

Improper Modernism Djuna Barnes Bewildering Corpus

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~~"Improper Modernism, especially in its close examination of the intertextuality of Barnes's corpus, its serious archival research, and its close attention to previously under-examined texts, is a groundbreaking contribution to Barnes scholarship." --The European Legacy~~

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Improper Modernism: Djuna Barnes's Bewildering Corpus ...

Difficulty surrounding Barnes's texts is not that they challenge representation, trouble gender, or dismantle authority. Her bewildering impropriety, according to Caselli, runs deeper than that: Barnes's modernism is improper not because it jolts us from lazy realist conventions or ideological assumptions, but because it does not let us wallow

Improper Modernism: Djuna Barnes's Bewildering Corpus By ...

In her compelling reexamination of Djuna Barnes's work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and authority, and modernist canon formation. Through close readings of Barnes's manuscripts, correspondence, critically acclaimed and...

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Caselli concludes by arguing that Barnes's complex and bewildering work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability.

Improper Modernism | Djuna Barnes's Bewildering Corpus

Improper Modernism: Djuna Barnes's Bewildering Corpus: Author: Daniela Caselli: Edition: illustrated: Publisher: Ashgate Publishing, Ltd., 2009: ISBN: 0754652009, 9780754652007: Length: 290 pages:...

Improper Modernism: Djuna Barnes's Bewildering Corpus ...

Two interesting book-length works, Djuna Barnes' Consuming Fictions by Diane Warren and Improper Modernism: Djuna Barnes's Bewildering Corpus by Daniela Caselli, tackle the challenge of an immersion in Barnes's confounding body of work, and a third work, Modernist Articulations by Alex Goody, situates this oeuvre within a constellation that ...

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Improper Modernism: Djuna Barnes's Bewildering Corpus: Caselli, Daniela: Amazon.com.au: Books

Improper Modernism: Djuna Barnes's Bewildering Corpus ...

The Unwritten Narrative of Modernism and Djuna Barnes ' s Nightwood. Authors; Authors and affiliations; Bonnie Roos; Chapter. ... Djuna Barnes ' s Bewildering Corpus. New York: Ashgate, 2009. Google Scholar. Faltejskova, Monika. Djuna Barnes, TS Eliot, and the Gender Dynamics of Modernism: Tracing Nightwood. New York: Taylor & Francis, 2009. ...

The Unwritten Narrative of Modernism and Djuna Barnes ' s ...

Improper Modernism: Djuna Barnes's Bewildering Corpus eBook: Daniela Caselli: Amazon.ca: Kindle Store

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La question de l'obscénité dans l'œuvre de Djuna Barnes a été principalement étudiée sous l'angle de la censure : son roman *Nightwood* (1936) a été partiellement expurgé au stade de la relecture afin d'y échapper et son contenu explicitement homosexuel s'en trouva, de fait, fortement réduit. Mais l'obscénité est également à l'œuvre dans la représentation d'une ...

“ Obscene and touching ” –the tainted aesthetic of Djuna ...

Improper Modernism: Djuna Barnes's Bewildering Corpus In her compelling reexamination of Djuna Barnes's work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and authority, and modernist canon formation.

Modernism (Routledge Revivals) - Barnes & Noble

Improper Modernism: Djuna Barnes's Bewildering Corpus. Farnham: Ashgate. ISBN 9780754652007. Giroux, Robert. "The Most Famous Unknown in the World - Remembering Djuna Barnes". *The New York Times*. 1985. Retrieved 2018-11-03. Herring, Phillip (1995). *Djuna: The Life and Work of Djuna Barnes*. New York: Penguin Books. ISBN 0-14-017842-2

The Antiphon - Wikipedia

Self-published in 1928, the *annus mirabilis* of queer modernism, Djuna Barnes's *Ladies Almanack* is a landmark of sapphic modernity. As Susan S. Lanser notes in her introduction to a 1992 edition of Barnes's idiosyncratic almanac, the text's "lesbian cosmology" constitutes a radical revision of "Western culture, creating alternatives to patriarchal ritual, dogma, and myth."

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Provides a comprehensive exploration of Beckett's historical, cultural and philosophical contexts, offering new critical insights for scholars and general readers.

This volume traces ways in which time is represented in reverse forms throughout modernist culture, from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. Fitzgerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. Backgazing intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere, far from being merely an annexed margin, can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

Today interviews proliferate everywhere: in newspapers, on television, and in anthologies; as a method they are a major tool of medicine, the law, the social sciences, oral history projects, and journalism; and in the book trade interviews with authors are a major promotional device. We live in an 'interview society'. How did this happen? What is it about the interview form that we find so appealing and horrifying? Are we all just gossips or is there something more to it? What are the implications of our reliance on this bizarre dynamic for publicity, subjectivity, and democracy? *Literature and the Rise of the Interview* addresses these questions from the perspective of literary culture. The book traces the ways in which the interview form has been conceived and deployed by writers, and interviewing has been understood as a literary-critical practice. It excavates what we might call a 'poetics' of the interview form and practice. In so doing it covers 150 years and four continents. It includes a diverse rostrum of well-known writers, such as Henry James, T. S. Eliot, Ezra Pound, Djuna Barnes, William Burroughs, Philip Roth, J. M. Coetzee and Toni Morrison, while reintroducing some individuals that history has forgotten, such as Betty Ross, 'Queen of Interviewers', and Julian Hawthorne, Nathaniel's profligate son. Together these stories expose the interview's position in the literary imagination and consider what this might tell us about conceptions of literature, authorship, and reading communities in modernity.

The Oxford Handbook of Dante contains forty-four specially written chapters that provide a thorough and creative reading of Dante's oeuvre. It gathers an intergenerational and international team of scholars encompassing diverse approaches from the fields of Anglo-American, Italian, and continental scholarship and spanning several disciplines: philology, material culture, history, religion, art history, visual studies, theory from the classical to the contemporary, queer, post- and de-colonial, and feminist studies. The volume combines a rigorous reassessment of Dante's formation, themes, and sources, with a theoretically up-to-date focus on textuality, thereby offering a new

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critical Dante. The volume is divided into seven sections: 'Texts and Textuality'; 'Dialogues'; 'Transforming Knowledge'; 'Space(s) and Places'; 'A Passionate Selfhood'; 'A Non-linear Dante'; and 'Nachleben'. It seeks to challenge the Commedia-centric approach (the conviction that notwithstanding its many contradictions, Dante's works move towards the great reservoir of poetry and ideas that is the Commedia), in order to bring to light a non-teleological way in which these works relate amongst themselves. Plurality and the openness of interpretation appear as Dante's very mark, coexisting with the attempt to create an all-encompassing mastership. The Handbook suggests what is exciting about Dante now and indicate where Dante scholarship is going, or can go, in a global context.

In her compelling reexamination of Djuna Barnes's work, Daniela Caselli raises timely questions about Barnes, biography and feminist criticism, identity and authority, and modernist canon formation. Through close readings of Barnes's manuscripts, correspondence, critically acclaimed and little-known texts, Caselli tackles one of the central unacknowledged issues in Barnes: intertextuality. She shows how throughout Barnes's corpus the repetition of texts, by other authors (from Blake to Middleton) and by Barnes herself, forces us to rethink the relationship between authority and gender and the reasons for her marginal place within modernism. All her texts, linked as they are by correspondences and permutations, wage a war against the common sense of the straight mind. Caselli begins by analyzing how literary criticism has shaped our perceptions of Barnes, showing how the various personae assigned to Barnes are challenged when the right questions are posed: Why is Barnes such a famous author when many of her texts remain unread, even by critics? Why has criticism reduced Barnes's work to biographical speculations? How can Barnes's hybrid, eccentric, and unconventional corpus be read as part of literary modernism when it often seems to sever itself from it? How can an oeuvre reject the labels of feminist and lesbian literature, whilst nevertheless holding at its centre the relationships between language, sexuality, and the real? How can Barnes's work help us to rethink the relation between simplicity and difficulty within literary modernism? Caselli concludes by arguing that Barnes's complex and bewildering work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability.

The important long play by Djuna Barnes.

Diane Warren argues that Barnes' writings were significant in their immediate early twentieth-century context, in which gender boundaries were being effectively redrawn, and continue to contribute to present-day debates on identity. By considering all of her major writings, Warren illuminates the danger of assessing individual texts, such as Barnes' best-known novel, *Nightwood*, in isolation.

This collection brings together scholars and artists in disability studies, sexuality, queer theory, and feminism, to show how much sexuality studies and disability studies have to learn from each other.

In the 1940s, as the world stood divided by war, Charles Henri's *View* magazine, together with the talents of European & American artistic communities, almost single-handedly helped define the avant-garde movement in this country & established New York as a world art center. *View: Parade of the Avant-Garde* is the first anthology to present the work of this remarkable, but too often forgotten, cultural vanguard.

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Notable contributors to View magazine include: Jorge Luis Borges, Paul Bowles, Andri Breton, Alexander Calder, Albert Camus, Marcel Duchamp, Max Ernst, Georgia O'Keeffe, Henry Miller, Marianne Moore, Isamu Noguchi, Pablo Picasso, Man Ray, Jean-Paul Sartre, Yves Tanguy, & many others. "View is the impossible magazine of the arts no one could have dreamed."--William Carlos Williams. "There are few wicked people who are divine, that is, divinely gifted for wickedness & Charles Henri must be the first of them."--Norman Mailer. "The aim of View was not to shock, but to surprise."--Paul Bowles, from his foreword.

"Edited collection from acclaimed contemporary Woolf scholars, exploring Virginia Woolf's complex engagement with the natural world, an engagement that was as political as it was aesthetic."

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