

Five Faces Of Modernity Matei Calinescu

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Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity—the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have ...

Five Faces of Modernity: Modernism, Avant-garde, Decadence ...

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Five Faces of Modernity: Modernism, Avant-Garde, Decadence ...

Matei Calinescu, Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism. Durham: Duke University Press, 1987. 395p. THE IDEA OF DECADENCE From "Decadence" to "Style of Decadence" Modern aesthetic idea of decadence originates from romanticism

Calinescu, Modernity, Decadence

FIVE FACES OF MODERNITY Modernism Avant-Garde Decadence Kitsch

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Matei C\u021elinescu, Exploring Postmodernism, (co-edited with D.W. Fokkema), Amsterdam and Philadelphia: John Benjamins, 1988, 270 p., Paperback edition, 1990. Matei C\u021elinescu, Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism , Duke University Press , 1987.

Matei C\u021elinescu - Wikipedia

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Five Faces of Modernity: Modernism, Avant-Garde, Decadence ...

--Matei Calinescu, Five Faces of Modernity (1987) When his 1987 book, Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism, was published, readers familiar with Calinescu's work recognized in it a movement of imaginative "revision," amplifying an earlier version of the book, Faces of Modernity (1977).

Matei Calinescu: the adventure and drama of modernity ...

Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism (Hardcover)

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Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism.

Five Faces of Modernity : Matei Calinescu : 9780822307679

Matei Calinescu, Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism. Durham: Duke University Press, 1987. 395p. A study of the meanings of the words as applied to the arts. THE IDEA OF MODERNITY

Calinescu, Modernity

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Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity—the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

This book discusses how Western ideas, knowledge, concepts and practices were imported, adapted and even transformed into varied contexts in East Asia. In particular, authors in this rich volume focus on the role translation played in the processes of modernization in China, Japan, and Korea in the 19th and early 20th centuries.

It was the late 50s and the Communist regime of Romania was at its most punitively unforgiving when Matei Calinescu, who had just graduated from the University of Bucharest, conceived of Zacharias Lichter. "I must create a myth," he jotted in his diary, "and become its hero--that's my idea! ... A Judeo-German metaphysician, descended as if from the XVIIIth century (or that's how he likes to think of himself) who talks about responsibility, about a dialogue of purity with God, about perplexity facing the void." In the following years, Zacharias Lichter, madman, fool, philosopher, and the weirdest of rebels without a cause would come to life in Calinescu's fictional account of his life and opinions, a book written for his private amusement since he assumed the censors would never permit its publication. He was wrong about that, however. The censors were completely oblivious to the subversive humor and intent of his book, which became a cult classic. Miere Cartarescu wrote in 2011 "In his novel The Life and Opinions of Zacharias Lichter, Matei Calinescu imagined, in a visionary manner a social system whose inhabitants were either thieves or beggars. Thieves would steal from beggars and beggars would seek alms from thieves. How did you know, Matei, that we would get to become that very society in such a short time?" The Life and Opinions of Zacharias Lichterpaints an unforgettable picture of a free man in a false world.

Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aim\u00e9 C\u00e9saire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of N\u00e9gritude. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

Modernism and the Machinery of Madness demonstrates the emergence of a technological form of paranoia within modernist culture which transformed much of the period's experimental fiction. Gaedtker argues that the works of writers such as Samuel Beckett, Anna Kavan, Wyndham Lewis, Mina Loy, Evelyn Waugh, and others respond to the collapse of categorical distinctions between human and machine. Modern British and Irish novels represent a convergence between technological models of the mind and new media that were often regarded as 'thought-influencing machines'. Gaedtker shows that this literary paranoia comes into new focus when read in light of twentieth-century memoirs of mental illness. By thinking across the discourses of experimental fiction, mental illness, psychiatry, cognitive science, and philosophy of mind, this book shows the historical and conceptual sources of this confusion as well as the narrative responses. This book contributes to the fields of modernist studies, disability studies, and medical humanities.

Previously unseen speeches, letters, autobiographies, and photographs of Frederick Douglass and his sons, Lewis Henry, Frederick Jr. and Charles Remond Douglass, from the Walter O. Evans collection

What motivates us to reread literary works? How is our pleasure, interpretation, involvement, and evaluation different when we read a literary work and when we reread it? This fascinating book by Matei Calinescu is the first to focus on the implications of rereading for critical understanding. Drawing on literary theory, cultural anthropology, psychology, philosophy, and previous theories of reading, Calinescu describes the dynamics of rereading and explores the sometimes complementary, sometimes sharply conflicting relationships between reading and rereading. Calinescu analyzes fictional works by Borges, Nabokov, Proust, Robbe-Grillet, and Henry James, among others, explaining how reading texts is related both to symbolic play or make-believe and to games with rules. He reviews the history of reading in modern times, discussing, for example, how the Reformation led to rereadings of Scripture and how the proliferation of books during the Enlightenment led to a shift from "intensive reading" to "extensive reading." Calinescu looks at the distinctions between reading and rereading from the perspectives of the age, situation, and gender of the individual reader. He discusses the problems raised by secret or oblique languages and codes - devised to evade censors, communicate with a select audience of "secret sharers, " or play games of hide-and-seek with the reader - and shows that they naturally lead to rereading a text. Calinescu argues persuasively that an understanding of rereading is useful in formulating both analytic strategies of practical criticism and a poetics of reading.

Drawing from the works of influential figures in art and literature, the author traces the development of romanticism from classicism and the emergence of the modern ego.

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