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| 1. Record Nr. | UNINA9910450023103321 |
| Autore | Murphy Richard (Richard John) |
| Titolo | Theorizing the avant-garde : modernism, expressionism, and the problem of postmodernity // Richard Murphy [[electronic resource]] |
| Pubbl/distr/stampa | Cambridge : , : Cambridge University Press, , 1999 |
| ISBN | 1-107-11581-7 1-280-15353-9 0-511-11712-4 0-511-04018-0 0-511-14979-4 0-511-48318-X 0-511-32454-5 0-511-05118-2 |
| Descrizione fisica | 1 online resource (viii, 325 pages) : digital, PDF file(s) |
| Collana | Literature, culture, theory ; ; 32 |
| Disciplina | 809/.911 |
| Soggetti | Literature, Modern - 20th century - History and criticism - Theory, etc Avant-garde (Aesthetics) Modernism (Literature) Expressionism in literature Postmodernism (Literature) |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 05 Oct 2015). |
| Nota di bibliografia | Includes bibliographical references (p. 300-313) and index. |
| Nota di contenuto | Theories of the avant-garde -- Re-writing the discursive world: revolution and the expressionist avant-garde -- Counter-discourses of the avant-garde: Jameson, Bakhtin and the problem of realism -- The poetics of hysteria: expressionist drama and the melodramatic imagination -- Kafka's photograph of the imaginary. Dialogical interplay between realism and the fantastic. (The metamorphosis) -- Weimar silent film and expressionism: representational instability and oppositional discourse in The cabinet of Dr. Caligari -- Conclusion. Postmodernism and the avant-garde. |
| Sommario/riassunto | In Modernism, Expressionism and Theories of the Avant Garde, Richard Murphy mobilises theories of the postmodern to challenge our |

understanding of the avant-garde. He assesses the importance of the avant-garde for contemporary culture and for the debates among theorists of postmodernism such as Jameson, Eagleton, Lyotard and Habermas. Murphy reconsiders the classic formulation of the avant-garde in Lukacs and Bloch, especially their discussion of aesthetic autonomy, and investigates the relationship between art and politics via a discussion of Marcuse, Adorno and Benjamin. Combining close textual readings of a wide range of films as well as works of literature, it draws on a rich array of critical theories, such as those of Bakhtin, Todorov, MacCabe, Belsey and Raymond Williams. This interdisciplinary project will appeal to all those interested in modernist and avant-garde movements of the early twentieth century, and provides a critical rethinking of the present-day controversy regarding postmodernity.
