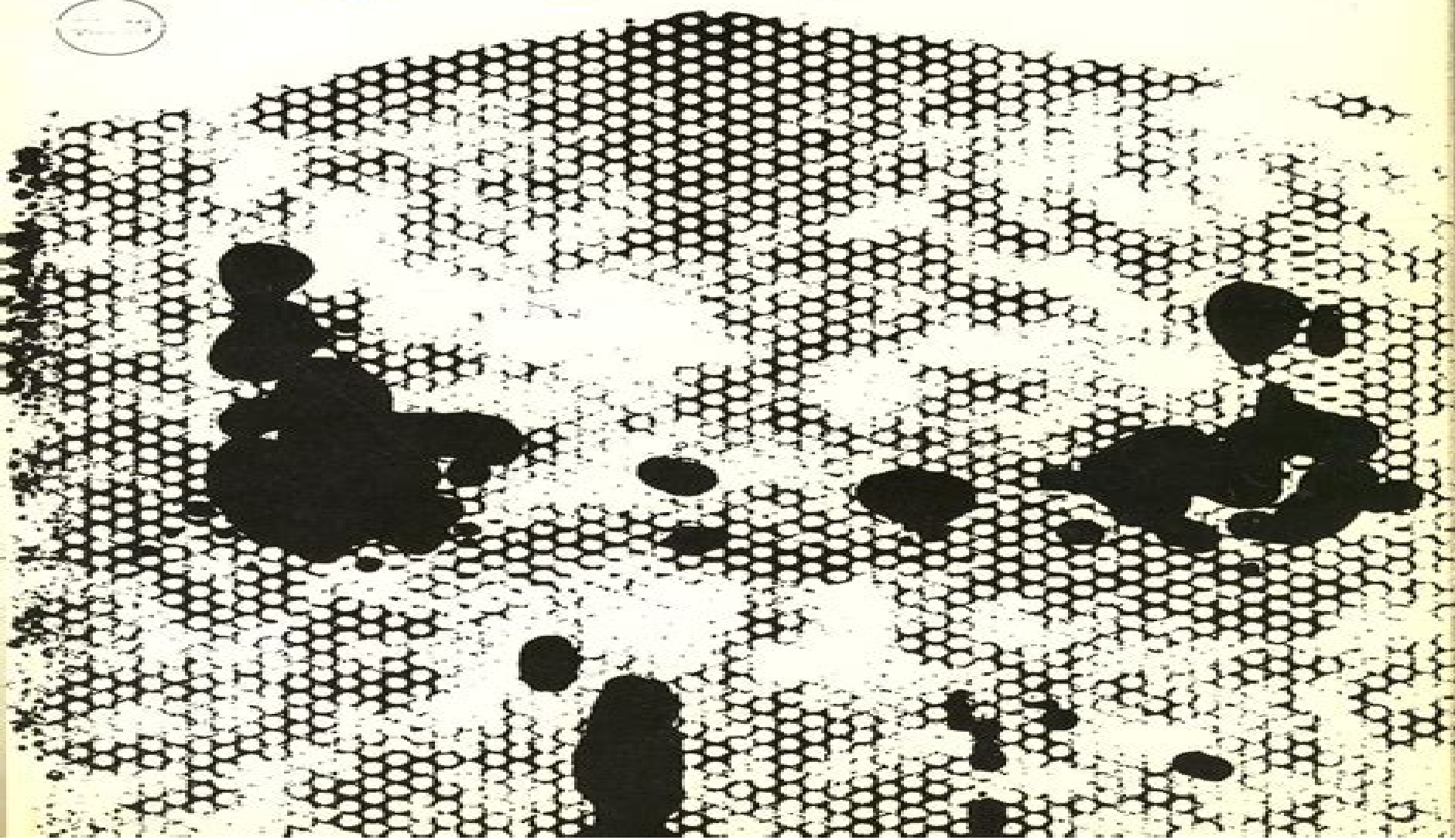


The Grotesque in Art and Literature Wolfgang Kayser

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Wolfgang Kayser The Grotesque In Art And Literature

Julie A. Brown



Wolfgang Kayser The Grotesque In Art And Literature:

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Literature and the Grotesque Michael J. Meyer, 1995

Bartók and the Grotesque Julie A. Brown, 2007-01-01 In *Bluebeard's Castle* 1911 *The Wooden Prince* 1916 17 *The Miraculous Mandarin* 1919 24 rev 1931 and *Cantata Profana* 1930 Bartók engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body In this book Julie Brown argues that Bartók's concerns with stylistic hybridity high low East West tonal atonal modal the body and the grotesque are interconnected All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bartók was composing

Bakhtin and the Human Sciences Michael Bell, Michael E Gardiner, 1998-08-28 Bakhtin and the Human Sciences demonstrates the abundance of ideas Bakhtin's thought offers to the human sciences and reconsiders him as a social thinker not just a literary theorist The contributors hail from many disciplines and their essays implications extend into other fields in the human sciences The volume emphasizes Bakhtin's work on dialogue carnival ethics and everyday life as well as the relationship between Bakhtin's ideas and those of other important social theorists In a lively introduction Gardiner and Bell discuss Bakhtin's significance as a major intellectual figure and situate his ideas within current trends and developments in social theory

The Grotesque in Art and Literature Wolfgang Kayser, 1981 [The Grotesque in Art and Literature](#) Wolfgang Kayser, 1968 *Rethinking the Concept of the Grotesque* Shun-Liang Chao, 2017-07-05 How are we to define what is grotesque in art or literature Since the Renaissance the term has been used for anything from the fantastic to the monstrous and been associated with many artistic genres from the Gothic to the danse macabre Shun Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque With this approach Chao explores the imagery of Richard Crashaw Charles Baudelaire and René Magritte as individual exemplars of the grotesque in the Baroque Romantic and Surrealist ages in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it

Bartók and the Grotesque Julie Brown, 2017-07-05 The grotesque is one of art's most puzzling figures transgressive comprising an unresolvable hybrid generally focussing on the human body full of hyperbole and ultimately semantically

deeply puzzling In Bluebeard's Castle 1911 The Wooden Prince 1916 17 The Miraculous Mandarin 1919 24 rev 1931 and Cantata Profana 1930 Bart engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body In a number of instrumental works he also overtly engaged grotesque satirical strategies sometimes as in Two Portraits Ideal and Grotesque indicating this in the title In this book Julie Brown argues that Bart concerns with stylistic hybridity high low East West tonal atonal modal the body and the grotesque are inter connected While Bart developed each interest in highly individual ways and did so separately to a considerable extent the three concerns remained conceptually interlinked All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bart was composing

Modernism, Satire and the Novel Jonathan Greenberg, 2011-09-15 In this groundbreaking study Jonathan Greenberg locates a satiric sensibility at the heart of the modern By promoting an antisentimental education modernism denied the authority of emotion to guarantee moral and literary value Instead it fostered sophisticated detached and apparently cruel attitudes toward pain and suffering This sensibility challenged the novel's humanistic tradition set ethics and aesthetics into conflict and fundamentally altered the ways that we know and feel Through lively and original readings of works by Evelyn Waugh Stella Gibbons Nathanael West Djuna Barnes Samuel Beckett and others this book analyzes a body of literature late modernist satire that can appear by turns aloof sadistic hilarious ironic and poignant but which continually questions inherited modes of feeling By recognizing the centrality of satire to modernist aesthetics Greenberg offers not only a new chapter in the history of satire but a persuasive new idea of what made modernism modern

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