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Titolo	Interruptions : The Fragmentary Aesthetic in Modern Literature / / Gerald L. Bruns
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ISBN	0-8173-9172-X
Descrizione fisica	1 online resource (xii, 197 pages) : illustrations
Collana	Modern and contemporary poetics
Disciplina	808.001/4
Soggetti	Intertextuality Meaning (Philosophy) in literature Aesthetics in literature Poetics Literature, Experimental - Criticism, Textual Literature, Modern - Criticism, Textual Discourse analysis, Literary
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Prologue : The invention of poetry -- An archeology of fragments -- The impossible experience of words : the later fiction of Maurice Blanchot and Samuel Beckett -- Dialectrics : turbulence and contradiction in J.H. Prynne's Kazoo dreamboats -- Metastatic lyricism : John Wilkinson's poetry and poetics -- Apology for stuffed owls : on the virtues of bad poetry -- Paratactics ("pataquerics") of the ordinary : the course of the comic in Charles Bernstein's poetry -- On the words of the Wake (and what to do with them) -- What's in a mirror? James Joyce's phenomenology of misperception -- Epilogue : On incompleteness (stopping briefly with Gertrude Stein).
Sommario/riassunto	In Interruptions: The Fragmentary Aesthetic in Modern Literature, Gerald L. Bruns explores the effects of parataxis, or fragmentary writing as a device in modern literature. Bruns focuses on texts that refuse to follow the traditional logic of sequential narrative. He explores numerous examples of self-interrupting composition, starting with Friedrich Schlegel's inaugural theory and practice of the fragment as an assertion of the autonomy of words, and their freedom from rule-

governed hierarchies. Bruns opens the book with a short history of the fragment as a distinctive feature of literary modernism in works from Gertrude Stein to Paul Celan to present-day authors. The study progresses to the later work of Maurice Blanchot and Samuel Beckett, and argues, controversially, that Blanchot's writings on the fragment during the 1950s and early 1960s helped to inspire Beckett's turn toward paratactic prose. The study also extends to works of poetry, examining the radically paratactic arrangements of two contemporary British poets, J. H. Prynne and John Wilkinson, focusing chiefly on their most recent, and arguably most abstruse, works. Bruns also offers a close study of the poetry and poetics of Charles Bernstein. *Interruptions* concludes with two chapters about James Joyce. First, Bruns tackles the language of *Finnegans Wake*, namely the break-up of words themselves, its reassembly into puns, neologisms, nonsense, and even random strings of letters. Second, Bruns highlights the experience of mirrors in Joyce's fiction, particularly in *Dubliners*, *Portrait of the Artist as a Young Man*, and *Ulysses*, where mirrored reflections invariably serve as interruptions, discontinuities, or metaphorical displacements and proliferations of self-identity.
