

Literary Criticism In The 21st Century Theory Renaissance

For more than a decade literary criticism has been thought to be in a post-theory age. Despite this, the work of thinkers such as Derrida, Deleuze and Foucault and new writers such as Agamben and Ranciere continue to be central to literary studies. Literary Criticism in the 21st Century explores the explosion of new theoretical approaches that has seen a renaissance in theory and its importance in the institutional settings of the humanities today. Literary Criticism in the 21st Century covers such issues as: The institutional history of theory in the academy The case against theory, from the 1970s to today Critical reading, theory and the wider world Keystone works in contemporary theory New directions and theory's many futures Written with an engagingly personal and accessible approach that brings theory vividly to life, this is a passionate defence of theory and its continuing relevance in the 21st century.

Winner of CHOICE Outstanding Academic Book Prize 2019**Shortlisted for the Isaac Deutscher Prize 2019Why Marxism? Why today? In the first introduction to Marxist literary criticism to be published in decades, Barbara Foley argues that Marxism continues to offer the best framework for exploring the relationship between literature and society. She lays out in clear terms the principal aspects of Marxist methodology - historical materialism, political economy and ideology critique - as well as key debates, among Marxists and non-Marxists alike, about the nature of literature and the goals of literary criticism and pedagogy. Foley examines through the empowering lens of Marxism a wide range of texts: from Jane Austen's *Pride and Prejudice* to E. L. James's *Fifty Shades of Grey*; from Frederick Douglass's 'What to the Slave Is the Fourth of July?' to Annie Proulx's 'Brokeback Mountain'; from W.B. Yeats's 'The Second Coming' to Claude McKay's 'If We Must Die'.

Graham-Bertolini provides the first analysis of vigilante women in contemporary American fiction. She develops a dynamic model of vigilante heroines using literary and feminist theory and applies it to important texts to broaden our understanding of how law and culture infringe upon women's rights.

Presents essays by feminists of theory and literature that examine contemporary feminism and the most pressing issues of today.

After Derrida

Literature, Theory and Criticism in the 21st Century

After Queer Studies

Contemporary U.S. Latino/ A Literary Criticism

Intuitions in Literature, Technology, and Politics

Marxist Literary Criticism Today

Deconstructive Criticism

'Reading the Canon' explores the relation between the production of literary value and the problem of periodization, tracing how literary tastes, particular reader communities, and sites of literary learning shape the organization of literature in historical perspective. Rather than suggesting a political critique of the canon, this book shows that the production of literary relevance and its tacit hierarchies of value are necessary consequences of how reading and writing are organized as social practices within different fields of literary activity. 'Reading the Canon' offers a comprehensive theoretical account of the conundrums still defining contemporary debates about literary value; the book also features a series of historically-inflected author studies—from classics, such as Shakespeare and Thomas Pynchon, to less likely figures, such as John Neal and Owen Johnson—that illustrate how the idea of literary relevance has been appropriated throughout history and across a variety of national and transnational literary institutions.

Environmental Criticism for the Twenty-First Century showcases the recent explosive expansion of environmental criticism, which is actively transforming three areas of broad interest in contemporary literary and cultural studies: history, scale, and science. With contributors engaging texts from the medieval period through the twenty-first century, the collection brings into focus recent ecocritical concern for the long durations through which environmental imaginations have been shaped. Contributors also address problems of scale, including environmental institutions and imaginations that complicate conventional rubrics such as the national, local, and global. Finally, this collection brings together a set of scholars who are interested in drawing on both the sciences and the humanities in order to find compelling stories for engaging ecological processes such as global climate change, peak oil production, nuclear proliferation, and food scarcity. Environmental Criticism for the Twenty-First Century offers powerful proof that cultural criticism is itself ecologically resilient, evolving to meet the imaginative challenges of twenty-first-century environmental crises.

*David Mitchell is one of the most critically acclaimed authors in contemporary global writing. Novels such as *Ghostwritten*, *Cloud Atlas* and *The Bone Clocks* demonstrate the author's dazzling literary technique in an oeuvre that crosses genres, genders and*

borders, moving effortlessly through time and space. *David Mitchell: Contemporary Critical Perspectives* brings together leading scholars of contemporary fiction to guide readers through the full range of the author's writings, including discussions of all of his novels to-date plus his shorter fictions, essays and libretti. As well as offering extended coverage of Mitchell's most popular work, *Cloud Atlas*, the authors explore Mitchell's genre-hopping techniques, world-making aesthetics, and engagements with key contemporary issues such as globalization, empire, the environment, disability, trauma and technology. In addition, this book includes an expansive interview with David Mitchell as well as a guide to further reading to help students and readers alike explore the works of this tremendously inventive writer.

Neil Gaiman has emerged as one of the most influential literary figures of the 21st century. To borrow a phrase from his viral 2012 University of the Arts commencement speech, Gaiman "makes good art," from his graphic novels to his social media collaborations, award-winning fantasy fiction and beloved children's books. This collection of new essays examines a range of Gaiman's prolific output, with readings of the novels *American Gods*, *Anansi Boys*, *The Graveyard Book* and *The Ocean at the End of the Lane*. Children's books *The Wolves in the Walls* and *Blueberry Girl* and the online short story collection *A Calendar of Tales* are discussed. Gaiman's return to the serial comic book form with *Sandman: Overture* is covered, and artist JH Williams III contributes an exclusive interview about his collaboration with Gaiman on *Overture*. Cartoonist Judd Winick offers a personal essay on his connection to Gaiman's work.

A Concise Political History

Books of the Decade, 2000-2009

Introducing Criticism at the 21st Century

Theory Renaissance

Culture, Theory and Criticism in the 21st Century

Environmental Criticism for the Twenty-First Century

Du Bois's Telegram

The study of contemporary fiction is a fascinating yet challenging one. Contemporary fiction has immediate relevance to popular culture, the news, scholarly organizations, and education – where it is found on the syllabus in schools and universities – but it also offers challenges. What is 'contemporary'? How do we track cultural shifts and changes? The Routledge Companion to Twenty-First Century Literary Fiction takes on this challenge, mapping key literary trends from the year 2000 onwards, as the landscape of our century continues to take shape around us. A significant and central intervention into contemporary literature, this Companion offers essential coverage of writers who have risen to prominence since then, such as Hari Kunzru, Jennifer Egan, David Mitchell, Jonathan Lethem, Ali Smith, A. L. Kennedy, Hilary Mantel, Marilynne Robinson, and Colson Whitehead. Thirty-eight essays by leading and emerging international scholars cover topics such as: • Identity, including race, sexuality, class, and religion in the twenty-first century; • The impact of technology, terrorism, activism, and the global economy on the modern world and modern literature; • The form and format of twenty-first century literary fiction, including analysis of established genres such as the pastoral, graphic novels, and comedic writing, and how these have been adapted in recent years. Accessible to experts, students, and general readers, The Routledge Companion to Twenty-First Century Literary Fiction provides a map of the critical issues central to the discipline, as well as uncovering new perspectives and new directions for the development of the field. It is essential reading for anyone interested in the past, present, and future of contemporary literature.

What will 21st century fiction look like? Acclaimed literary critic Adam Kirsch examines some of our most beloved writers, including Haruki Murakami, Elena Ferrante, Roberto Bolano, and Margaret Atwood, to better understand literature in the age of globalization. The global novel, he finds, is not so much a genre as a way of imagining the world, one that allows the novel to address both urgent contemporary concerns -- climate change, genetic engineering, and immigration -- along with timeless themes, such as morality, society, and human relationships. Whether its stories take place on the scale of the species or the small town, the global novel situates its characters against the widest background of the imagination. The way we live now demands nothing less than the global perspective our best novelists have to offer.

The ideal prelude to the study of deconstructive theory for the as-yet-uninitiated reader. Leitch uses in-depth analyses, surveys of historical background, and helpful overviews to address the questions posed by the major figures -- Saussure, Lacan, Levi-Strauss, Heidegger, Derrida, Barthes Foucault -- then penetrates and displays the subtle intricacies of their answers.

Kenneth Burke was an influential thinker, literary critic, and rhetorician in the transition between the 20th and 21st centuries. This volume, edited by an influential Burkean scholar, addresses the question: Who was Burke and how can his work be helpful to those who must face new problems and challenges?

Shakespeare and Contemporary Theory

Faces of Crisis in 20th- and 21st-Century Prose

Literary Criticism

Writing the World in the 21st Century

Reading the Canon

Medieval and Renaissance in Literary History

The Soviet Age and Beyond

*The book revives literary theory, which was popular at the end of the 20th century, with the purpose of showing how useful it is in the current century in opening the minds of students to the dangers of claiming to have a fixed identity. The book shows that in Western cultures identity is a construct that always sees individuals as lacking something (being fallen) that can be retrieved or gained at the expense of an Other, an adversary seen as standing in the way of identity fulfillment. The book shows the history of "fallenness" through an analysis of Melville's *Billy Budd*, Faulkner's *Absalom, Absalom!*, Pynchon's *The Crying of Lot 49*. It also shows ways to heal identity through an*

analysis of Toni Morrison's Beloved and Rudolfo Anaya's Tortuga.

Introducing Criticism at the 21st Century provides a wide-ranging guide to current directions in literary criticism. The book develops out of continental thinking and insights from poststructuralism, feminism, deconstruction and psychoanalysis and introduces new modes of 'hybrid' criticism which are emerging at the beginning of the twenty-first century. The chapters provide thought-provoking overviews of critical thinking at the cutting edge. Each of the authors explains in lucid terms the various contours of their discourses while bringing these into sharp relief for the student reader through readings of canonical novels, poems, plays, films and websites. The book is organised into five areas of critical concern - Identities, Dialogues, Space and Place, Critical Voices and Materiality and the Immaterial. These orientations reflect the increasingly interdisciplinary nature of critical and cultural studies, as do the themes covered within the volume: Diaspora Criticism, Gender and Transgender Criticis

The most populous Islamic country in the Middle East, Iran is rife with contradictions, in many ways caught between the culture and governments of the Western-more dominant and arguably imperialist-world and the ideology of conservative fundamentalist Islam. This book explores the present-day writings of authors who explore these oppositional forces, often finding a middle course between the often brutal and demonizing rhetoric from both sides. To combat how the West has falsely generalized and stereotyped Iran, and how Iran has falsely generalized and stereotyped the West, Iranian and diasporic writers deconstruct Western caricatures of Iran and Iranian caricatures of the West. In so doing, they provide especially valuable insights into life in Iran today and into life in the West for diasporic Iranians.

After Queer Studies centers the literature and critical practices that instigated queer studies and charts trajectories for its further evolution.

Literature and Event

Why Literature Matters in the 21st Century

Neil Gaiman in the 21st Century

American Literary Criticism Since the 1930s

A History of Russian Literary Theory and Criticism

The Fall of Literary Theory

Culture, Theory, and Criticism in the 21st Century

Literary Criticism in the 21st Century Theory Renaissance A&C Black

This volume assembles the work of leading international scholars in a comprehensive history of Russian literary theory and criticism from 1917 to the post-Soviet age. By examining the dynamics of literary criticism and theory in three arenas—political, intellectual, and institutional—the authors capture the progression and structure of Russian literary criticism and its changing function and discourse. For the first time anywhere, this collection analyzes all of the important theorists and major critical movements during a tumultuous ideological period in Russian history, including developments in émigré literary theory and criticism. Winner of the 2012 Efim Etkind Prize for the best book on Russian culture, awarded by the European University at St. Petersburg, Russia.

If "event" is a proper name we reserve for monumental changes, crises, transitions and ruptures that are by their very nature unnameable or unthinkable, then this volume is an attempt to set up an encounter between such eventhood as it comes to have a bearing on literary works and the work of reading literature. As the event continues to provide a valuable analytical paradigm for work undertaken within the newer subdisciplines of literary and critical theory, including close reading, bio-politics, world literature, and eco-criticism, this volume makes a concerted effort to update the scholarship in this area and foreground the recent resurgence of interest in the concept. The book provides both a retrospective appraisal of the significance of events to literary studies and the literary humanities, as well as contemporary and prospective appraisals of the same, and thus would appeal scholars and instructors in the areas of literary theory, comparative literature and philosophical aesthetics alike. Along with a specialist focus on thinkers such as Derrida, Badiou, Deleuze and Malabou, the essays in this volume read a wide corpus of literature ranging from Han Kang, Homer, Renee Gladman, Proust and Flaubert to Yoruba ideophones, Browning, Anne Carson, Jenichiro Oyabe and Ben Lerner. This book offers innovative readings of the motif of crisis as explored by twentieth- and twenty-first-century novelists, spanning personal and identity crisis, interpersonal relationships and family ties, and threats on a global scale.

Defining Literary Postmodernism for the Twenty-First Century

After Foucault

Lermontov V Literturnoj Kritike : Kollektivna â Monografi â

Reading the 21st Century

Kenneth Burke and the 21st Century

David Mitchell

Literary Criticism in the 21st Century

This book presents a definition of literary postmodernism, using detective and science fictions as a frame. Through an exploration of both prior theoretical approaches, and indicators through characteristics of postmodernist fiction, this book identifies a

structural framework to both understand and apply the lessons of postmodernism for the next generation. Within a growing consensus that the postmodern era has passed, this book examines the different conceptions of postmodernism and posits a meaningful definition, one which can provide the foundation for future literary expression. This theory is then applied to genre fiction, particularly detective fiction and science fiction, demonstrating that postmodernism is found in the structure, rather than questions posed about literary expression. Finally, Matthias Stephan considers post-postmodern movements, and how they can be expressed given this definition of literary postmodernism, moving forward to the twenty-first century.

Can the criticism of literature and culture ever be completely professionalized? Does criticism retain an amateur impulse even after it evolves into a highly specialized discipline enshrined in the university? *The Critic as Amateur* brings leading and emerging scholars together to explore the role of amateurism in literary studies. While untrained reading has always been central to arenas beyond the academy – book clubs, libraries, used bookstores – its role in the making of professional criticism is often disavowed or dismissed. This volume, the first on the critic as amateur, restores the links between expertise, autodidactic learning and hobbyist pleasure by weaving literary criticism in and out of the university. Our contributors take criticism to the airwaves, through the culture of early cinema, the small press, the undergraduate classroom and extracurricular writing groups. Canonical critics are considered alongside feminist publishers and queer intellectuals. *The Critic as Amateur* is a vital book for readers invested in the disciplinary history of literary studies and the public role of the humanities. It is also a crucial resource for anyone interested in how literary criticism becomes a richly diverse yet shared discourse in the 20th and 21st centuries.

Theory After Theory provides an overview of developments in literary theory after 1950. It is intended both as a handbook for readers to learn about theory and an intellectual history of the recent past in literary criticism for those interested in seeing how it fits in with the larger culture. Accessible but rigorous, this book provides a wealth of historical and intellectual context that allows the reader to make sense of the movements in recent literary theory.

American Literary Criticism Since the 1930s fully updates Vincent B. Leitch's classic book, *American Literary Criticism from the 30s to the 80s* following the development of the American academy right up to the present day. Updated throughout and with a brand new chapter, this second edition: provides a critical history of American literary theory and practice, discussing the impact of major schools and movements examines the social and cultural background to literary research, considering the role of key theories and practices provides profiles of major figures and influential texts, outlining the connections among theorists presents a new chapter on developments since the 1980s, including discussions of feminist, queer, postcolonial and ethnic criticism.

Comprehensive and engaging, this book offers a crucial overview of the development of literary studies in American universities, and a springboard to further research for all those interested in the development and study of Literature.

Literary Resistance and State Containment

Other Animals in Twenty-First Century Fiction

Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works

A 21st Century Return to Deconstruction and Poststructuralism, with Applications

The Work of Reading

An Anthology of Criticism

An Advanced Introduction

Please note this is a 'Palgrave to Order' title (PTO). Stock of this book requires shipment from an overseas supplier. It will be delivered to you within 12 weeks. This is the first compilation of essays to bring together the most important U.S. Latino/a literary criticism of the last decade. This timely text has been long in coming as U.S. Latino/a literary criticism has grown exponentially throughout U.S universities since 1995.

This new and revised edition provides 14 chapters introducing new modes of 'hybrid' criticism which have emerged in the twenty-first century.

Contributes to Foucauldian scholarship by contextualizing Foucault's key concepts and identifying current and emerging applications of his work.

The Work of Reading: Literary Criticism in the 21st Century is a sustained critical examination of the developments in the field of literary studies from the early 2000s onwards within the context of the systematic problems in the humanities. This volume analyzes the origins of the current methods—including New Historicism, empiricism, New Formalism, postcritique, and others—and posits alternatives to the present state of literary studies. At a time when many aspects of current methods show a desire to adopt values from other disciplines to solve internal crises, this volume advocates a renewed focus on questions of form by means of

the praxis of aesthetic study, close reading, and other modes of engaging directly with literary texts.

Vigilante Women in Contemporary American Fiction

Parabilities

Twenty-First Century Reformulations

Cultural Reformations

A Critical Study

Literary History in the 21st Century

Introducing Criticism in the 21st Century

Taking her cue from W. E. B. Du Bois, Juliana Spahr explores how state interests have shaped U.S. literature. What is the relationship between literature and politics? Can writing be revolutionary? Can art be autonomous or is escape from nations and nationalisms impossible? As her sobering study affirms, aesthetic resistance is easily domesticated.

Looks at the themes, major works and decline in reading during a decade of instant communication, economic collapse, religious revival and war and terror.

Using the idea of 'parability,' or the ability for writers to tell improper stories, as a foundation, Alan Ramón Clinton synthesizes a new model for a creative, more daring literary criticism. Sharp and surprising, this wide-ranging project engages with the work of Pynchon, Eco, Forché, Merrill, Weiner, Plath, Ashbery, and Eigner.

A complete critical introduction to New Historicist and Cultural Materialist approaches that have dominated contemporary Shakespeare theory, as well as alternative new directions.

The Routledge Companion to Twenty-First Century Literary Fiction

An Intellectual History of Literary Theory From 1950 to the Early 21st Century

Theory After Theory

Contemporary Critical Perspectives

After the Human

The Cambridge Companion to Twenty-First Century American Fiction

The original essays in Oxford Twenty-First Century Approaches to Literature mean to provoke rather than reassure, to challenge rather than codify. Instead of summarizing existing knowledge scholars working in the field aim at opening fresh discussion; in emphasizing settled consensus they direct their readers to areas of enlivened and unresolved debate. The deepest periodic division in English literary history has been between the Medieval and the Early Modern, not least because the cultural investments in maintaining that division are exceptionally powerful. Narratives of national and religious identity and freedom; of individual liberty; of the history of education and scholarship; of reading or the history of the book; of the very possibility of persuasive historical consciousness itself: each of these narratives (and more) is motivated by positing a powerful break around 1500. None of the ways in which a profound historical and cultural break at the turn of the fifteenth into the sixteenth centuries is negligible. The very habit of staying within those periodic bounds (either Medieval or Early Modern) tends, however, simultaneously to affirm and to ignore the rupture. The modernist habit of affirming the rupture by staying within standard periodic bounds, but it ignores it by never examining the rupture itself. The modernist profound change is either, for medievalists, just over an unexplored horizon; or, for Early Modernists, a zero point behind which penetrating examination is unnecessary. That situation is now rapidly changing. Scholars are building bridges that link previously insular areas. Both periods are starting to look different in dialogue with each other. The change underway has yet to find its voices behind it. Cultural Reformations volume aims to provide those voices. It will give focus, authority, and drive to a new approach. It showcases how posthumanism has transformed the humanities and what new work is now possible in light of this unsettling change. Not just another jeremiad against prevailing isms and orthodoxies, *Why Literature Matters in the 21st Century* examines literature's connection to virtue and moral excellence. The author is concerned with literature as the teacher of virtue. The current crisis in the humanities, Mark William Roche argues, may be traced back to the separation of art and morality. ("When the distinction between is and ought is leveled," he writes, "the power of the professions increases.") The arts and humanities concern themselves with the fate and prospects of humankind. Today that fate and those prospects are under the increasing influence of technology. In a technological age, literature gains in importance precisely to the extent that our sense of intrinsic value is lost. In its elevation of play and its inexhaustible meaning, literature offers a counterbalance to reason and efficiency. It helps us grasp the ways in which diverse cultures form a comprehensive and complex whole, and it connects us with other ages and cultures. Not least, great literature grapples with the ethical challenges of the day.

This book is about ordinary animals and how they are imagined in twenty-first century fiction. Examining contemporary animal representations and the fraught and potent distinctions humans fashion between themselves and all other animals, it asks how the forms of novels make, re-make or un-make traditional conceptions of the creatures we love, admire, eat, vilify and abuse. Other Animals offers detailed readings of horses, an animalised human, a donkey, ants, chickens and chimpanzees develop new critical practices in Literary Animal Studies. They explore the connections between fictional animal representation, narrative form, ethics, and the lives and bodies of the real-world creatures that precede and exceed our imagination. Human-animal relationships are conditioned by our imaginative shapings of other animals, and by our sense of distinction from them, and *Other Animals* opens out how fictional forms and tropes respond to, participate in, or challenge the ways animals' lives are lived out in consequence of human imagination.

The Critic as Amateur

The New Feminist Literary Studies

Iranian and Diasporic Literature in the 21st Century

New Historicism and Cultural Materialism

The Global Novel

This volume explores the most exciting trends in 21st century US fiction's genres, themes, and concepts.

This collection of essays explores the main concepts and methods of reading launched by French philosopher Jacques Derrida who died in 2004. Derrida exerted a huge influence on literary critics in the 1980s, but later there was a backlash against his theories. Today, one witnesses a general return to his way of reading literature, the rationale of which is detailed and explained in the essays. The authors, both

well-known and younger specialists, give many precise examples of how Derrida, who always remained at the cusp between literature and philosophy, posed fundamental questions and thus changed the field of literary criticism, especially with regard to poetry. The contributors also highlight the way Derrida made spectacular interventions in feminism, psychoanalytic studies, animal studies, digital humanities and post-colonial studies.

Since the global turn to neoliberalism in the 1970s, movements in literary studies have been diagnostic rather than interventionist: scholars have developed techniques for analyzing culture but have retreated from attempts to transform it. For Joseph North, a genuinely interventionist criticism is a central task facing scholars on the Left today.