

| | |
|-------------------------|--|
| 1. Record Nr. | UNINA9910962772503321 |
| Autore | Hutcheon Linda <1947-> |
| Titolo | Irony's edge : the theory and politics of irony // Linda Hutcheon |
| Pubbl/distr/stampa | London ; ; New York, : Routledge, c1995 |
| ISBN | 1-134-93754-7 1-134-93755-5 0-203-35925-9 1-280-05587-1 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (254 p.) |
| Disciplina | 128/.4 808.001 |
| Soggetti | Irony Philosophy |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Cover; Title; Copyright Page; Contents; List of illustrations; Acknowledgements; INTRODUCTION: THE ""SCENE"" OF IRONY; 1 RISKY BUSINESS: THE ""TRANSIDEOLOGICAL"" POLITICS OF IRONY; 2 THE CUTTING EDGE; I Emotions and ethics on edge; II The ""devil's mark"" or the ""snorkel of sanity""?: the contradictory functions and effects of irony; 3 MODELING MEANING: THE SEMANTICS OF IRONY; I Images en route to a definition; II Theater goes to the movies: Henry V; 4 DISCURSIVE COMMUNITIES: HOW IRONY ""HAPPENS""; I The miracle of ironic communication II Provocation and controversy: the work of Anselm Kiefer5 INTENTION AND INTERPRETATION: IRONY AND THE EYE OF THE BEHOLDER; I The unbearable slipperiness of irony; II Eco's echoes and Wagner's vicissitudes; 6 FRAME-UPS AND THEIR MARKS: THE RECOGNITION OR ATTRIBUTION OF IRONY; I The sign(s) of the beast-in context; II Tricksters and enfants terribles: performing ironies; 7 THE END(S) OF IRONY: THE POLITICS OF APPROPRIATENESS; Notes; Bibliography; Name index; Subject index |
| Sommario/riassunto | The edge of irony, says Linda Hutcheon, is always a social and political edge. Irony depends upon interpretation; it happens in the tricky, |

unpredictable space between expression and understanding. Irony's Edge is a fascinating, compulsively readable study of the myriad forms and the effects of irony. It sets out, for the first time, a sustained, clear analysis of the theory and the political contexts of irony, using a wide range of references from contemporary culture. Examples extend from Madonna to Wagner, from a clever quip in conversation to a contentious exhibition in a
