

Beginning At The End Decadence Modernism And Postc

Kate Hext,Alex Murray

Beginning at the End Robert Stilling, 2018-02-23 During the struggle for decolonization, Frantz Fanon argued that artists who mimicked European aestheticism were “beginning at the end,” skipping the inventive phase of youth for a decadence thought more typical of Europe’s declining empires. Robert Stilling takes up Fanon’s assertion to argue that decadence became a key idea in postcolonial thought, describing both the failures of revolutionary nationalism and the assertion of new cosmopolitan ideas about poetry and art. In Stilling’s account, anglophone postcolonial artists have reshaped modernist forms associated with the idea of art for art’s sake and often condemned as decadent. By reading decadent works by J. K. Huysmans, Walter Pater, Henry James, and Oscar Wilde alongside Chinua Achebe, Derek Walcott, Agha Shahid Ali, Derek Mahon, Yinka Shonibare, Wole Soyinka, and Bernardine Evaristo, Stilling shows how postcolonial artists reimagined the politics of aestheticism in the service of anticolonial critique. He also shows how fin de siècle figures such as Wilde questioned the imperial ideologies of their own era. Like their European counterparts, postcolonial artists have had to negotiate between the imaginative demands of art and the pressure to conform to a revolutionary politics seemingly inseparable from realism. *Beginning at the End* argues that both groups—European decadents and postcolonial artists—maintained commitments to artifice while fostering oppositional politics. It asks that we recognize what aestheticism has contributed to politically engaged postcolonial literature. At the same time, Stilling breaks down the boundaries around decadent literature, taking it outside of Europe and emphasizing the global reach of its imaginative transgressions.

Decadence in the Age of Modernism Kate Hext, Alex Murray, 2019-07-16 The first holistic reappraisal of the significance of the decadent movement, from the 1900s through the 1930s. *Decadence in the Age of Modernism* begins where the history of the decadent movement all too often ends: in 1895. It argues that the decadent principles and aesthetics of Oscar Wilde, Walter Pater, Algernon Swinburne, and others continued to exert a compelling legacy on the next generation of writers, from high modernists and late decadents to writers of the Harlem Renaissance. Writers associated with this decadent counterculture were consciously celebrated but more often blushing denied, even as they exerted a compelling influence on the early twentieth century. Offering a multifaceted critical revision of how modernism evolved out of, and coexisted with, the decadent movement, the essays in this collection reveal how decadent principles infused twentieth-century prose, poetry, drama, and newspapers. In particular, this book demonstrates the potent impact of decadence on the evolution of queer identity and self-fashioning in the early twentieth century. In close readings of an eclectic range of works by Virginia Woolf, James Joyce, and D. H. Lawrence to Ronald Firbank, Bruce Nugent, and Carl Van Vechten, these essays grapple with a range of related issues, including individualism, the end of Empire, the politics of camp, experimentalism, and the critique of modernity. Contributors: Howard J. Booth, Joseph Bristow, Ellen Crowell, Nick Freeman, Ellis Hanson, Kate Hext, Kirsten MacLeod, Kristin Mahoney, Douglas Mao, Michèle Mendelsohn, Alex Murray, Sarah Parker, Vincent Sherry

Dorian Unbound Sean O’Toole, 2023-04-18 A bold reimagining of the literary history of Decadence through a close examination of the transnational contexts of Oscar Wilde’s classic novel *The Picture of Dorian Gray*. Building upon a large body of archival and critical work on Oscar Wilde’s only novel, *Dorian Unbound* offers a new account of the importance of transnational contexts in the forging of Wilde’s imagination and the wider genealogy of literary Decadence. Sean O’Toole argues that the attention critics have rightly paid to Wilde’s backgrounds in Victorian Aestheticism and French Decadence has had the unintended effect of obscuring a much broader network of transnational contexts. Attention to these contexts allows us to reconsider how we read *The Picture of Dorian Gray*, what we believe we know about Wilde, and how we understand literary Decadence as both a persistent, highly mobile cultural mode and a precursor to global modernism. In developing a transnational framework for reading *Dorian Gray*, O’Toole recovers a subterranean network of nineteenth-century cultural movements. At the same time, he joins several active and vital conversations about what it might mean to expand the geographical reach of Victorian studies and to trace the globalization of literature over a longer period of time. *Dorian Unbound* includes chapters on the Irish Gothic, German historical romance, US magic-picture tradition, and experimental English epigrams, as well as a detailed history and a new close reading of the novel, in an effort to understand Wilde’s contribution to a more dynamic idea of Decadence than has been previously known. From its rigorous account of the broad archive of texts that Wilde read and the array of cultural movements from which he drew inspiration in writing *Dorian Gray* to the novel’s afterlives and global resonances, O’Toole paints a richer picture of the author and his famously allusive prose. This book makes a compelling case for a comparative reading of the novel in a global context. It will appeal to historians and admirers of Wilde’s career as well as to scholars of nineteenth-century literature, queer and narrative theory, Irish studies, and art history.

Decadent Catholicism and the Making of Modernism Martin Lockerd, 2020-06-25 Tracing the movement of literary decadence from the writers of the fin de siècle - Oscar Wilde, Aubrey Beardsley, Ernest Dowson, and Lionel Johnson - to the modernist writers of the following generation, this book charts the legacy of decadent Catholicism in the fiction and poetry of British and Irish modernists. Linking the later writers with their literary predecessors, Martin Lockerd examines the shifts in representation of Catholic decadence in the works of W. B. Yeats through Ezra Pound to T.S. Eliot; the adoption and transformation of anti-Catholicism in Irish writers George Moore and James Joyce; the Catholic literary revival as portrayed in Evelyn Waugh’s *Brideshead Revisited*; and the attraction to decadent Catholicism still felt by postmodernist writers D.B.C. Pierre and Alan Hollinghurst. Drawing on new archival research, this study revisits some of the central works of modernist literature and undermines existing myths of modernist newness and secularism to supplant them with a record of spiritual turmoil, metaphysical uncertainty, and a project of cultural subversion that paradoxically relied upon the institutional bulwark of European Christianity. Lockerd explores the aesthetic, sexual, and political implications of the relationship between decadent art and Catholicism as it found a new voice in the works of iconoclastic modernist writers.

Decadent Ecology in British Literature and Art, 1860–1910 Dennis Denisoff, 2021-12-16 *Decadent Ecology* illuminates the networks of nature, paganism, and desire in 19th- and early 20th-century decadent literature and art. Combining the environmental humanities with aesthetic, queer and literary theory, this study reveals the interplay of art, eco-paganism and science during the formation of modern ecological and evolutionary thought.

Decadence Alex Murray, 2020-10-15 Decadence, that flowering of a mannered literary style in France during the Second Empire, and in the last two decades of the nineteenth century in Britain, holds an endless fascination. Yet the ambiguity of the term 'decadence' and the challenges of identifying its practitioners make grasping its contours difficult. From the obsession with classical cultures, to the responses to the HIV/AIDS crisis of the 1980s and 1990s, this book offers one of the most comprehensive histories of literary Decadence. The essays here interrogate and expand the formal, geographical, and temporal frameworks for understanding Decadent literature, while offering a renewed focus on the role played by women writers. Featuring essays by leading scholars on sexuality, politics, science, translation, the New Woman, Russian and Spanish American Decadence, the influence of cinema on Decadence, and much more, it is essential reading for all those interested in the literature of the 1890s and Oscar Wilde.

Decadence and Orientalism in England and Germany, 1880-1920 Katharina Herold-Zanker, 2024-03-12 *Decadence and Orientalism in England and Germany, 1880-1920* examines the Orientalist portrayal of Middle Eastern cultures in Decadent Literatures in England and Germany at the turn of the century. This book argues that the role of Orientalism in literary Decadence uniquely exposes its paradoxical engagement with other cultures. In bringing together

two fin-de-siècle European literatures, this comparative study makes a case for the transnational, if not imperial, nature of Decadence. The East emerges as an 'indispensable' mediator between various versions of European Decadence. The book examines the role of the East with specific reference to selected English and German authors: starting from Oscar Wilde's Victorian vision of Egypt and Arthur Symonds's and Violet Fane's image of Constantinople, it moves to Paul Scheerbart's and Else Lasker-Schüler's Decadent Babylon and Assyria and concludes by turning to Stefan George's exclusion of the East from his poetic practice. The geographical reach of the East focuses on regions of the Eastern Mediterranean and Northern Africa. The cultural translation of specifically the Middle East into different European national contexts gains new—sometimes oppositional—meanings, avoiding a one-sided representation of both the East and the two national literatures that absorbed it. In arguing for a Decadent cosmopolitanism as a model of heterogeneous inclusivity that reaches beyond the binaries established by Edward Said's Orientalism, the present book brings twenty-first century theories of cosmopolitanism into dialogue with art history and literature to uncover striking synergies and interdependences between the different manifestations of Decadence in England and Germany.

Staging Decadence Adam Alston,2023-09-07 How is decadence being staged today ☒ as a practice, issue, pejorative, and as a site of pleasure? Where might we find it, why might we look for it, and who is decadence for? This book is the first monographic study of decadence in theatre and performance. Adam Alston makes a passionate case for the contemporary relevance of decadence in the thick of a resurgent culture war by focusing on its antithetical relationship to capitalist-led growth, progress, and intensified productivity. He argues that the qualities used to disparage the study and practice of theatre and performance are the very things we should embrace in celebrating their value ☒ namely, their spectacular uselessness, wastefulness, outmodedness, and abundant potential for producing forms of creativity that flow away from the ends and excesses of capitalism. Alston covers an eclectic range of examples by Julia Bardsley (UK), Hasard Le Sin (Finland), jaamil olawale kosoko (USA), Toco Nikaido (Japan), Martin O'Brien (UK), Toshiki Okada (Japan), Marcel-lí Antúnez Roca (Spain), Normandy Sherwood (USA), The Uhuruverse (USA), Nia O. Witherspoon (USA), and Wunderbaum (Netherlands). Expect ruminations on monstrous scenographies, catatonic choreographies, turbo-charged freneticism, visions of the apocalypse ☒ and what might lie in its wake.

Decadence and Orientalism in England and Germany, 1880-1920 Katharina Herold-Zanker,2024-05-08 This book examines late nineteenth- and early twentieth-century literature written in England and Germany, exploring the relationship between Orientalism, Decadence, and cosmopolitanism, arguing that representations of the East played a critical role in the literary landscape of Decadence over this period.

Music and Decadence in European Modernism Stephen Downes,2010-06-03 Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music.

Modernism and the Reinvention of Decadence Vincent B. Sherry,Vincent Sherry,2015 This volume explores the idea of decadence through readings of major modernist writers such as Ezra Pound and T. S. Eliot.

Language, Style and Variation in Contemporary Indian English Literary Texts Esterino Adami,2022-09-30 Language, Style and Variation in Contemporary Indian English Literary Texts is a volume which examines the linguistic and stylistic forms of Indian English in new fictional texts to explore the power of language to construct meaning, express identity, and convey ideology. Specifically, this study proposes the elaboration and application of postcolonial stylistics, i.e. an interdisciplinary methodology that uses different disciplines, such as literary linguistics and postcolonial studies as a critical lens to read contemporary Indian authors like Jeet Thayil, Deepa Anappara, Avni Doshi, Tabish Khair, and Megha Majumdar. The linguistic fabric of their fiction is investigated in a series of case studies, observing the stylistic rendition of a wide range of themes and tropes, such as the representation of Otherness, drug discourse, lament and the senses, which cumulatively portray aspects of the current Indian narrative scenario. The book develops ideas growing out of several disciplines to reach a fuller understanding of cultural phenomena in the postcolonial context, and by extension in the social world.

Decadence and Modernism in European and Russian Literature and Culture Jonathan Stone,2019-12-12 Decadence and Modernism in European and Russian Literature and Culture: Aesthetics and Anxiety in the 1890s rewrites the story of early modernist literature and culture by drawing out the tensions underlying its simultaneous engagement with Decadence and Symbolism, the unsustainable combination of this world and the other. With a broadly framed literary and cultural approach, Jonathan Stone examines a shift in perspective that explodes the notion of reality and showcases the uneasy relationship between the tangible and intangible aspects of the surrounding world. Modernism quenches a growing fascination with the ephemeral and that which cannot be seen while also doubling down on the significance of the material world and finding profound meaning in the physical and the corporeal. Decadence and Symbolism complement the broader historical trajectory of the fin de siècle by affirming the novelty of a modernist mindset and offering an alternative to the empirical and positivistic atmosphere of the nineteenth century. Stone seeks to recreate a significant historical and cultural moment in the development of modernity, a moment that embraces the concept of Decadence while repurposing its aesthetic and social import to help navigate the fundamental changes that accompanied the dawn of the twentieth century.

The Jewish Decadence Jonathan Freedman,2021-04-26 Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's peak, Walter Benjamin, Marcel Proust, and Sigmund Freud would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century--

Five Faces of Modernity Matei Călinescu,1987 Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity--the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours--is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

Defining Literary Postmodernism for the Twenty-First Century Matthias Stephan,2019-04-25 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.

Decadent Culture in the United States David Weir,2009-01-01 Decadent Culture in the United States traces the development of the decadent movement in America from its beginnings in the 1890s to its brief revival in the 1920s. During the fin de siècle, many Americans felt the nation had entered a period of decline since the frontier had ended and the country's manifest destiny seemed to be fulfilled. Decadence—the cultural response to national decline and individual degeneracy so familiar in nineteenth-century Europe—was thus taken up by groups of artists and writers in major American cities such as New York, Boston, Chicago, and San Francisco. Noting that the capitalist, commercial context of America provided possibilities for the entrance of decadence into popular culture to a degree that simply did not occur in Europe, David Weir argues that American-style decadence was driven by a dual impulse: away from popular culture for ideological reasons, yet toward popular culture for economic reasons. By going against the grain of dominant social and cultural trends, American writers produced a native variant of Continental Decadence that eventually dissipated upward into the rising leisure class and downward into popular, commercial culture.

Literature and the Politics of Post-Victorian Decadence Kristin Mahoney,2015-06-09 In *Literature and the Politics of Post-Victorian Decadence*, Kristin Mahoney argues that the early twentieth century was a period in which the specters of the fin de siècle exercised a remarkable draw on the modern cultural imagination and troubled emergent avant-gardistes. These authors and artists refused to assimilate to the aesthetic and political ethos of the era, representing themselves instead as time travelers from the previous century for whom twentieth-century modernity was both baffling and disappointing. However, they did not turn entirely from the modern moment, but rather relied on decadent strategies to participate in conversations concerning the most highly-vexed issues of the period including war, the rise of the Labour Party, the question of women's sexual freedom, and changing conceptions of sexual and gender identities.

A Transnational Poetics Jahan Ramazani,2015-09-04 Poetry is often viewed as culturally homogeneous—“stubbornly national,” in T. S. Eliot’s phrase, or “the most provincial of the arts,” according to W. H. Auden. But in *A Transnational Poetics*, Jahan Ramazani uncovers the ocean-straddling energies of the poetic imagination—in modernism and the Harlem Renaissance; in post–World War II North America and the North Atlantic; and in ethnic American, postcolonial, and black British writing. Cross-cultural exchange and influence are, he argues, among the chief engines of poetic development in the twentieth and twenty-first centuries. Reexamining the work of a wide array of poets, from Eliot, Yeats, and Langston Hughes to Elizabeth Bishop, Lorna Goodison, and Agha Shahid Ali, Ramazani reveals the many ways in which modern and contemporary poetry in English overflows national borders and exceeds the scope of national literary paradigms. Through a variety of transnational templates—globalization, migration, travel, genre, influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres.

Multimedia Archaeologies Andrea Mirabile,2014-03-01 Paris, 1910-1915. Artists, intellectuals, and international celebrities crowd the city as never before. Decadent dreams and avant-garde manifestos celebrate the marriage between art and life. Creative experiments and vital joy dance hand in hand—on the edge of the abyss of WWI. Gabriele D’Annunzio is one of the highly influential yet semi-forgotten protagonists of this season and an emblem of its contradictions. A child of the Decadence, but also a forerunner of Modernism, the Italian poet defies the barriers between art forms, languages, and aesthetic practices. Tellingly, some of the period’s major figures across the arts are involved in D’Annunzio’s projects, including Canudo, Bakst, Brooks, Debussy, Montesquiou, and Rubinstein. In particular, in his sacred drama *Le Martyre de Saint Sébastien*, the poet combines French, Italian, literature, theater, mime, dance, music, painting, and cinema in a way that fuses old and new. D’Annunzio’s hybrid experiments challenge Wagner’s ‘total artwork’ theories, search for a synthesis between pictorial stillness and filmic movement, and anticipate contemporary multimedia experiences. These artistic collaborations end suddenly at the outbreak of the Great War, when Dannunzian total artworks migrate from the stage to the battlefield, generating a controversial legacy that calls for renewed critical investigations.

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