

## Postmodernist Fiction By Brian McHale

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Brian McHale's work on postmodernist fiction has sometimes been described as difficult to work through, but I'd say this is one of the clearest works on postmodernist literature. I find his explanations quite easy to follow, even in a field as scattered, controversial and unclear as postmodernism sometimes can be.

~~Postmodernist Fiction: Amazon.co.uk: McHale, Brian ...~~

McHale presents a curiously confusingly postmodern take on postmodernist fiction, jam-packed with conceptual loops and twists and experimental visual displays of language. His main focus is on distinguishing the primarily epistemological concerns of modernist fiction from the primarily ontological concerns of postmodernist fiction.

~~Postmodernist Fiction by Brian McHale—Goodreads~~

In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New New Novel, concrete prose and science fiction. Considering a variety of theoretical approaches including those of Ingarden, Eco, Dolezel, Pavel, and Hrushovski, McHale shows ...

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Brian McHale Postmodernist Fiction

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magic realism, the French New New Novel, concrete prose and science fiction.

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McHale, Brian. Postmodernist Fiction. London: Routledge, 2001. McHale begins by giving us the opinions of a few other authors on how they feel towards postmodernism. He quotes John Barth, a familiar face, as saying of postmodernism that the term is, "awkward and faintly epigonic, suggestive less of a vigorous or even interesting new direction in the old art of storytelling than of something ...

~~Brian McHale - Postmodernist Fiction | Postmodernism!~~

McHale offers an outlook of what is to come next: an attempt "to describe the repertoire of strategies upon which postmodernist fiction draws in order to foreground the ontological structure of text and world" for which he uses "Hrushovski's three dimension", i.e. the reconstructed world, the text continuum, and - instead of the modernist dimension of speakers, voices, and positions - the postmodernist dimension of construction.

~~Brian McHale, Postmodernist Fiction (1987) - Engl Am~~

According to Brian McHale, postmodernist fiction practically rejects the rationalist approach of postmodernist which was based on the admiration and blind faith in the power of science.

~~How does Brian McHale distinguish between modernist and ...~~

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~~Postmodernist Fiction: McHale, Brian: 9780415045131 ...~~

Brian McHale Postmodernist Fiction. Authors. Fernanda Macedo + 1 . That idea is simply stated: postmodernist fiction differs from modernist fiction just as a. This is based on Chapter 1, entitled, "From Modernist to Postmodernist Fiction: Change of Dominant" of the book: McHale, Brian. Postmodernist. Postmodernist Fiction has ratings and 12 ...

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~~Postmodernist Fiction by Brian McHale (Paperback, 1987 ...~~

Brian G. McHale is a US academic and literary theorist who writes on a range of fiction and poetics, mainly relating to postmodernism and narrative theory. He is currently Distinguished Humanities Professor of English at Ohio State University. His area of expertise is Twentieth-Century British and American Literature.

~~Brian McHale - Wikipedia~~

Book Description In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New New Novel, concrete prose and science fiction.

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## ~~Postmodernist fiction by McHale, Brian~~

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In such a way, according to Brian McHale, postmodernist fiction turns from scientific and pragmatic view on the world to the searches of the knowledge about the existence and functioning of the universe in rather philosophical terms than purely scientific one which were more typical to modernism.

## ~~Essay: How Does Brian McHale Distinguish between Modernist ...~~

Brian McHale is the author of Postmodernist Fiction (4.03 avg rating, 259 ratings, 19 reviews, published 1987), Constructing Postmodernism (3.93 avg rati...

In this trenchant and lively study Brian McHale undertakes to construct a version of postmodernist fiction which encompasses forms as wide-ranging as North American metafiction, Latin American magic realism, the French New New Novel, concrete prose and science fiction. Considering a variety of theoretical approaches including those of Ingarden, Eco, Dolezel, Pavel, and Hrushovski, McHale shows that the common denominator is postmodernist fiction's ability to thrust its own ontological status into the foreground and to raise questions about the world (or worlds) in which we live. Exploiting various theoretical approaches to literary ontology - those of Ingarden, Eco, Dolezel, Pavel, Hrushovski and others - and ranging widely over contemporary world literature, McHale assembles a comprehensive repertoire of postmodernist fiction's strategies of world-making and -unmaking.

Brian McHale provides a series of readings of a wide range of postmodernist fiction, from Eco's Foucault's Pendulum to the works of cyberpunk science-fiction, relating the works to aspects of postmodern popular culture.

This Introduction surveys the full spectrum of postmodern culture, from architecture and visual art to fiction, poetry, and drama.

A smart, eclectic analysis of nine long poems written by postmodernist poets both familiar and unfamiliar, canonical and marginalized.

Postmodern fiction presents a challenge to the reader: instead of enjoying it passively, the reader has to work to understand its meanings, to think about what fiction is, and to question their own responses. Yet this very challenge makes postmodern writing so much fun to read and rewarding to study. Unlike most introductions to postmodernism and fiction, this book places the emphasis on literature rather than theory. It introduces the most prominent British and American novelists associated with postmodernism, from the 'pioneers', Beckett, Borges and Burroughs, to important post-war writers such as Pynchon, Carter, Atwood, Morrison, Gibson, Auster, DeLillo, and Ellis. Designed for students and clearly written, this Introduction explains the preoccupations, styles and techniques that unite postmodern authors. Their work is characterized by a self-reflexive acknowledgement of its status as fiction, and by the various ways in which it challenges readers to question common-sense and commonplace assumptions about

literature.

First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Reading eight major contemporary authors through the lens of chaos theory, Conte offers new and original interpretations of works that have been the subject of much critical debate. *Design and Debris* discusses the relationship between order and disorder in the works of John Hawkes, Harry Mathews, John Barth, Gilbert Sorrentino, Robert Coover, Thomas Pynchon, Kathy Acker, and Don DeLillo. In analyzing their work, Joseph Conte brings to bear a unique approach adapted from scientific thought: chaos theory. His chief concern is illuminating those works whose narrative structures locate order hidden in disorder (whose authors Conte terms "proceduralists"), and those whose structures reflect the opposite, disorder emerging from states of order (whose authors Conte calls "disruptors"). Documenting the paradigm shift from modernism, in which artists attempted to impose order on a disordered world, to postmodernism, in which the artist portrays the process of "orderly disorder," Conte shows how the shift has led to postmodern artists' embrace of science in their treatment of complex ideas. Detailing how chaos theory interpenetrates disciplines as varied as economics, politics, biology, and cognitive science, he suggests a second paradigm shift: from modernist specialization to postmodern pluralism. In such a pluralistic world, the novel is freed from the purely literary and engages in a greater degree of interactivity-between literature and science, and between author and reader. Thus, Conte concludes, contemporary literature is a literature of flux and flexibility.

The *Cambridge History of Postmodern Literature* offers a comprehensive survey of the field, from its emergence in the mid-twentieth century to the present day. It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry, literary criticism, feminist theory, mass media, and the visual and fine arts have characterized the historical development of postmodernism. Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism, this History traces the genealogy of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike. Written by a host of leading scholars, this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come.

*Thomas Pynchon in Context* guides students, scholars and other readers through the global scope and prolific imagination of Pynchon's challenging, canonical work, providing the most up-to-date and authoritative scholarly analyses of his writing. This book is divided into three parts. The first, 'Times and Places', sets out the history and geographical contexts both for the setting of Pynchon's novels and his own life. The second, 'Culture, Politics and Society', examines twenty important and recurring themes which most clearly define Pynchon's writing - ranging from ideas in philosophy and the sciences to humor and pop culture. The final part, 'Approaches and Readings', outlines and assesses ways to read and understand Pynchon. Consisting of Forty-four essays written by some of the world's leading scholars, this volume outlines the most important contexts for understanding Pynchon's writing and helps readers interpret and reference his literary work.

Examines the range of American crime fiction from execution sermons of the Colonial era to television programmes like *The Sopranos*.

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