Hebdomera (1929), were also identified as important postmodern precursors. [14] [15] Comparisons with modernist literature Postmodern literature are distracted from the realism of the 19th century. In the evolution of character, both contemporary and postmodern literature explore subjectivity by turning from external reality to exploring the inner state of consciousness, in many cases relying on modernist examples of James Joyce and Virginia Woolf in the consciousness stream or investigative poems such as The Waste Land by T. S. Eliot. In addition, both contemporary and postmodern literature explores the fragmentation of the narrative and character construction. Waste land is often cited as a means of separating modern and postmodern literature. [guote required] The poem is fragmentary and works pastiche as much postmodern literature, but the speaker of the waste land says: These fragments I ashore against my ruins. Modernist literature sees division and extreme subjectivity as an existential crisis, or Freud's internal conflict, a problem that needs to be solved, and the artist is often referred to as the one who solves it. However, postmodernists often show that this chaos is insurmountable; The artist is helpless, and the only reversing against the ruins is to play through the chaos. Playfulness is present in many modernist works (such as Joyce's Finnegans Wake or Woolf's Orlando) and they may seem very similar to postmodern works, but postmodernism playfulness becomes central, and actual order and sense of achievement becomes unlikely. [13] Gertrude Stein's playful experiment with metafiction and genre in Alice B. Tokls's autobiography (1933) was interpreted as postmodern. [16] The transition to postmodernism, as in the case of all stylistic eras, does not contain clear dates for the rise and fall of the popularity of postmodernism. 1941, the year in which the Irish writer James Joyce and the English writer Flann O'Brien graduated from The Third Cop in 1939. It was rejected for publication and allegedly remained lost until it was published in 1967 after his death. Corrected version named The archive was published before the original in 1964, two years before O'Brien's death. Despite the dilatory look, literary theorist Keith Hopper sees The Third Cop as one of the first in this genre they call a postmodern novel. [17] However, the prefix post does not necessarily mean a new era. On the contrary, it could also represent a reaction to modernism after The Second World War (with respect for human rights just confirmed in the Geneva Convention, rape of Nanjing, bataan death march, Hiroshima and Nagasaki atomic bombings, Holocaust, Dresden bombings, Katyn massacre, Tokyo fire bombings and Japanese American intern). It could also indicate a reaction to significant post-colonial literature) and the rise of a personal computer (Cyberpunk and Hypertext fiction). [18] [19] [20] Some also argue that the beginning of postmodern literature could be marked by significant publications or literary events. For example, some mark the beginning of postmodernism with john hawkes cannibal's first edition in 1949, the first performance of the En satellite Godot in 1953 (Waiting for Godot, 1955), the first howl publication in 1956 or Naked Lunch in 1959 [quote required] The beginning of others marked moments of critical theory: Jacques Derrida's lecture Structure, sign and play in 1966 or as late as lhab Hassan's use of the Orphean disassembly in 1971., although many postmodern works have evolved from modernism, modernism is characterized by episthem dominant, and postmodern works primarily concern ontology issues. [21] Post-war events and transition figures Although postmodern literature (e.g. Theatre of Absurdity, Beato Generation and magical realism) have great similarities. These changes are sometimes collectively identified as postmodern; More often, some key figures (Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortázar and Gabriel García Márquez) are cited as significant contributions to postmodern aesthetics. [quote required] Alfredo Jarry, surrealists, Antonino Artaudo, Luigi Pirandello and so on. The term Absurd Theatre was coined by Martin Esslin, who described the trend in theatre in the 1950s; it relates to the absurdity of albert camus concept. Absurd parallel postmodern fiction theatre plays in many ways. For example, Eugène Ionesco Bald Soprano is basically a series of clichés from the language manual. One of the most important figures to be classified as absurd and postmodern is Samuel Beckett. Template: Waiting godot date=October 2012} Beckett's work is often seen as a shift from modernism to postmodernism in literature. He had a close relationship with modernism because of his friendship with James Joyce; however, his work has helped shape the evolution of literature away from modernism. Joyce, one of the exemplary examples of modernism, celebrated the possibility of language and human poverty as a failure. His later work also featured characters stuck in inevitable situations trying helplessly to communicate, whose only way is to play that best thing they have. As Hans-Peter Wagner says: the credibility of the language itself; and the literary rubric in genres) Beckett's experiments with the form of storytelling and the disintegration of story and character in fiction and drama in 1969. His works, published after 1969, are mostly meta-literary tests, which need to be read in the light of his own theories and previous works and attempts to deconstruct literary forms and genres, ... Beckett's last text, published during his life. Stirrings Still (1988), breaks down the obstacles between drama, fiction and poetry, with a collection of texts almost entirely composed of echoes and reps of the parents of the postmodern fiction movement, who continued to undermine logical coherence with ideas in the narrative, in the official storyline, in a regular time sequence and in psychologically explained characters. [22] The Beato generation was the American youth in the materialistic 1950s; Jack Kerouac, who coined the term, created ideas for automatism in what he called spontaneous prose in order to create a maximalistic, multi-novel epic called The Duluoz Legend in Marcel Proust's In Search of Lost Time mold. More broadly, The Beat Generation often includes several groups of postwar American writers have sometimes also been called Postmoderns (see in particular references to Charles Olson and grove anthology edited by Donald Allen). While this is now a less common use of postmodern, references to these writers as postmodernists still appear and many writers associated with this group (John Ashbery, Richard Brautigan, Gilbert Sorrentino, etc.) often appear in postmodern writers associated with Beat

Generation, who appears often on the lists of postmodern writers are William S. Burroughs announced Naked Lunch in Paris in 1959 and America in 1961; it is considered to be the first truly postmodern novel, because it is fragmented, without a central narrative arc; she works pastiche to kick off elements from popular genres such as detective fiction and science fiction; it is full of parody, paradox and playfulness; and according to some accounts, friends Kerouac and Allen Ginsberg edited the book guided randomly. He also noted, along with Brion Gysin, a technique for cut-up technique (similar to Tzara's Dadaist Poem) in a technique in which words and phrases are cut out of a newspaper or other publication and rearranged into a new post. It's a technique popular among Latin American writers (and can also be considered in its genre), in which supernatural elements are treated as everyday (the famous example is a practical and ultimately dismissive behavior with an apparently angelic figure in Gabriel García Márquez's Very Old Man with Huge Wings). While the technique has its roots in traditional storytelling, it was the centerpiece of the Latin American boom, a movement coupled with postmodernism. Some of the main figures of the Boom and the practitioners of magical realism (Gabriel García Márquez, Julio Cortázar, etc.) are sometimes listed as postmodernists. However, this labelling is not without problems. In Spanish-speaking Latin America, modernism and post-Modernism mean the literary movements of the early 20th century, which have no direct connection with modernism in English. Octavio Paz argued that postmodernism is an imported great recession incompatible with Latin American cultural production. Along with Beckett and Borges, the usual transitional number is Vladimir Nabokov; Like Beckett and Borges, Nabokov began publishing before the beginning of postmodernity (Russian in 1926, English in 1941). While his most famous novel, Lolita (1955) could be considered a modernist or postmodern novel, his later work (notably Pale Fire in 1962 and Ada or Ardor: A Family Chronicle in 1969) is a clearer postmodern. [23] Scope American author and publisher Dave Eggers is one of several contemporary authors who represent the latest movement in post-modern literature, some of the earliest examples of postmodern literature are from the 1950s: The Recognitions of William Gaddis (1955), Vladimir Nabokov Lolita (1955) and William Burroughs Naked Lunch (1959). 1960-1970, 1961 with joseph heller's Catch-22, John Barth's Lost in Funhouse in 1968, Kurt Vonnegut's Slaughterhouse-Five in 1969, and many others. Thomas Pynchon's 1973 novel Gravity's Rainbow is often regarded as a postmodern novel, redefineing both postmodernism and the novel in general. [25] However, in the 1980s there were also some basic postmodern literary works. Don DeLillo's White Noise, Paul Auster's New York Trilogy and this is also an era when literary works. Don DeLillo's White Noise, Paul Auster's New York Trilogy and this is also an era when literary works. and Paul Maltby, who claim that only in the 1980s the term postmodern was caught as a sign of this writing style. [26] New generation writers, such as David Foster Wallace, Giannina Braschi, William T. Vollmann, Dave Eggers, Michael Chabon, Zadie Smith, Chuck Palahniuk, Jennifer Egan, Neil Gaiman, Carole Maso, Richard Powers, Jonathan Lethem and publications such as McSweeney's, The Believer, and the fiction pages of The New Yorker, have published either a new chapter in postmodernism. [13] [27] Many of these authors emphasize a strong desire for sincerity in literature. Common themes and methods Several themes and methods indicate writing in the postmodern era. These themes and methods are often used together. For example, metifified and pastiche are often used for irony, playfulness, black humor Linda Hutcheon claimed, postmodern fiction as a whole can be characterized by ironic quote marks that much of it can be considered tongue-in-cheek. This irony, coupled with black humor and the general concept of the text) is among the most recognizable aspects of postmodernism. Although the idea of recruiting them in literature did not start with postmodernists (modernists were often playful and ironic), they became the most important features in many postmodern works. In fact, several novelists who were later tagged postmodern were first co-noted by black humorists: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut. Bruce Jay Friedman and others. Heller's main catch-22 concept is now the irony of the already idiomatic catch-22, and the narrative is made up of a long series of similar ironys. Thomas Pynchon's Crying of Lot 49 in particular provides great examples of playfulness, often including silly wordplay, within serious context. For example, it contains characters named Mike Fallopian and Stanley Koteks, and a radio station called KCUF, and the whole novel has a serious and complex structure. [13] [28] [29] Intertext Since postmodernism is a decentralised concept of the universe in which individual works are not single works, much attention is paid to intertextuals in postmodern literature: the relationship between one text (for example, a novel) and another or one text in an intertwined literature may contain a reference or parallel to another literature work, an extended discussion about a work or a style acceptance. In postmodern literature this usually manifests itself as references to fairy tales like Margaret Atwood, Donald Barthelme and many other works, or references to popular genres such as sci-fi and detective fiction. Often intertextual is more complex than one references to popular genres such as sci-fi and detective fiction. Death in Venice. In addition, Umberto Eco's The Name of the Rose takes the form of a detective novel and makes references to authors such as Aristotle, Sir Arthur Conan Doyle, and Borges. [30] [31] [32] An example of the early 20th century intertextualism affecting later postmodernists is the author pierre Menard of Jorge Luis Borges. Quixote, a story with significant references to Don Quixote, which is also a good example of intertext with references to medieval novels. Don Quixote is a common reference to postmodernists such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote is a common reference to postmodernist such as Kathy Acker's novel Don Quixote detective narrative, Glass City. Another example of the intertext of postmodernism is the John Bart Sot-Weed Factor, which deals with a poem of the same name by Ebenezer Cooke. [34] Pastiche Refers to postmodern intertext, pastiche means to combine or paste multiple elements. In postmodern literature, this can be a tribute or a parody of past styles. This can be seen as a representation of chaotic, pluralistic or information-torn aspects of postmodernity: for example, William S. Burroughs uses science fiction, detective fiction, Westerners; Margaret Atwood uses science fiction and fairy tales; Giannina Braschi mixes poetry, advertising, music, manifesto and drama; Umberto Eco uses detective fiction, etc. While pastiche usually involves mixing genres, many other elements are also included (metafiction and time distortion are prevalent in the broader pastiche of postmodern novel). In Robert Coover's 1977 novel The Public Burning Coover mixes historically inaccurate accounts of Richard Nixon, interacting with historical figures and fictional characters such as Sam and Betty Crocker. Pastiche can include a technique of composition, such as the cutting technique used by Burroughs. Another example is B. S. Johnson's 1969 novel The Unfortunates; it was released in a box without any binding so readers could collect it, but they chose. [13] [35] [36] Metafiction Metafiction basically writes about the writing of the apparatus or the front background, as is the case with deconstructive methods [37], so the artificiality of art or fiction is obvious to the reader and generally ignores the need to willingly stop disbelief. For example, postmodern sensitivity and metafiction is often used to undermine the author's authority, unexpected narrative shifts, to advance history, emotional distance, or to comment on a narrative act in a unique way. For example, Italo Calvino's 1979 novel If a winter night traveler is about a reader trying to read a novel of the same name. Kurt Vonnegut also often used this technique: the first chapter of his 1969 novel Slaughterhouse-Five is about the process of writing a novel and draws attention to his own presence throughout the novel. While much of the novel relates to Vonnegut's own experience during the Central narrative arc, which contains apparently fictional elements such as aliens and travel time. Similarly, Tim O'Brien's 1990 short stories cycle Stuff They Performed, about one of Plato's experiences during the Vietnam War, features a character named Tim O'Brien; although O'Brien; although O'Brien; although O'Brien was a Vietnam veteran, the book is a piece of fiction and O'Brien questions the fictionality of characters and incidents throughout the book. One story in the book How to tell a true war story doubts the nature of the storytelling. The retellings of actual war stories, the narrator says, would be incredible, and heroic, moral war stories don't capture the truth. David Foster Wallace of Pale King writes that the copyright page states that this is fiction only for legal purposes, and that everything within the novel is not fiction. In the novel, titled David Foster Wallace, he uses a character. Fabulation Fabulation is a term sometimes used alternately with metafiction and associated with pastiche and magic realism. It is a rejection of realism, which includes the idea that literature is a work created, not bound by the concepts of mimics and verisimilitude. Thus, fabulation challenges some traditional literary concepts, such as the traditional structure of a novel or narrative role, and myth, or elements such as magic and myth, or elements such as the traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative concepts, including fantastic elements such as magic and myth, or elements such as magic and myth, or elements such as the traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and integrates other traditional structure of a novel or narrative role, and i Robert Scholes in his book The Fabulators. Strong examples of the fabulation of modern literature are found in salman rushdie haroun and the Sea of Stories. [41] Poioumena; from ancient Greek: noioúµevov, product) is a term invented by Alastair Fowler indicating a type of metaphysation that tells the story of the process of creation. According to Fowler, poioumenon is calculated to offer opportunities to explore the boundaries of fiction and reality—the limits of narrative truth. [42] In most cases, the book will be about the book creation process or will include a central metaphor for this process. Common examples are Thomas Carlyle's Sartor Resartus and Laurence Sterne's Tristram Shandy, which is about the narrator's disappointing attempt to tell his story. A significant postmodern example is Vladimir Nabokov's Pale Fire (1962), in which the narrator Kinbote claims to have written an analysis of John Shade's long poem Pale Fire, but the story of the relationship between Shade and Kinbote is presented in what is supposedly a footnote to the poem. Similarly, conscious narrator Salman Rushdie's Midnight's Children is parallel to the creation of his book Chutney and the creation of an independent India. David R. Slavitt's anagram (1970) describes the week in the poet's life and his poem, which in the last couple of pages turns out to be exceedingly prophetic. The protagonist of The Comforters Muriel Spark hears the sound of a typewriter and voices that can later transform into the novel itself. Jan Křesadlo aspires to be the only translator chrononaut's handed homeric Greek science fiction epic. Astronautilia. Other postmodern examples of poioumenos include the Samuel Beckett trilogy (Molloy, Malone Dies and The Unnamable); Doris Lessing's The Golden Notebook; John Fowles's Mantissa; William Golding's Book of Men; Gilbert Sorrentino's Mulligan Stew; and the edition of Chrostowska. [32] [42] [43] [44] [45] Historiographic metafiction Linda Hutcheon coined the term historiographic metafiction to identify works that would fictional historical events or figures; notable examples are General in his labyrinth Gabriel García Márquez (about Simón Bolívar), Flaubert parrot Julian Barnes (about Gustave Flaubert), Ragtime by E. Drow (which includes historical figures such as Harry Houdini, Henry Ford, Austrian Archbishop Franz Ferdinand, Booker T. Washington, Sigmund Freud, Carl Jung) and Rabiho Alameddine Koolaids: The Art of War, which contains references to the Lebanese civil war and various real-life political figures. Thomas Pynchon's Mason and Dixon also use this concept; example, a scene featuring George smoking marijuana is included. John Fowles similarly talks about the Victorian period of the French Lieutenant Woman. Kurt Vonnegut's Slaughterhouse-Five was said to feature a metafictional, Janus-headed perspective, as the novel seeks to represent both actual historical events since World War II, and at the same time, problematic the very concept of doing exactly that. [46] Time distortion This is the usual technique of modernist fiction: fragmentation and non-linear narratives are a key feature of modern and postmodern literature. The temporary distortion of postmodern fiction is used in various ways, often for the sake of irony. An example of this is historiographic metaphysation (see above). Time distortions are a key feature in many of Kurt Vonnegut's unintentional novels, the most famous of which is perhaps Billy Pilgrim's slaughterhouse-five becomes unsuccessful in time. On a flight to Canada, Ishmael Reed talks playfully with an anachronism, Abraham Lincoln using a cellphone, for example. Time can also overlap, repeat, or bifurcate into multiple options. For example, Robert Coover's Babysitter of Pricksongs & amp; Descants, the author presents several possible events taking place simultaneously, in one section the nanny is murdered, and in the other section nothing happens, etc., but no version of the story is conducive as the correct version. [13] Magical realism Magic realism can be a literary work marked by the use of still well-defined, seamlessly painted images of surreal figures and objects. Topics and things are often imaginary, a little stranger and fantastic and with a certain quality of dreams. Some of the characteristic features of such fiction are the fusion and converging of realistic and fantastic or strange, skillful time shifts, convoluted and even labyrinth stories and storylines, various stories of dreams, myths and tales, an expressionist and even adapted, for example, by Jorge Luis Borges, author of the Historia universal de la infamia (1935), for a work considered a bridge between modernism and postmodernism and postmodernism in world literature[47]. Colombian novelist Gabriel García Márquez is also considered a notable exponent of such fiction, especially in his novel One Hundred Years of Solitude. Cuba's Alejo Carpentier (Kingdom of This World, 1949) is another described as a magical realist. Postmodernists such as Italo Calvino (The Baron in the Trees, 1957), Giannina Braschi (Empire of Dreams, 1988) and Salman Rushdie (The Groundneath Her Feet, 1999), usually use magical realism in their work. [13] [32] [48] The structure of fabulism with magical realism is visible at the beginning of the 21st century. short stories like Kevin Brockmeier's Ceiling, Dan Chaon's Big Me, Jacob M. Appel's Exposition, and Elizabeth Graver's The Doors of Mourning. [49] Technoo culture and hyperreality called Fredric Jameson's postmodernism the cultural logic of late capitalism. Late capitalism means that society has passed through the industrial age and into the information age. In addition, Jean Baudrillard argued, postmodernity people are flooded with information, technology has become the main focus of many lives, and our understanding of the real mediated real modeling. Many works of fiction examined this aspect of postmodernity with inherent irony and pastiche. For example, Don DeLillo's white noise presents characters who are bombarded with television white noise, product brands and clichés. Cyberpunk fiction by William Gibson, Neal Stephenson, and many others use science fiction techniques to deal with this postmodern, hyperrealistic information bombardment. [50] [51] [52] Paranoia Probably most famously and most effectively demonstrated Heller's Catch-22, a sense of paranoia, the belief that behind the chaos of the world lies in the order system, is another recurring postmodern theme. For a postmodernist, no order is very dependent on the subject, so paranoia often crosses the line between delusion and excellent insight. Pynchon's Crying of Lot 49, long considered a prototype of postmodern literature, presents a situation that can be a coincidence or a conspiracy – or a cruel joke. [53] This often coincides with the theme of technoculturalism and hyperreality. For example, Kurt Vonnegut's champion breakfast character Dwayne Hoover becomes violent when he is convinced that everyone else in the world is a robot and he is the only person. [13] Maximism, which some critics have called maximism, an expanding canvas and fragmented narrative of writers such as Dave Eggers and David Foster Wallace has sparked controversy over the purpose of the novel as a narrative and the standards by which it should be judged. Postmodern's position is that the style of the novel must match what it portrays and represents, and points to examples of previous ages as Gargantua françois Rabelais and Homer's Odyssey, which Nancy Felson hailed as an example of a polytropic audience and her participation in work. Many modernist critics, especially KR Myers in his controversial Reader's Manifesto, attack the maximalist novel as a disorganized, sterile and filled speech to play for its own sake, empty emotional commitment, and therefore empty value as a novel. But there are controversial examples such as Pynchon Mason & amp; Dixon and David Foster Wallace's Infinite Jest where postmodern narrative with emotional devotion. [54] [55] Minimalism Literary minimalism can be described as a focus on surface description, in which readers should be actively involved in the creation of history. Minimalist stories and novels are usually inexhaustible. Usually short stories are a piece of life in history. Minimalist authors hesitate to use adjectives adverbs or meaningless details. Instead of submitting a detail every minute, the author provides a general context and then allows the reader's imagination to shape the story. Among those classified as postmodernists, literary minimalism is most often associated with Jon Fosse and samuel Beckett in particular. [56] Fragmentation of fragmentation is another important aspect of postmodern literature. Various elements related to the plot, symbols, themes, images and actual references are fragmented and scattered throughout the work. [57] In general, there is an aborted sequence of events, character development and action, which at first glance may seem contemporary. However, the fragmentation aims to portray a metaphysically unjustified, chaotic universe. This can occur in language, sentence structure, or grammar. In Z213: Exit, a fictional diary of greek writer Dimitris Lyacos, one of the main exponential fragmentations of postmodern literature, [58][59] almost telegraph style is adopted. in addition, for the most part, articles and conjunctions. The text is intertwined with a loophole and is consistent with poetry and Biblical references every day, which disrupt syntax and distort grammar. A sense of character and world alienation is created by a language medium invented for a certain intermittent syntax structure that complements the illustration of the subconscious fears and paranoia of the main character by exploring a seemingly chaotic world. [60] John Barth, a postmodern novelist who often talks about the label postmodern, wrote an influential essay on Wasting Literature in 1967 and published The Supplement Literature in 1980 to find out a previous essay. Wasting literature was about the need for a new era of literature after modernism was exhausted. In addition literature, Bart says: My ideal postmodernist author neither refuses nor merely imitates neither his 20th-century modernist parents nor his 19th-century premodernist grandparents. He has the first half of our age under his belt, but not on his back. Without going into moral or artistic simplism, shoddy mastery, Madison Avenue venality, or false or genuine naiveté, he nonetheless seeks to make fiction more democratic in his than the wonders of late modernism as Beckett's Texts for Nothing... The ideal postmodern novel will somehow rise above the dispute between realism and realism, formalism and content, pure and devoted literature, coterie fiction and spam fiction... [61] Many well-known postmodern novels of that time had more to do with the country's post-war state: The pre-war and anti-government sentiments in the book belong to the period after World War II: the Korean War, the Cold War of the 1950s. Then there was the general breakdown of faith, and it affected Catch-22, because the shape of the novel almost disintegrated. Catch-22 was a collage; if not the structure, then the ideology of the novel itself ... Not knowing about it, I was almost part of the movement in fiction. While I was writing Catch-22, JP Donleavy was writing on the road, Ken Kesey was writing One Flew Over the Cuckoo's Nest, Thomas Pynchon was writing V., and Kurt Vonnegut was writing Cat's Cradle. I don't think any of us even knew any of us. Of course, I didn't know them. Whatever forces at work will shape the art trend, it has affected not only me, but all of us. Feelings of helplessness and persecution catch-22 are very strong in the Cradle of the Cat. [62] Novelist and theorist Umberto Eco explains his postmodernism as a double coding and as a transhistorical phenomenon: [P]ostmodernism ... [there is] no tendency to be chronologically defined, but an ideal category - or even better kunstwollen, mode of action. ... I think the postmodern attitude is like that of a man who loves a very grown woman and knows that he can't tell her: I love you madly because he knows that she knows that she knows he knows he knows he knows he knows hat these words have already been written by Barbara Cartland would put it, I love you madly. At this point, having avoided false innocence, having made it clear that he could no longer speak innocently, he would nevertheless say what he wanted to say to the woman: that he loved her in the age of lost innocence. [63] Novelist David Foster Wallace in his 1990 essay E Unibus Pluram: Television and US Fiction establishes a link between the rise of postmodernism and the rise of television with its penchant for self-promotion and ironic alignment with what is seen and what is said. This, he argues, explains the rethal of pop culture references in post-nuclear America that the influence of pop on literature became something more than technical. About time first gasped and sucked in the air, the mass popular in U.S. culture seems to have become high-art vibrant as a collection of characters and myths. The episcopate of this pop-reference movement was post-Nabokovian Black Humorists, Metafictionists and Assorted Frank and Latinophiles only later formed postmodern. Erudite, the sardonic fiction of Black Humorists introduced a generation of new fiction writers who saw themselves as a kind of avant-garde, not only cosmopolitan and polyglot, but also technologically literate, products of more than one region, heritage and theory, and citizens of culture that told their most important material about themselves through the media. In this respect, the first thought is about recognition and JR Gaddis, the end of the road and the Sot-Weed factor and the 49 loto weeping pynchon ... Here's Robert Coover's 1966 Public Burning, in which the Hat Cat goes to the president. [64] Hans-Peter Wagner proposes the following approach to the definition of postmodern ... can be used in at least two ways - first, to give a label for the period after 1968 (which would then cover all forms of fictional), and secondly to describe the highly experimental literature created by writers, starting with Lawrence Durrell and John Fowles in 1960 and reaching the odorless works of Martin Amis and fin-de-siècle Chemical (Scottish) once again. The term postmodernist is then used by experimental authors (especially Durrell, Fowles, Carter, Brooke-Rose, Barnes, Ackroyd and Martin Amis), while post-modern applies to authors who were less innovative. [65] See also postmodernism Hysterical realism Metamodfiction Postmodernist Critics List Postmodern Novels List Postmodern Writers List Links ^ Linda Hutcheon (1988) Postmodern poetry. 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