Literature for the 21st Century
Summer 2013 Coursebook
Postmodern literature

Postmodern literature is literature characterized by heavy reliance on techniques like fragmentation, paradox, and questionable narrators, and is often (though not exclusively) defined as a style or trend which emerged in the post–World War II era. Postmodern works are seen as a reaction against Enlightenment thinking and Modernist approaches to literature.[1]

Postmodern literature, like postmodernism as a whole, tends to resist definition or classification as a "movement". Indeed, the convergence of postmodern literature with various modes of critical theory, particularly reader-response and deconstructionist approaches, and the subversions of the implicit contract between author, text and reader by which its works are often characterised, have led to pre-modern fictions such as Cervantes' Don Quixote (1605,1615) and Laurence Sterne's eighteenth-century satire Tristram Shandy being retrospectively inducted into the fold.[2][3]

While there is little consensus on the precise characteristics, scope, and importance of postmodern literature, as is often the case with artistic movements, postmodern literature is commonly defined in relation to a precursor. For example, a postmodern literary work tends not to conclude with the neatly tied-up ending as is often found in modernist literature, but often parodies it. Postmodern authors tend to celebrate chance over craft, and further employ metafiction to undermine the writer's authority. Another characteristic of postmodern literature is the questioning of distinctions between high and low culture through the use of pastiche, the combination of subjects and genres not previously deemed fit for literature. [citation needed]

Background

Notable influences

Playwrights who worked in the late 19th and early 20th century whose thought and work would serve as an influence on the aesthetic of postmodernism include Swedish dramatist August Strindberg, the Italian author Luigi Pirandello, and the German playwright and theorist Bertolt Brecht. In the 1910s, artists associated with Dadaism celebrated chance, parody, playfulness, and challenged the authority of the artist.[4] Tristan Tzara claimed in "How to Make a Dadaist Poem" that to create a Dadaist poem one had only to put random words in a hat and pull them out one by one. Another way Dadaism influenced postmodern literature was in the development of collage, specifically collages using elements from advertisement or illustrations from popular novels (the collages of Max Ernst, for example). Artists associated with Surrealism, which developed from Dadaism, continued experimentations with chance and parody while celebrating the flow of the subconscious mind. André Breton, the founder of Surrealism, suggested that automatism and the description of dreams should play a greater role in the creation of literature. He used automatism to create his novel Nadja and used photographs to replace description as a parody of the overly-descriptive novelists he often criticized.[citation needed] Surrealist René Magritte's experiments with signification are used as examples by Jacques Derrida and Michel Foucault. Foucault also uses examples from Jorge Luis Borges, an important direct influence on many postmodernist fiction writers.[citation needed] He is occasionally listed as a postmodernist, although he started writing in the 1920s. The influence of his experiments with metafiction and magic realism was not fully realized in the Anglo-American world until the postmodern period. Ultimately, this is seen as the highest stratification of criticism among scholars.[4]

Other early twentieth century novels such as Raymond Roussel's Impressions d'Afrique (1910) and Locus Solus (1914), and Giorgio de Chirico's Hebdomeros (1929) have also been identified as important "postmodern precursor[s]."[5][6]
Comparisons with modernist literature

Both modern and postmodern literature represent a break from 19th century realism. In character development, both modern and postmodern literature explore subjectivism, turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the "stream of consciousness" styles of Virginia Woolf and James Joyce, or explorative poems like The Waste Land by T. S. Eliot. In addition, both modern and postmodern literature explore fragmentariness in narrative- and character-construction. The Waste Land is often cited as a means of distinguishing modern and postmodern literature.[citation needed] The poem is fragmentary and employs pastiche like much postmodern literature, but the speaker in The Waste Land says, "these fragments I have shored against my ruins". Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, or Freudian internal conflict, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable; the artist is impotent, and the only recourse against "ruin" is to play within the chaos. Playfulness is present in many modernist works (Joyce's Finnegans Wake or Virginia Woolf's Orlando, for example) and they may seem very similar to postmodern works, but with postmodernism playfulness becomes central and the actual achievement of order and meaning becomes unlikely.[4]

Shift to postmodernism

As with all stylistic eras, no definite dates exist for the rise and fall of postmodernism's popularity. 1941, the year in which Irish novelist James Joyce and English novelist Virginia Woolf both died, is sometimes used as a rough boundary for postmodernism's start. Irish novelist Flann O'Brien completed The Third Policeman in 1939. It was rejected for publication and remained supposedly 'lost' until published posthumously in 1967. A revised version called The Dalkey Archive was published before the original in 1964, two years before O'Brien died. Notwithstanding its dilatory appearance, the literary theorist Keith Hopper[7] regards The Third Policeman as one of the first of that genre they call the postmodern novel. The prefix "post", however, does not necessarily imply a new era. Rather, it could also indicate a reaction against modernism in the wake of the Second World War (with its disrespect for human rights, just confirmed in the Geneva Convention, through the atomic bombings of Hiroshima and Nagasaki, the Holocaust, the bombing of Dresden, the fire-bombing of Tokyo, and Japanese American internment). It could also imply a reaction to significant post-war events: the beginning of the Cold War, the civil rights movement in the United States, postcolonialism (Postcolonial literature), and the rise of the personal computer (Cyberpunk fiction and Hypertext fiction).[8][9][10]

Some further argue that the beginning of postmodern literature could be marked by significant publications or literary events. For example, some mark the beginning of postmodernism with the first publication of John Hawkes' The Cannibal in 1949, the first performance of En attendant Godot in 1953 (Waiting for Godot, 1955), the first publication of Howl in 1956 or of Naked Lunch in 1959.[citation needed] For others the beginning is marked by moments in critical theory: Jacques Derrida's "Structure, Sign, and Play" lecture in 1966 or as late as Ihab Hassan's usage in The Dismemberment of Orpheus in 1971. Brian McHale details his main thesis on this shift, although many postmodern works have developed out of modernism, modernism is characterised by an epistemological dominant while postmodernism works are primarily concerned with questions of ontology.[11]

Post-war developments and transition figures

Though postmodernist literature does not include everything written in the postmodern period, several post-war developments in literature (such as the Theatre of the Absurd, the Beat Generation, and Magic Realism) have significant similarities. These developments are occasionally collectively labeled "postmodern"; more commonly, some key figures (Samuel Beckett, William S. Burroughs, Jorge Luis Borges, Julio Cortázar and Gabriel García Márquez) are cited as significant contributors to the postmodern aesthetic. [citation needed]
The work of Jarry, the Surrealists, Antonin Artaud, Luigi Pirandello and so on also influenced the work of playwrights from the Theatre of the Absurd. The term "Theatre of the Absurd" was coined by Martin Esslin to describe a tendency in theatre in the 1950s; he related it to Albert Camus's concept of the absurd. The plays of the Theatre of the Absurd parallel postmodern fiction in many ways. For example, The Bald Soprano by Eugène Ionesco is essentially a series of clichés taken from a language textbook. One of the most important figures to be categorized as both Absurdist and Postmodern is Samuel Beckett.\[citation needed\] The work of Samuel Beckett is often seen as marking the shift from modernism to postmodernism in literature. He had close ties with modernism because of his friendship with James Joyce; however, his work helped shape the development of literature away from modernism. Joyce, one of the exemplars of modernism, celebrated the possibility of language; Beckett had a revelation in 1945 that, in order to escape the shadow of Joyce, he must focus on the poverty of language and man as a failure. His later work, likewise, featured characters stuck in inescapable situations attempting impotently to communicate whose only recourse is to play, to make the best of what they have. As Hans-Peter Wagner says, "Mostly concerned with what he saw as impossibilities in fiction (identity of characters; reliable consciousness; the reliability of language itself; and the rubrication of literature in genres) Beckett's experiments with narrative form and with the disintegration of narration and character in fiction and drama won him the Nobel Prize for Literature in 1969. His works published after 1969 are mostly meta-literary attempts that must be read in light of his own theories and previous works and the attempt to deconstruct literary forms and genres.[...]. Beckett's last text published during his lifetime, Stirrings Still (1988), breaks down the barriers between drama, fiction, and poetry, with texts of the collection being almost entirely composed of echoes and reiterations of his previous work [...]. He was definitely one of the fathers of the postmodern movement in fiction which has continued undermining the ideas of logical coherence in narration, formal plot, regular time sequence, and psychologically explained characters.\[12\] The "The Beat Generation" was the youth of America during the materialistic 1950s; Jack Kerouac, who coined the term, developed ideas of automatism into what he called "spontaneous prose" to create a maximalistic, multi-novel epic called the Duluoz Legend in the mold of Marcel Proust's In Search of Lost Time. More broadly, "Beat Generation" often includes several groups of post-war American writers from the Black Mountain poets, the New York School, the San Francisco Renaissance, and so on. These writers have occasionally also been referred to as the "Postmoderns" (see especially references by Charles Olson and the Grove anthologies edited by Donald Allen). Though this is now a less common usage of "postmodern", references to these writers as "postmodernists" still appear and many writers associated with this group (John Ashbery, Richard Brautigan, Gilbert Sorrentino, and so on) appear often on lists of postmodern writers. One writer associated with the Beat Generation who appears most often on lists of postmodern writers is William S. Burroughs. Burroughs published Naked Lunch in Paris in 1959 and in America in 1961; this is considered by some the first truly postmodern novel because it is fragmentary, with no central narrative arc; it employs pastiche to fold in elements from popular genres such as detective fiction and science fiction; it's full of parody, paradox, and playfulness; and, according to some accounts, friends Kerouac and Allen Ginsberg edited the book guided by chance. He is also noted, along with Brion Gysin, for the creation of the "cut-up" technique, a technique (similar to Tzara's "Dadaist Poem") in which words and phrases are cut from a newspaper or other publication and rearranged to form a new message. This is the technique he used to create novels such as Nova Express and The Ticket That Exploded.

Magic Realism is a technique popular among Latin American writers (and can also be considered its own genre) in which supernatural elements are treated as mundane (a famous example being the practical-minded and ultimately dismissive treatment of an apparently angelic figure in Gabriel García Márquez's "A Very Old Man with Enormous Wings"). Though the technique has its roots in traditional storytelling, it was a center piece of the Latin American "boom", a movement coterminous with postmodernism. Some of the major figures of the "Boom" and practitioners of Magic Realism (Gabriel García Márquez, Julio Cortázar etc.) are sometimes listed as postmodernists. This labeling, however, is not without its problems. In Spanish-speaking Latin America, modernismo and posmodernismo refer to early 20th-century literary movements that have no direct relationship to modernism and postmodernism in English. Finding it anachronistic, Octavio Paz has argued that postmodernism is an imported grand récit that is
incompatible with the cultural production of Latin America.

Along with Beckett and Borges, a commonly cited transitional figure is Vladimir Nabokov; like Beckett and Borges, Nabokov started publishing before the beginning of postmodernity (1926 in Russian, 1941 in English). Though his most famous novel, *Lolita* (1955), could be considered a modernist or a postmodernist novel, his later work (specifically *Pale Fire* in 1962 and *Ada or Ardor: A Family Chronicle* in 1969) are more clearly postmodern, see Brian McHale.[13]

**Scope**

Postmodernism in literature is not an organized movement with leaders or central figures; therefore, it is more difficult to say if it has ended or when it will end (compared to, say, declaring the end of modernism with the death of Joyce or Woolf). Arguably postmodernism peaked in the 60s and 70s with the publication of *Catch-22* in 1961, *Lost in the Funhouse* in 1968, *Slaughterhouse-Five* in 1969, and many others. Thomas Pynchon's 1973 novel *Gravity's Rainbow* is "often considered as the postmodern novel, redefining both postmodernism and the novel in general."[14]

Some declared the death of postmodernism in the 80's with a new surge of realism represented and inspired by Raymond Carver. Tom Wolfe in his 1989 article "Stalking the Billion-Footed Beast" called for a new emphasis on realism in fiction to replace postmodernism.[15] With this new emphasis on realism in mind, some declared *White Noise* in 1985 or *The Satanic Verses* in 1988 to be the last great novels of the postmodern era.

A new generation of writers—such as David Foster Wallace, Giannina Braschi, Dave Eggers, Michael Chabon, Zadie Smith, Chuck Palahniuk, Jennifer Egan, Neil Gaiman, Richard Powers, Jonathan Lethem—and publications such as *McSweeney's*, *The Believer*, and the fiction pages of *The New Yorker*, herald either a new chapter of postmodernism or possibly post-postmodernism.[4][16]

**Common themes and techniques**

All of these themes and techniques are often used together. For example, metafiction and pastiche are often used for irony. These are not used by all postmodernists, nor is this an exclusive list of features.

**Irony, playfulness, black humor**

Linda Hutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks, that much of it can be taken as tongue-in-cheek. This irony, along with black humor and the general concept of "play" (related to Derrida's concept or the ideas advocated by Roland Barthes in *The Pleasure of the Text*) are among the most recognizable aspects of postmodernism. Though the idea of employing these in literature did not start with the postmodernists (the modernists were often playful and ironic), they became central features in many postmodern works. In fact, several novelists later to be labeled postmodern were first collectively labeled black humorists: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut, Bruce Jay Friedman, etc. It's common for postmodernists to treat serious subjects in a playful and humorous way: for example, the way Heller and Vonnegut address the events of World War II. The central concept of Joseph Heller's *Catch-22* is the irony of the now-idiomatic "catch-22", and the narrative is structured around a long series of similar ironies. Thomas Pynchon's *The Crying of Lot 49* in particular provides prime examples of playfulness, often including silly wordplay, within a serious context. For example, it contains characters named Mike Fallopian and Stanley Koteks and a radio station called KCUF, while the novel as a whole has a serious subject and a complex structure.[4][17][18]
**Intertextuality**

Since postmodernism represents a decentered concept of the universe in which individual works are not isolated creations, much of the focus in the study of postmodern literature is on intertextuality: the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly manifests as references to fairy tales — as in works by Margaret Atwood, Donald Barthelme, and many other — or in references to popular genres such as sci-fi and detective fiction.

An early 20th century example of intertextuality which influenced later postmodernists is "Pierre Menard, Author of the Quixote" by Jorge Luis Borges, a story with significant references to *Don Quixote* which is also a good example of intertextuality with its references to Medieval romances. *Don Quixote* is a common reference with postmodernists, for example Kathy Acker's novel *Don Quixote: Which Was a Dream*. Another example of intertextuality in postmodernism is John Barth's *The Sot-Weed Factor* which deals with Ebenezer Cooke's poem of the same name. Often intertextuality is more complicated than a single reference to another text. Robert Coover's *Pinocchio in Venice*, for example, links Pinocchio to Thomas Mann's *Death in Venice*. Also, Umberto Eco's *The Name of the Rose* takes on the form of a detective novel and makes references to authors such as Aristotle, Arthur Conan Doyle, and Borges.[19][20][21]

**Pastiche**

Related to postmodern intertextuality, pastiche means to combine, or "paste" together, multiple elements. In Postmodernist literature this can be an homage to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. It can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity: for example, William S. Burroughs uses science fiction, detective fiction, westerns; Margaret Atwood uses science fiction and fairy tales; Umberto Eco uses detective fiction, fairy tales, and science fiction, Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on. Though pastiche commonly involves the mixing of genres, many other elements are also included (metafiction and temporal distortion are common in the broader pastiche of the postmodern novel). In Robert Coover's 1977 novel *The Public Burning*, Coover mixes historically inaccurate accounts of Richard Nixon interacting with historical figures and fictional characters such as Uncle Sam and Betty Crocker. Pastiche can instead involve a compositional technique, for example the cut-up technique employed by Burroughs. Another example is B. S. Johnson's 1969 novel *The Unfortunates*; it was released in a box with no binding so that readers could assemble it however they chose.[4][22][23]

**Metafiction**

Metafiction is essentially writing about writing or "foregrounding the apparatus", as it's typical of deconstructionist approaches,[24] making the artificiality of art or the fictionality of fiction apparent to the reader and generally disregards the necessity for "willing suspension of disbelief. For example, postmodern sensibility and metafiction dictate that works of parody should parody the idea of parody itself.[25][26][27]

Metafiction is often employed to undermine the authority of the author, for unexpected narrative shifts, to advance a story in a unique way, for emotional distance, or to comment on the act of storytelling. For example, Italo Calvino's 1979 novel *If on a winter's night a traveler* is about a reader attempting to read a novel of the same name. Kurt Vonnegut also commonly used this technique: the first chapter of his 1969 novel *Slaughterhouse-Five* is about the process of writing the novel and calls attention to his own presence throughout the novel. Though much of the novel has to do with Vonnegut's own experiences during the firebombing of Dresden, Vonnegut continually points out the artificiality of the central narrative arc which contains obviously fictional elements such as aliens and time travel. Similarly, Tim O'Brien's 1990 novel/story collection *The Things They Carried*, about one platoon's experiences
during the Vietnam War, features a character named Tim O'Brien; though O'Brien was a Vietnam veteran, the book is a work of fiction and O'Brien calls into question the fictionality of the characters and incidents throughout the book. One story in the book, "How to Tell a True War Story", questions the nature of telling stories. Factual retellings of war stories, the narrator says, would be unbelievable and heroic, moral war stories don't capture the truth.

**Fabulation**

Fabulation is a term sometimes used interchangeably with metafiction and relates to pastiche and Magic Realism. It is a rejection of realism which embraces the notion that literature is a created work and not bound by notions of mimesis and verisimilitude. Thus, fabulation challenges some traditional notions of literature—the traditional structure of a novel or role of the narrator, for example—and integrates other traditional notions of storytelling, including fantastical elements, such as magic and myth, or elements from popular genres such as science fiction. By some accounts, the term was coined by Robert Scholes in his book *The Fabulators*. Strong examples of fabulation in contemporary literature are found in Giannina Braschi's "United States of Banana" and Salman Rushdie's *Haroun and the Sea of Stories*.\[28\]

**Poioumena**

Poioumena (plural: poioumena; from Ancient Greek: ποιούμενον, "product") is a term coined by Alastair Fowler to refer to a specific type of metafiction in which the story is about the process of creation. According to Fowler, "the poioumenon is calculated to offer opportunities to explore the boundaries of fiction and reality—the limits of narrative truth."[29] In many cases, the book will be about the process of creating the book or includes a central metaphor for this process. Common examples of this are Thomas Carlyle's *Sartor Resartus*, and Laurence Sterne's *Tristram Shandy*, which is about the narrator's frustrated attempt to tell his own story. A significant postmodern example is Vladimir Nabokov's *Pale Fire*, in which the narrator, Kinbote, claims he is writing an analysis of John Shade's long poem "Pale Fire", but the narrative of the relationship between Shade and Kinbote is presented in what is ostensibly the footnotes to the poem. Similarly, the self-conscious narrator in Salman Rushdie's *Midnight's Children* parallels the creation of his book to the creation of chutney and the creation of independent India. Jan Křesadlo purports to be merely the translator of a "chrononaut's" handed down homeric Greek science fiction epic, the Astronautilia. Other postmodern examples of poioumena include Samuel Beckett's trilogy (*Molloy*, *Malone Dies* and *The Unnamable*); Doris Lessing's *The Golden Notebook*; John Fowles's *Mantissa*; William Golding's *Paper Men*; and Gilbert Sorrentino's *Mulligan Stew*.\[21\]\[29\]\[30\]\[31\]\[32\]

**Historiographic metafiction**

Linda Hutcheon coined the term "historiographic metafiction" to refer to works that fictionalize actual historical events or figures; notable examples include *The General in His Labyrinth* by Gabriel García Márquez (about Simón Bolívar), *Flaubert's Parrot* by Julian Barnes (about Gustave Flaubert), *Ragtime* by E. L. Doctorow (which features such historical figures as Harry Houdini, Henry Ford, Archduke Franz Ferdinand of Austria, Booker T. Washington, Sigmund Freud, Carl Jung), and Rabih Alameddine*’s Koolaid*: *The Art of War* which makes references to the Lebanese Civil War and various real life political figures. Thomas Pynchon’s *Mason and Dixon* also employs this concept; for example, a scene featuring George Washington smoking marijuana is included. John Fowles deals similarly with the Victorian Period in *The French Lieutenant's Woman*. In regard to critical theory, this technique can be related to "The Death of the Author" by Roland Barthes.\[4\]
Temporal distortion
This is a common technique in modernist fiction: fragmentation and non-linear narratives are central features in both modern and postmodern literature. Temporal distortion in postmodern fiction is used in a variety of ways, often for the sake of irony. Historiographic metafiction (see above) is an example of this. Distortions in time are central features in many of Kurt Vonnegut's non-linear novels, the most famous of which is perhaps Billy Pilgrim in *Slaughterhouse-Five* becoming "unstuck in time". In *Flight to Canada*, Ishmael Reed deals playfully with anachronisms, Abraham Lincoln using a telephone for example. Time may also overlap, repeat, or bifurcate into multiple possibilities. For example, in Robert Coover's "The Babysitter" from *Pricksongs & Descants*, the author presents multiple possible events occurring simultaneously—in one section the babysitter is murdered while in another section nothing happens and so on—yet no version of the story is favored as the correct version.\[4\]

Magic realism
Magic realism may be literary work marked by the use of still, sharply defined, smoothly painted images of figures and objects depicted in a surrealistic manner. The themes and subjects are often imaginary, somewhat outlandish and fantastic with a certain dream-like quality. Some of the characteristic features of this kind of fiction are the mingling and juxtaposition of the realistic and the fantastic or bizarre, skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories, expressionistic and even surrealistic description, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable. It has been applied, for instance, to the work of Jorge Luis Borges, the Argentinian who in 1935 published his *Historia universal de la infamia*, regarded by many as the first work of magic realism. Colombian novelist Gabriel García Márquez is also regarded as a notable exponent of this kind of fiction—especially his novel *One Hundred Years of Solitude*. The Cuban Alejo Carpentier is another described as a "magic realist". Postmodernists such as Salman Rushdie and Italo Calvino commonly use Magic Realism in their work.\[4\],[21] A fusion of fabulism with magic realism is apparent in such early 21st century American short stories as Kevin Brockmeier's "The Ceiling", Dan Chaon's "Big Me", Jacob M. Appel's "Exposure", and Elizabeth Graver's "The Mourning Door".\[33\]

Technoculture and hyperreality
Fredric Jameson called postmodernism the "cultural logic of late capitalism". "Late capitalism" implies that society has moved past the industrial age and into the information age. Likewise, Jean Baudrillard claimed postmodernity was defined by a shift into hyperreality in which simulations have replaced the real. In postmodernity people are inundated with information, technology has become a central focus in many lives, and our understanding of the real is mediated by simulations of the real. Many works of fiction have dealt with this aspect of postmodernity with characteristic irony and pastiche. For example, Don DeLillo's *White Noise* presents characters who are bombarded with a "white noise" of television, product brand names, and clichés. The cyberpunk fiction of William Gibson, Neal Stephenson, and many others use science fiction techniques to address this postmodern, hyperreal information bombardment.\[34\],[35],[36] Steampunk, a subgenre of science fiction popularized in novels and comics by such writers as Alan Moore and James Blaylock, demonstrates postmodern pastiche, temporal distortion, and a focus on technoculture with its mix of futuristic technology and Victorian culture.

Paranoia
Perhaps demonstrated most famously and effectively in Joseph Heller's *Catch-22*, the sense of paranoia, the belief that there's an ordering system behind the chaos of the world is another recurring postmodern theme. For the postmodernist, no ordering is extremely dependant upon the subject, so paranoia often straddles the line between delusion and brilliant insight. Pynchon's *The Crying of Lot 49*, long-considered a prototype of postmodern literature, presents a situation which may be "coincidence or conspiracy -- or a cruel joke."\[37\] This often coincides with the theme of technoculture and hyperreality. For example, in *Breakfast of Champions* by Kurt Vonnegut, the character
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Dwayne Hoover becomes violent when he's convinced that everyone else in the world is a robot and he is the only human.[4]

Maximalism

Dubbed maximalism by some critics, the sprawling canvas and fragmented narrative of such writers as Dave Eggers and David Foster Wallace has generated controversy on the "purpose" of a novel as narrative and the standards by which it should be judged. The postmodern position is that the style of a novel must be appropriate to what it depicts and represents, and points back to such examples in previous ages as Gargantua by François Rabelais and the Odyssey of Homer, which Nancy Felson hails as the exemplar of the polytropic audience and its engagement with a work.

Many modernist critics, notably B.R. Myers in his polemic A Reader's Manifesto, attack the maximalist novel as being disorganized, sterile and filled with language play for its own sake, empty of emotional commitment—and therefore empty of value as a novel. Yet there are counter-examples, such as Pynchon's Mason & Dixon and David Foster Wallace's Infinite Jest where postmodern narrative coexists with emotional commitment.[38][39]

Minimalism

Literary minimalism can be characterized as a focus on a surface description where readers are expected to take an active role in the creation of a story. The characters in minimalist stories and novels tend to be unexceptional. Generally, the short stories are "slice of life" stories. Minimalism, the opposite of maximalism, is a representation of only the most basic and necessary pieces, specific by economy with words. Minimalist authors hesitate to use adjectives, adverbs, or meaningless details. Instead of providing every minute detail, the author provides a general context and then allows the reader's imagination to shape the story. Among those categorized as postmodernist, literary minimalism is most commonly associated with Samuel Beckett.[40]

Different perspectives

John Barth, the postmodernist novelist who talks often about the label "postmodern", wrote an influential essay in 1967 called "The Literature of Exhaustion" and in 1979 wrote "Literature of Replenishment" in order to clarify the earlier essay. "Literature of Exhaustion" was about the need for a new era in literature after modernism had exhausted itself. In "Literature of Replenishment" Barth says,

my ideal Postmodernist author neither merely repudiates nor merely imitates either his 20th-century Modernist parents or his 19th-century premodernist grandparents. He has the first half of our century under his belt, but not on his back. Without lapsing into moral or artistic simplism, shoddy craftsmanship, Madison Avenue venality, or either false or real naiveté, he nevertheless aspires to a fiction more democratic in its appeal than such late-Modernist marvels as Beckett's Texts for Nothing...

The ideal Postmodernist novel will somehow rise above the quarrel between realism and irrealism, formalism and "contentism," pure and committed literature, coterie fiction and junk fiction...[41]

Many of the well-known postmodern novels deal with World War II, one of the most famous of which being Joseph Heller's Catch-22. Heller claimed his novel and many of the other American novels of the time had more to do with the state of the country after the war:

The antiwar and anti government feelings in the book belong to the period following World War II: the Korean War, the cold war of the Fifties. A general disintegration of belief took place then, and it affected Catch-22 in that the form of the novel became almost disintegrated. Catch-22 was a collage; if not in structure, then in the ideology of the novel itself ... Without being aware of it, I was part of a near-movement in fiction. While I was writing Catch-22, J. P. Donleavy was writing The Ginger Man, Jack Kerouac was writing On the Road, Ken Kesey was writing One Flew Over the Cuckoo's Nest,
Thomas Pynchon was writing *V.*, and Kurt Vonnegut was writing *Cat's Cradle*. I don't think any one of us even knew any of the others. Certainly I didn't know them. Whatever forces were at work shaping a trend in art were affecting not just me, but all of us. The feelings of helplessness and persecution in *Catch-22* are very strong in *Cat's Cradle*.\[42\]

In his *Reflections on 'The Name of the Rose'*, the novelist and theorist Umberto Eco explains his idea of postmodernism as a kind of double-coding, and as a transhistorical phenomenon:

> [P]ostmodernism ... [is] not a trend to be chronologically defined, but, rather, an ideal category - or better still a *Kunstwollen*, a way of operating. ... I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows that he cannot say to her "I love you madly", because he knows that she knows (and that she knows he knows) that these words have already been written by Barbara Cartland. Still there is a solution. He can say "As Barbara Cartland would put it, I love you madly". At this point, having avoided false innocence, having said clearly it is no longer possible to talk innocently, he will nevertheless say what he wanted to say to the woman: that he loves her in an age of lost innocence.\[43\]

Novelist David Foster Wallace in his 1990 essay "E Unibus Pluram: Television and U.S. Fiction" makes the connection between the rise of postmodernism and the rise of television with its tendency toward self-reference and the ironic juxtaposition of what's seen and what's said. This, he claims, explains the preponderance of pop culture references in postmodern literature:

> It was in post-atomic America that pop influences on literature became something more than technical. About the time television first gasped and sucked air, mass popular U.S. culture seemed to become High-Art-viable as a collection of symbols and myth. The episcopate of this pop-reference movement were the post-Nabokovian Black Humorists, the Metafictionists and assorted franc-and latinophiles only later comprised by "postmodern." The erudite, sardonic fictions of the Black Humorists introduced a generation of new fiction writers who saw themselves as sort of avant-avant-garde, not only cosmopolitan and polyglot but also technologically literate, products of more than just one region, heritage, and theory, and citizens of a culture that said its most important stuff about itself via mass media. In this regard one thinks particularly of the Gaddis of *The Recognitions* and *JR*, the Barth of *The End of the Road* and *The Sot-Weed Factor*, and the Pynchon of *The Crying of Lot 49* ... Here's Robert Coover's 1966 *A Public Burning*, in which Eisenhower buggers Nixon on-air, and his 1968 *A Political Fable*, in which the Cat in the Hat runs for president.\[44\]

Hans-Peter Wagner offers this approach to defining postmodern literature:

> Postmodernism ... can be used at least in two ways – firstly, to give a label to the period after 1968 (which would then encompass all forms of fiction, both innovative and traditional), and secondly, to describe the highly experimental literature produced by writers beginning with Lawrence Durrell and John Fowles in the 1960s and reaching to the breathless works of Martin Amis and the "Chemical (Scottish) Generation" of the fin-de-siècle. In what follows, the term 'postmodernist' is used for experimental authors (especially Durrell, Fowles, Carter, Brooke-Rose, Barnes, Ackroyd, and Martin Amis) while "post-modern" is applied to authors who have been less innovative.\[45\]
Examples of postmodern literature

Some well known examples of postmodern literature, in chronological order, include:

- *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1767) by Laurence Sterne
- *The Cannibals* (1949) by John Hawkes
- *The Recognitions* (1955) by William Gaddis
- *Naked Lunch* (1959) by William Burroughs
- *The Sot-Weed Factor* (1960) by John Barth
- *Catch-22* (1961) by Joseph Heller
- *Mother Night* (1961) by Kurt Vonnegut
- *Pale Fire* (1962) by Vladimir Nabokov
- *The Man in the High Castle* (1962) by Philip K. Dick
- *V.* (1963) by Thomas Pynchon
- *Hopscotch* (1963) by Julio Cortázar
- *Lost in the Funhouse* (1968) by John Barth
- *Slaughterhouse-Five* (1969) by Kurt Vonnegut
- *Ada or Ardor: A Family Chronicle* (1969) by Vladimir Nabokov
- *Moscow-Petushki* (1970) by Venedikt Erofeev
- *Fear and Loathing in Las Vegas* (1971) by Hunter S. Thompson
- *Invisible Cities* (1972) by Italo Calvino
- *Chimera* (1972) by John Barth
- *Crash* (1973) by J. G. Ballard
- *Breakfast of Champions* (1973) by Kurt Vonnegut
- *Gravity's Rainbow* (1973) by Thomas Pynchon
- *The Magus* (1973) by John Fowles
- *J R* (1975) by William Gaddis
- *The Illuminatus! Trilogy* (1975) by Robert Shea and Robert Anton Wilson
- *The Dead Father* (1975) by Donald Barthelme
- *Dhalgren* (1975) by Samuel R. Delany
- *Options* (1975) by Robert Sheckley
- *It's Me, Eddie* (1976) by Eduard Limonov
- *The Public Burning* (1977), by Robert Coover
- *If on a winter's night a traveler* (1979) by Italo Calvino
- *Mulligan Stew* (1979) by Gilbert Sorrentino
- *How German Is It* (1980) by Walter Abish
- *Nikopol Trilogy* (1980 to 1993) by Enki Bilal
- *Sixty Stories* (1981) by Donald Barthelme
- *Mantissa* (1982) by John Fowles
- *The Name of the Rose* (1983) by Umberto Eco
Postmodern literature

- *White Noise* (1985) by Don DeLillo
- *A Maggot* (1985) by John Fowles
- *Foucault's Pendulum* (1988) by Umberto Eco
- *Empire of Dreams* (1988) by Giannina Braschi
- *My Cousin, My Gastroenterologist* (1990) by Mark Leyner
- *The Mezzanine* (1993) by Jeff Noon
- *A Frolic of His Own* (1994) by William Gaddis
- *Astronautial Hvězdoplavba* (1995) by Jan Křesadlo
- *Infinite Jest* (1996) by David Foster Wallace
- *Chapayev and Void* (1996) by Victor Pelevin
- *Fight Club* by Chuck Palahniuk
- *Underworld* (1997) by Don DeLillo
- *The Hundred Brothers* (1998) by Donald Antrim
- *Hatzfeld Tetralogy* (1998 to 2007) by Enki Bilal
- *Generation "II"* (1999) by Victor Pelevin
- *Blue Salo* (1999) by Vladimir Sorokin
- *Q* (1999) by Luther Blissett
- *House of Leaves* (2000) by Mark Danielewski
- *The Verificationist* (2000) by Donald Antrim
- *This is Not a Novel* (2001) by David Markson
- *Life of Pi* (2001) by Yann Martel
- *Austerlitz* (2001) by W. G. Sebald
- *2666* (2004) by Roberto Bolaño
- *Lunar Park* (2005) by Bret Easton Ellis
- *Trance* (2005) by Christopher Sorrentino
- *Remainder* (2007) by Tom McCarthy
- *The Last Novel* (2007) by David Markson
• *Generation A* (2009) by Douglas Coupland
• *ZZ13: Exit* (2009) by Dimitris Lyacos
• *IQ84* (2009–2010) by Haruki Murakami
• *C* (2010) by Tom McCarthy
• *A Visit From the Goon Squad* (2010) by Jennifer Egan
• *Witz* (2010) by Joshua Cohen
• *The Pale King* (2011) by David Foster Wallace
• *United States of Banana* (2011) by Giannina Braschi

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[12] Wagner, p. 194
[22] Hutcheon
[23] Mchale
[26] Historias tremendas de Pedro Cabiya, in Modernidad literaria puertorriqueña (San Juan: Isla Negra, 2005), 257-58, 260
Further reading

- Arik Glasner, "The Thirst for Classical Works" (http://acheret.co.il/en/?cmd=articles.326&act=read&id=2053), *Acheret Magazine*
Alice Ann Munro (née Laidlaw; born 10 July 1931) is a Canadian author. The winner of the 2009 Man Booker International Prize for her lifetime body of work, she is also a three-time winner of Canada's Governor General's Award for fiction, and a perennial contender for the Nobel Prize.\(^1\) The locus of Munro's fiction is her native southwestern Ontario.\(^2\) Her "accessible, moving stories" explore human complexities in a seemingly effortless style.\(^3\) Munro's writing has established her as "one of our greatest contemporary writers of fiction," or, as Cynthia Ozick put it, "our Chekhov."\(^4\)

**Life and career**

Munro was born in the town of Wingham, Ontario. Her father, Robert Eric Laidlaw, was a fox and poultry farmer, and her mother, Anne Clarke Laidlaw (née Chamney), was a schoolteacher. Munro began writing as a teenager, publishing her first story, "The Dimensions of a Shadow," in 1950 while a student at the University of Western Ontario. During this period she worked as a waitress, a tobacco picker, and a library clerk. In 1951, she left the university, where she had been majoring in English since 1949, to marry James Munro and move to Vancouver, British Columbia. Her daughters Sheila, Catherine, and Jenny were born in 1953, 1955, and 1957 respectively; Catherine died 15 hours after birth. In 1963, the Munros moved to Victoria where they opened Munro's Books, a popular bookstore still in business. In 1966, their daughter Andrea was born. Alice and James Munro were divorced in 1972. She returned to Ontario to become Writer-in-Residence at the University of Western Ontario. In 1976 she married Gerald Fremlin, a geographer. The couple moved to a farm outside Clinton, Ontario. They have since moved from the farm to a house in the town of Clinton.

Think You Are? was published (titled The Beggar Maid: Stories of Flo and Rose in the United States). This book earned Munro a second Governor General’s Literary Award. From 1979 to 1982, she toured Australia, China and Scandinavia. In 1980 Munro held the position of Writer-in-Residence at both the University of British Columbia and the University of Queensland. Through the 1980s and 1990s, she published a short-story collection about once every four years. In 2002, her daughter Sheila Munro published a childhood memoir, Lives of Mothers and Daughters: Growing Up With Alice Munro.

Alice Munro's stories frequently appear in publications such as The New Yorker, The Atlantic Monthly, Grand Street, Mademoiselle, and The Paris Review. In interviews to promote her 2006 collection The View from Castle Rock, Munro suggested that she might not publish any further collections. She has since recanted and published further work. Her collection, Too Much Happiness, was published in August 2009. Her story "The Bear Came Over the Mountain" was adapted for the screen and directed by Sarah Polley as the film Away from Her, starring Julie Christie and Gordon Pinsent. It debuted at the 2006 Toronto International Film Festival. Polley's adaptation was nominated for an Academy Award for Best Adapted Screenplay, but lost to No Country for Old Men.

At a Toronto appearance in October 2009, Munro indicated that she received treatment for cancer and a heart condition, the latter requiring bypass surgery. At that time, she indicated that her next work would involve a theme of sexual ambivalence.

Writing style

Many of Munro's stories are set in Huron County, Ontario. Her strong regional focus is one of the features of her fiction. Another is the omniscient narrator who serves to make sense of the world. Many compare Munro's small-town settings to writers of the U.S. rural South. Her female characters, though, are more complex. Much of Munro's work exemplifies the literary genre known as Southern Ontario Gothic.

Munro's work is often compared with the great short story writers. In Munro stories, as in Chekhov's, plot is secondary and "little happens." As with Chekhov, Garan Holcombe notes: "All is based on the epiphanic moment, the sudden enlightenment, the concise, subtle, revelatory detail." Munro's work deals with "love and work, and the failings of both. She shares Chekhov's obsession with time and our much-lamented inability to delay or prevent its relentless movement forward."

A frequent theme of her work—particularly evident in her early stories—has been the dilemmas of a girl coming of age and coming to terms with the small town she grew up in. In recent work such as Hateship, Friendship, Courtship, Loveship, Marriage (2001) and Runaway (2004) she has shifted her focus to the travails of middle age, of women alone and of the elderly. It is a mark of her style for characters to experience a revelation that sheds light on, and gives meaning to, an event.

Munro's prose reveals the ambiguities of life: "ironic and serious at the same time," "mottoes of godliness and honor and flaming bigotry," "special, useless knowledge," "tones of shrill and happy outrage," "the bad taste, the heartlessness, the joy of it." Her style places the fantastic next to the ordinary with each undercutting the other in ways that simply, and effortlessly, evoke life. As Robert Thacker notes: "Munro's writing creates ... an empathetic union among readers, critics most apparent among them. We are drawn to her writing by its verisimilitude—not of mimesis, so-called and... 'realism'—but rather the feeling of being itself... of just being a human being." Many critics have asserted that Munro's stories often have the emotional and literary depth of novels. The question of whether Munro actually writes short-stories or novels has often been asked. Alex Keegan, writing in Eclectica, has a simple answer: "Who cares? In most Munro stories there is as much as in many novels."
Books

Novel


Original short story collections

- Dance of the Happy Shades – 1968 (winner of the 1968 Governor General's Award for Fiction)
- Something I've Been Meaning to Tell You – 1974
- Who Do You Think You Are? – 1978 (winner of the 1978 Governor General's Award for Fiction; also published as The Beggar Maid)
- The Moons of Jupiter – 1982 (nominated for a Governor General's Award)
- The Progress of Love – 1986 (winner of the 1986 Governor General's Award for Fiction)
- Friend of My Youth – 1990 (winner of the Trillium Book Award)
- Open Secrets – 1994 (nominated for a Governor General's Award)
- Hateship, Friendship, Courtship, Loveship, Marriage - 2001 (recently republished as "Away From Her")
- The View from Castle Rock – 2006
- Too Much Happiness – 2009
- Dear Life – 2012

Short story compilations

- Selected Stories – 1996
- No Love Lost – 2003
- Vintage Munro – 2004
- Carried Away: A Selection of Stories – 2006
- New Selected Stories - 2011

Selected awards and honours

Awards

- Governor General's Award for English-language fiction (Canada) - 1968, 1978, 1986
- Canadian Booksellers Award for Lives Of Girls And Women (1971)
- Shortlisted for the annual (UK) Booker Prize for Fiction (now the Man Booker Prize) (1980) for The Beggar Maid
- Marian Engel Award (1986)
- Trillium Book Award (1990)
- WH Smith Literary Award (1995, UK) for Open Secrets
- PEN/Malamud Award for Excellence in Short Fiction (1997)
- Giller Prize (1998 and 2004)
- Rea Award for the Short Story (2001) given to a living American or Canadian author.
- Libris Award
- O. Henry Award for continuing achievement in short fiction in the U.S. for "Passion" (2006) and "What Do You Want To Know For" (2008)
- Man Booker International Prize (2009, UK)
Canada-Australia Literary Prize
Commonwealth Writers Prize Regional Award for Canada and the Caribbean.

Honours
1992 Foreign Honorary Member of the American Academy of Arts and Letters
1993 Royal Society of Canada's Lorne Pierce Medal
2005 Medal of Honor for Literature from the U.S. National Arts Club
2010 Knight of the Order of Arts and Letters

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• Thacker, Robert. *Alice Munro: writing her lives: a biography*. (Toronto: McClelland & Stewart, 2005.)

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• Awano, Lisa Dickler. "Appreciations of Alice Munro." (http://www.vqronline.org/articles/2006/summer/awano-munro/) *Virginia Quarterly Review* 82.3 (Summer 2006): 91-107. Interviews with various authors (Margaret Atwood, Russell Banks, Michael Cunningham, Charles McGrath, Daniel Menaker and others) presented in first-person essay format. Munro’s story “Home,” which appears in her collection *The View from Castle Rock*, is printed in this *VQR* issue alongside this interview.
• Awano, Lisa Dickler. "An Interview with Alice Munro," (http://www.vqronline.org/webexclusive/2006/06/11/awano-interview-munro/) *Virginia Quarterly Review* (Summer 2006). Interview with Alice Munro about *The View from Castle Rock* and the craft of writing.
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• Garson, Marjorie. "Alice Munro and Charlotte Bronte." University of Toronto Quarterly. 69.4 (Fall 2000): 783.


• Lynch, Gerald. "No Honey, I'm Home." Canadian Literature 160 (Spring 1999): 73.

• Levene, Mark. "It Was About Vanishing: A Glimpse of Alice Munro's Stories." University of Toronto Quarterly 68.4 (Fall 1999): 841.

External links

• Works by or about Alice Munro (http://worldcat.org/identities/lccn-n79-63498) in libraries (WorldCat catalog)

• British Council Biography of Munro (http://www.contemporarywriters.com/authors/?auth03D29L044112635689). Retrieved 2010-09-22


Hilary Mantel

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<td><strong>Born</strong></td>
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<td>Hilary Mary Thompson</td>
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<tr>
<td>6 July 1952</td>
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<td>Glossop, Derbyshire, England, UK</td>
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<td><strong>Occupation</strong></td>
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<td>Novelist, short story writer, essayist and critic</td>
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<td><strong>Nationality</strong></td>
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<td><strong>Alma mater</strong></td>
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<td>University of Sheffield</td>
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Hilary Mary Mantel, CBE, (ˈmænˌtɛl/ man-TEL,[1] born 6 July 1952, née Thompson) is an English writer whose work ranges in subject from personal memoir and short story to historical fiction and essay.[1] She has twice been awarded the Booker Prize.

She won her first Booker Prize for the 2009 novel, Wolf Hall, about Thomas Cromwell's rise to power in the court of Henry VIII. She won her second Booker Prize for the 2012 novel, Bring Up the Bodies, the second instalment of the Thomas Cromwell Trilogy. This made her the first woman to receive the award twice, following in the footsteps of J. M. Coetzee, Peter Carey and J. G. Farrell (who posthumously won the Lost Man Booker Prize).[1][1] The Mirror and the Light is the title of the Thomas Cromwell Trilogy's final instalment.

**Early life**

Hilary Mary Thompson was born in Glossop, Derbyshire, the eldest of three children, and was brought up in the mill village of Hadfield, attending St Charles local Roman Catholic primary school. Her parents, Margaret and Henry Thompson, both of Irish descent, were also born in England.[1] Her parents separated and she did not see her father after age eleven. The family minus her father, but with Jack Mantel (1932-1995)[2] who by now had moved in with them, relocated to Romiley, Cheshire, and Jack became her unofficial stepfather.[3] She took her de-facto stepfather's surname legally. She has explored her family background, the mainspring of much of her fiction, in her memoir, Giving Up the Ghost (2003). She lost her religious faith at age 12 and says that this left a permanent mark on her:

> the "real cliche, the sense of guilt. You grow up believing that you're wrong and bad. And for me, because I took what I was told really seriously, it bred a very intense habit of introspection and self-examination and a terrible severity with myself. So that nothing was ever good enough. It's like installing a policeman, and one moreover who keeps changing the law."[4]

She attended Harrytown Convent in Romiley, Cheshire. In 1970 she began her studies at the London School of Economics to read law.[1] She transferred to the University of Sheffield and graduated as Bachelor of Jurisprudence in 1973. During her university years, she was a socialist.[1]
Early career
After university, Mantel worked in the social work department of a geriatric hospital, and then as a sales assistant in a department store. In 1972 she married Gerald McEwen, a geologist. In 1974 she began writing a novel about the French Revolution, which was later published as *A Place of Greater Safety*. In 1977 Mantel went to live in Botswana with her husband. Later they spent four years in Jeddah, Saudi Arabia. She published a memoir of this time, *Someone to Disturb*, in the *London Review of Books*. She later said that leaving Jeddah felt like "the happiest day of my life." [5]

Her husband Gerald McEwen gave up geology to manage his wife's business affairs. [6]

Literary career
Her first novel, *Every Day is Mother's Day*, was published in 1985, and its sequel, *Vacant Possession*, a year later. After returning to England, she became the film critic of *The Spectator* and a reviewer for a number of papers and magazines in Britain and the United States. Her novel *Eight Months on Ghazzah Street* (1988), which drew on her first-hand experience in Saudi Arabia, uses a threatening clash of values between the neighbours in a city apartment block to explore the tensions between Islamist culture and the liberal West. Her Winifred Holtby Memorial Prize-winning novel *Fludd* is set in 1956 in a fictitious northern village called Fetherhoughton, centring on a Roman Catholic church and a convent. A mysterious stranger brings about transformations in the lives of those around him.

*A Place of Greater Safety* (1992) won the Sunday Express Book of the Year award, for which her two previous books had been shortlisted. A long and historically accurate novel, it traces the career of three French revolutionaries, Danton, Robespierre and Camille Desmoulins, from childhood to their early deaths during the Reign of Terror of 1794.

*A Change of Climate* (1994), set in rural Norfolk, explores the lives of Ralph and Anna Eldred, as they raise their four children and devote their lives to charity. It includes chapters about their early married life as missionaries in South Africa, when they were imprisoned and deported to Bechuanaland, and the tragedy that occurred there.

*An Experiment in Love* (1996), which won the Hawthornden Prize, takes place over two university terms in 1970. It follows the progress of three girls – two friends and one enemy – as they leave home and attend university in London. Margaret Thatcher makes a cameo appearance in this novel, which explores women's appetites and ambitions, and suggests how they are often thwarted. Though Mantel has used material from her own life, it is not an autobiographical novel.

Her next book, *The Giant, O'Brien* (1998), is set in the 1780s, and is based on the true story of Charles O'Brien or Byrne. He came to London to earn money by displaying himself as a freak. His bones hang today in the Museum of the Royal College of Surgeons. The novel treats O'Brien and his antagonist, the Scots surgeon John Hunter, less as characters in history than as mythic protagonists in a dark and violent fairytale, necessary casualties of the Age of Enlightenment. She adapted the book for BBC Radio 4, in a play starring Alex Norton (as Hunter) and Frances Tomelty. [citation needed]

In 2003, Mantel published her memoir, *Giving Up the Ghost*, which won the MIND 'Book of the Year' award. That same year she brought out a collection of short stories, *Learning To Talk*. All the stories deal with childhood and, taken together, the books show how the events of a life are mediated as fiction. Her 2005 novel, *Beyond Black*, was shortlisted for the Orange Prize. Set in the years around the second millennium, it features a professional medium, Alison Hart, whose calm and jolly exterior conceals grotesque psychic damage. She trails around with her a troupe of 'fiends', who are invisible but always on the verge of becoming flesh. [citation needed]

The long novel *Wolf Hall*, about Henry VIII’s minister Thomas Cromwell, was published in 2009 to critical acclaim. [7] The book won that year's Man Booker Prize and, upon winning the award, Mantel said, "I can tell you at this moment I am happily flying through the air." [8] Judges voted three to two in favour of *Wolf Hall* for the prize. Mantel was presented with a trophy and a £50,000 cash prize during an evening ceremony at the London
The panel of judges, led by the broadcaster James Naughtie, described *Wolf Hall* as an "extraordinary piece of storytelling". Leading up to the award, the book was backed as the favourite by bookmakers and accounted for 45% of the sales of all the nominated books. It was the first favourite since 2002 to win the award. On receiving the prize, Mantel noted that she would spend the prize money on "sex and drugs and rock' n' roll", light-heartedly expressing that she would enjoy her sudden success as much as possible, after a previously much more modest career.

The sequel to *Wolf Hall*, called *Bring Up the Bodies*, was published in May 2012 to wide acclaim. It won the 2012 Costa Book of the Year and the 2012 Man Booker Prize. Mantel is working on the third novel of the Thomas Cromwell trilogy, called *The Mirror and the Light*.

She is also working on a short non-fiction book called *The Woman Who Died of Robespierre*, about the Polish playwright Stanisława Przybyszewska. Mantel also writes reviews and essays, mainly for *The Guardian*, the *London Review of Books* and the *New York Review of Books*. The *Culture Show* programme on BBC Two broadcast a profile of Mantel on 17 September 2011.

**Health**

During her twenties, Mantel suffered from a debilitating and painful illness. She was initially diagnosed with a psychiatric illness, hospitalised, and treated with antipsychotic drugs. These drugs paradoxically produced psychotic symptoms, and as a consequence, Mantel refrained from seeking help from doctors for some years. Finally, in Botswana and desperate, she consulted a medical textbook and realised she was probably suffering from a severe form of endometriosis, a diagnosis confirmed by doctors in London. The condition and necessary surgery left her unable to have children and continued to disrupt her life. Continued treatment by steroids caused weight gain and radically changed her appearance. This aspect of her life has been dealt with insensitively by interviewers in the past, including by Terry Gross on American radio station NPR's *Fresh Air*.

She was patron of the Endometriosis SHE Trust.

**Commentary on media portrayal of royalty**

In the context of her novels on Royal consorts in Tudor times, in a speech on media and royal women at the British Museum, Mantel commented on Catherine, Duchess of Cambridge. Her comments in passing that the Duchess is forced to present herself publicly as a personality-free "shop window mannequin", whose sole purpose is to deliver an heir to the throne received much negative comment. The Leader of the Opposition Ed Miliband defended the Duchess labelling the comments as 'offensive'. Prime Minister David Cameron defended the Duchess, whom he referred to as 'Princess Kate', from what the British tabloids saw as an attack, while Jemima Khan and Hadley Freeman defended Mantel from criticism. Near the end of her speech, Mantel said: "It may be that the whole phenomenon of monarchy is irrational, but that doesn't mean that when we look at it we should behave like spectators at Bedlam. Cheerful curiosity can easily become cruelty."
Awards and honours

- 1987 Shiva Naipaul Memorial Prize
- 1990 Southern Arts Literature Prize for Fludd
- 1990 Cheltenham Prize for Fludd
- 1990 Winifred Holtby Memorial Prize for Fludd
- 1992 Sunday Express Book of the Year for A Place of Greater Safety
- 1996 Hawthornden Prize for An Experiment in Love
- 2003 MIND Book of the Year for Giving Up the Ghost (A Memoir)
- 2006 Commonwealth Writers Prize (Eurasia Region, Best Book), shortlisted for Beyond Black
- 2006 CBE at the 2006 Birthday Honours
- 2006 Orange Prize for Fiction shortlisted for Beyond Black
- 2009 Man Booker Prize for Wolf Hall
- 2009 National Book Critics Circle Award for Wolf Hall
- 2006 Orange Prize for Fiction shortlisted for Wolf Hall
- 2010 Walter Scott Prize for Wolf Hall
- 2010 Specsavers National Book Awards "UK Author of the Year" for Wolf Hall
- 2012 Man Booker Prize for Bring Up the Bodies
- 2012 Specsavers National Book Awards "UK Author of the Year" for Bring Up the Bodies
- 2012 Costa Book Awards (Novel) for Bring Up the Bodies
- 2012 Costa Book Awards (Book of the Year) for Bring Up the Bodies
- 2013 David Cohen Prize

List of works

Novels

- Every Day is Mother's Day: Chatto & Windus, 1985
- Vacant Possession: Chatto & Windus, 1986
- Eight Months on Ghazzah Street: Viking, 1988
- Fludd: Viking, 1989
- A Place of Greater Safety: Viking, 1992
- A Change of Climate: Viking, 1994
- An Experiment in Love: Viking, 1995
- Beyond Black: Fourth Estate, 2005
- Wolf Hall: Fourth Estate, 2009
- Bring Up the Bodies: Fourth Estate, 2012
- The Mirror and the Light: in progress
Short stories
• Learning to Talk: Fourth Estate, 2003

Memoir
• Giving Up the Ghost: Fourth Estate, 2003

Articles
• "What a man this is, with his crowd of women around him!" [27], London Review of Books, 30 March 2000.
• "Some Girls Want Out" [28], London Review of Books, v. 26 no. 5, pg 14-18, 4 March 2004. Describes extreme fasting for religious purposes as "holy anorexia", with a comparison with "secular anorexia", tying the two together as "social hypocrisy".
• "Diary" [29], London Review of Books, 4 November 2010.

References
[18] "They also took up a total of four paragraphs in a 30-paragraph speech — less than one-seventh, in other words" according to Hadley Freeman "Hilary Mantel v the Duchess of Cambridge: a story of lazy journalism and raging hypocrisy", (http://www.guardian.co.uk/commentisfree/2013/feb/19/hilary-mantel-duchess-cambridge-scandal) The Guardian, 19 February 2013.
[27] http://www.lrb.co.uk/v22/n07/man01_.html
[28] http://www.lrb.co.uk/v26/n05/hilary-mantel/some-girls-want-out
[29] http://www.lrb.co.uk/v32/n21/hilary-mantel/diary

External links
• Online Wall Street Journal review (http://online.wsj.com/article/SB1000142405274870374660457446110318457866.html)
• Profile (http://www.newyorker.com/critics/books/articles/050725crbo_books1) in The New Yorker magazine
• Mantel archive (http://www.nybooks.com/authors/40) from The New York Review of Books
• Articles by Hilary Mantel on her publisher's blog, 5th Estate (http://www.fifthestate.co.uk/author/hilarymantel/)
Wolf Hall

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*Wolf Hall* (2009) is a multi-award winning historical novel by English author Hilary Mantel, published by Fourth Estate, named after the Seymour family seat of Wolfhall or Wulfhall in Wiltshire. Set in the period from 1500 to 1535, *Wolf Hall* is a fictionalized biography documenting the rapid rise to power of Thomas Cromwell in the court of Henry VIII, through the death of Sir Thomas More. The novel won both the Man Booker Prize and the National Book Critics Circle Award.[1][2] In 2012, *The Observer* named it as one of “The 10 best historical novels.”[3]

The book is the first in a planned trilogy; the sequel *Bring Up the Bodies* was published in 2012.[4]

**Historical background**

Born to a working-class family of no position or name, Cromwell rose to become the right-hand man of Cardinal Thomas Wolsey, adviser to the King. He survived Wolsey's fall from grace to eventually take his place as the most powerful of Henry's ministers. In that role, he oversaw Henry's divorce from Catherine of Aragon and subsequent marriage to Anne Boleyn, the English church's break with Rome and the dissolution of the monasteries.

Historical and literary accounts in the following centuries have not been kind to Cromwell; in Robert Bolt's well-known play *A Man for All Seasons* he is portrayed as the calculating, unprincipled opposite of Thomas More's honour and rectitude.

**Characterisation**

Mantel's novel offers an alternative to that characterization, a more intimate and well-rounded portrait of Cromwell as a pragmatic and talented man attempting to serve king and country amid the political machinations of Henry's court and the religious upheavals of the Protestant reformation. The narrative fleshes out the historical record of Cromwell's life to produce a complete and compelling character. It also portrays Thomas More in a negative way, as a religious fanatic. The novel ends with the execution of Thomas More, bringing Cromwell to the height of his power and influence.
Process

Mantel spent five years researching and writing the book; the trickiest part, she said in an interview with the Wall Street Journal, was trying to match her version of events to the historical record. To avoid contradicting history, she created a card catalogue, organized alphabetically by character, with each card containing notes indicating where a particular historical figure was on relevant dates. "You really need to know, where is the Duke of Suffolk at the moment? You can't have him in London if he's supposed to be somewhere else", she explained. This depth of research is especially important when all the novel's main characters are historical figures.

Characters

Wolf Hall includes a large cast of fictionalized historical persons. In addition to those already mentioned, prominent characters include:

- Stephen Gardiner, Master Secretary to King Henry
- Princess Mary, the daughter and only surviving child of Henry and Catherine, later Queen Mary I of England.
- Mary Boleyn, sister of Anne
- Thomas Boleyn, father of Anne and Mary
- Thomas Howard, 3rd Duke of Norfolk, Anne's uncle
- Thomas Cranmer, Archbishop of Canterbury
- Jane Seymour, who later became the third of Henry's six wives

The title

The title comes from the name of the Seymour family seat at Wolf Hall or Wulfhall in Wiltshire; the title's allusion to the old Latin saying "Man is wolf to man" serves as a constant reminder of the dangerously opportunistic nature of the world through which Cromwell navigates. None of the action occurs at Wolf Hall.

Critical reaction

"Wolf Hall succeeds on its own terms and then some, both as a non-frothy historical novel and as a display of Mantel's extraordinary talent. Lyrically yet cleanly and tightly written, solidly imagined yet filled with spooky resonances, and very funny at times, it's not like much else in contemporary British fiction. A sequel is apparently in the works, and it's not the least of Mantel's achievements that the reader finishes this 650-page book wanting more. —Christopher Tayler in The Guardian"

"...dreadfully badly written... Mantel just wrote and wrote and wrote. I have yet to meet anyone outside the Booker panel who managed to get to the end of this tedious tome. God forbid there might be a sequel, which I fear is on the horizon. — Susan Bassnett, in Times Higher Education"

"Over two decades, she has gained a reputation as an elegant anatomiser of malevolence and cruelty. From the French Revolution of A Place of Greater Safety (1992) to the Middle England of Beyond Black (2005), hers are scrupulously moral - and scrupulously unmoralistic - books that refuse to shy away from the underside of life, finding even in disaster a kind of bleak and unconsoling humour. It is that supple movement between laughter and horror that makes this rich pageant of Tudor life her most humane and bewitching novel. — Olivia Laing in The Observer"

"as soon as I opened the book I was gripped. I read it almost non-stop. When I did have to put it down, I was full of regret the story was over, a regret I still feel. This is a wonderful and intelligently imagined retelling of a familiar tale from an unfamiliar angle — one that makes the drama unfolding nearly five centuries ago look new again, and shocking again, too. —Vanora Bennett in The Times"
Awards and nominations

- Winner - 2009 Man Booker Prize. James Naughtie, the chairman of the Booker prize judges, said the decision to give *Wolf Hall* the award was "based on the sheer bigness of the book. The boldness of its narrative, its scene setting...The extraordinary way that Hilary Mantel has created what one of the judges has said was a contemporary novel, a modern novel, which happens to be set in the 16th century".[11]
- Winner - 2009 National Book Critics Circle Award for fiction.
- Winner - 2010 Walter Scott Prize for historical fiction.[12]
- Winner - 2010 The Morning News Tournament of Books.[13]

Adaptations

Stage

In January 2013 the RSC announced that it would stage adaptations by Mike Poulton of *Wolf Hall* and *Bring Up the Bodies* in its Winter season.[14]

Television

In 2012 the BBC announced that it would be adapting *Wolf Hall* and *Bring Up the Bodies* for BBC Two, with an expected broadcast date of late 2013.[15] On March 7, 2013, it was reported that Mark Rylance had been cast as Thomas Cromwell.[16]

Footnotes

External links

- Wolf Hall iPhone App (http://www.enhanced-editions.com/books/wolf-hall/)
- Hilary Mantel on Wolf Hall (http://www.themanbookerprize.com/perspective/articles/1260), interview by Man Booker.
- *Wolf Hall* (http://www.complete-review.com/reviews/mantelh/wolfhall.htm) at complete review, an aggregation of reviews from papers and magazines.
- (Video) Hilary Mantel on Wolf Hall (http://www.guardian.co.uk/books/video/2009/oct/07/booker-prize-hilary-mantel-wolf-hall), *The Guardian*

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![Table of Awards](http://www.enhanced-editions.com/books/wolf-hall/)

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Bring Up the Bodies

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*Bring Up the Bodies* is a historical novel by Hilary Mantel and sequel to her award-winning *Wolf Hall*. It is the second part of a planned trilogy charting the rise and fall of Thomas Cromwell, the powerful minister in the court of King Henry VIII. *Bring Up the Bodies* won the 2012 Man Booker Prize and the 2012 Costa Book of the Year. Preceded by *Wolf Hall*, it is to be followed by *The Mirror and the Light*.

**Plot**

*Bring Up the Bodies* begins where the previous novel finished. The King and Master Secretary Thomas Cromwell are the guests of the Seymour family at Wolf Hall. The King shares private moments with Jane Seymour, and begins to fall in love with her. His present queen, Anne Boleyn, has failed to give him a male heir and, as rumours of her infidelity spread, the King seeks a way to be rid of her, and marry the new object of his affections.

Anne Boleyn and Thomas Cromwell owe their current high status to each other. They become pitted against each other, as Cromwell seeks to find a legitimate excuse to expel her from the King’s court. Cromwell, master politician, uses Anne’s fall from grace as a chance to settle scores with old enemies. The book ends with the death of Anne.
Publication

*Bring Up the Bodies* was published in May 2012, by Harper Collins in the United Kingdom and by Henry Holt and Co. in the United States, to critical acclaim.[1][2]

Reception

Janet Maslin reviewed the novel positively in *The New York Times*:

> [The book's] ironic ending will be no cliffhanger for anyone even remotely familiar with Henry VIII's trail of carnage. But in *Bring Up the Bodies* it works as one. The wonder of Ms. Mantel's retelling is that she makes these events fresh and terrifying all over again.”[1]

Adaptations

In January 2013, the RSC announced that it would stage adaptations by Mike Poulton of *Wolf Hall* and *Bring Up the Bodies* in its Winter season.[2]

Awards and honours

- 2012 Man Booker Prize, winner
- 2012 Specsavers National Book Awards "UK Author of the Year"[1]
- 2012 Costa Book Awards (Novel), winner[3]
- 2012 Costa Book Awards (Book of the Year), winner[4][5]
- 2012 Salon What To Read Awards[1]

References


External links


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Thomas Cromwell, 1st Earl of Essex (c. 1485 – 28 July 1540), was an English lawyer and statesman who served as chief minister to King Henry VIII of England from 1532 to 1540.

Cromwell was one of the strongest advocates of the English Reformation. He helped engineer an annulment of the King's marriage to Catherine of Aragon, so that Henry could marry his mistress Anne Boleyn. Supremacy over the Church of England was officially declared by Parliament in 1534, and Cromwell supervised the Church from the unique posts of vicegerent in spirituals and vicar general.

Cromwell's rise to power made him many enemies, especially among the conservative faction at court. He fell from Henry's favour after arranging the King's marriage to a German princess, Anne of Cleves. Cromwell hoped that this match would breathe fresh life into the Reformation in England, but the marriage turned out to be a disaster for Cromwell and ended in annulment just six months later. Cromwell was subjected to a bill of attainder and executed for treason and heresy on Tower Hill on 28 July 1540. The King later expressed regret at having lost his chief minister.

Oliver Cromwell (1599–1658), the Parliamentarian leader who overthrew the monarchy during the English Civil War, was a great-great-grandson of Thomas Cromwell's sister, Katherine Williams (born circa 1482).
Early life

Thomas Cromwell was born around 1485 in Putney, Surrey, the son of Walter Cromwell, a blacksmith, fuller, and cloth merchant, and owner of both a hostelry and a brewery. Thomas's mother, Katherine, was the aunt of Nicholas Glossop of Wirksworth in Derbyshire. She lived in Putney in the house of a local attorney, John Welbeck, at the time of her marriage to Walter Cromwell in 1474. Cromwell had two sisters. The younger, Elizabeth, married a farmer, William Wellyfed. The elder, Katherine, married Morgan Williams, a Welsh lawyer. Katherine and Morgan's son Richard was employed in his uncle's service and changed his name to Cromwell. Richard's great-grandson was Oliver Cromwell, the Lord Protector.

Little is known about Thomas Cromwell's early life. It is believed he was born at the top of Putney Hill, on the edge of Putney Heath. In 1878, his birthplace was still of note: "The site of Cromwell's birthplace is still pointed out by tradition, and is in some measure confirmed by the survey of Wimbledon Manor, quoted above, for it describes on that spot 'an ancient cottage called the smith's shop, lying west of the highway from Richmond to Wandsworth, being the sign of the Anchor.' The plot of ground here referred to is now covered by the Green Man public house." Putney Heath was a noted haunt of highwaymen, and only a few brave souls ventured across it at night.

Cromwell made a declaration to Archbishop of Canterbury Thomas Cranmer that he had been a "ruffian...in his young days". As a youth, he left his family in Putney and crossed the Channel to the continent. Accounts of his activities in France, Italy, and the Low Countries are sketchy and contradictory. It is alleged that he first became a mercenary and marched with the French army to Italy, where he fought in the battle of Garigliano on 28 December 1503. While in Italy, he entered the household of the Florentine merchant banker Francesco Frescobaldi.

Later he visited leading mercantile centres in the Low Countries, living among the English merchants and developing an important network of contacts while learning several languages. At some point, he returned to Italy. The records of the English Hospital in Rome indicate that he stayed there in June 1514, while documents in the Vatican Archives suggest that he was an agent for Archbishop of York, Cardinal Christopher Bainbridge, and handled English ecclesiastical issues before the Roman Rota. At some time during these years, Cromwell returned to England, where around 1515 he married Elizabeth Wyckes (1489–1527). She was the widow of Thomas Williams, a Yeoman of the Guard, and the daughter of a Putney shearman, Henry Wykes, who had served as a Gentleman Usher to King Henry VII. The couple had a son, Gregory, and two daughters, Anne and Grace. Neither daughter survived childhood.

Notwithstanding his family having grown, he twice (in 1517 and 1518) led an embassy to Rome to gain from Pope Leo X a Papal Bull of Indulgence, for the town of Boston in Lincolnshire. By 1520, Cromwell was firmly established in London mercantile and legal circles. In 1523, he obtained a seat in the House of Commons, though the constituency he represented at that time has not been identified. After Parliament had been dissolved, Cromwell wrote a letter to a friend jesting about the session's unproductiveness:

In 1524, Cromwell was elected as a member of Gray's Inn and entered the service of Henry VIII's chief minister, Thomas Cardinal Wolsey. In the mid-1520s, Cromwell assisted in the dissolution of nearly thirty monasteries to raise funds for Wolsey to found The King's School, Ipswich (1528), and Cardinal College, in Oxford (1529). In 1526, Wolsey appointed Cromwell a member of his council; by 1529, Cromwell was one of Wolsey's most senior and trusted advisers. However, by the end of October of that year, Wolsey had fallen from power. Cromwell had made enemies for aiding Wolsey to suppress the monasteries, but was determined not to fall with his master, as he told George Cavendish, then a Gentleman Usher and later Wolsey's biographer:
I do intend (god wyllyng) this after none, whan my lord hathe dyned to ride to london and so to the Court, where I wyll other make or marre or [ere, i.e. before] I come agayn, I wyll put my self in the presse [press] to se what any man is Able to lay to my charge of ontrouthe or mysdemeanor.\[4\]

Cromwell's efforts to overcome the shadow cast over his career by Wolsey's downfall were successful. By November 1529, he had secured a seat in Parliament as a member for Taunton\[4\] and was reported to be in favour with the King.\[4\] At some point, during the closing weeks of 1530, the King appointed him to the Privy Council.\[4\]

King's chief minister

By the autumn of 1531, Cromwell had taken control of the supervision of the King's legal and parliamentary affairs, working closely with Thomas Audley, and had joined the inner circle of the Council. By the following spring, he had begun to exert influence over elections to the Commons.\[4\] He was a modest man, not fond of flattery.\[4\]

Since 1527, Henry VIII had sought to have his marriage to Queen Catherine annulled so he could marry Anne Boleyn. At the centre of the campaign to secure the divorce was the emerging doctrine of royal supremacy over the church. The third session of what is now known as the Reformation Parliament had been scheduled for October 1531, but was postponed until 15 January 1532 due to government indecision as to the best way to proceed. Cromwell now favoured the assertion of royal supremacy, and manipulated the Commons by resurrecting anti-clerical grievances expressed earlier in the session of 1529. On 18 March 1532 the Commons delivered a supplication to the King denouncing clerical abuses and the power of the ecclesiastical courts and describing Henry as "the only head, sovereign lord, protector, and defender" of the church. The clergy resisted at first, but capitulated when faced with the threat of Parliamentary reprisal. On 14 May 1532, Parliament was prorogued. Two days later, Sir Thomas More resigned as Lord Chancellor, realizing that the battle to save the marriage was lost. More's resignation from the Council represented a triumph for Cromwell and the pro-Reformation faction at court.\[4\]

The King's gratitude to Cromwell was expressed in a grant to have his marriage to Queen Catherine annulled so he could marry Anne Boleyn. At the centre of the campaign to secure the divorce was the emerging doctrine of royal supremacy over the church. The third session of what is now known as the Reformation Parliament had been scheduled for October 1531, but was postponed until 15 January 1532 due to government indecision as to the best way to proceed. Cromwell now favoured the assertion of royal supremacy, and manipulated the Commons by resurrecting anti-clerical grievances expressed earlier in the session of 1529. On 18 March 1532 the Commons delivered a supplication to the King denouncing clerical abuses and the power of the ecclesiastical courts and describing Henry as "the only head, sovereign lord, protector, and defender" of the church. The clergy resisted at first, but capitulated when faced with the threat of Parliamentary reprisal. On 14 May 1532, Parliament was prorogued. Two days later, Sir Thomas More resigned as Lord Chancellor, realizing that the battle to save the marriage was lost. More's resignation from the Council represented a triumph for Cromwell and the pro-Reformation faction at court.\[4\]

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In April 1534, Henry confirmed Cromwell as his principal secretary and chief minister, a position he had held in all but name for some time. Cromwell immediately took steps to enforce the legislation just passed by Parliament. Before the members of both houses returned home on 30 March, they were required to swear an oath accepting the Act of Succession, and all the King's subjects were now required to swear to the legitimacy of the marriage and, by implication, to acceptance of the King's new powers and the break from Rome. On 13 April, the London clergy accepted the oath. On the same day, the commissioners offered it to Sir Thomas More and John Fisher, Bishop of Rochester, who both refused it. More was taken into custody on the same day, and was moved to the Tower on 17 April. Fisher joined him there four days later. On 18 April, an order was issued that all citizens of London were to swear. Similar orders were issued throughout the country. When Parliament reconvened in November, Cromwell brought in the most significant revision of the treason laws since 1352, making it treasonous to speak rebellious words against the royal family, to deny their titles, or to call the King a heretic, tyrant, infidel, or usurper. The Act of Supremacy also clarified the King's position as head of the church, and the Act for Payment of First Fruits and Tenths substantially increased clerical taxes. Cromwell also strengthened his own control over the church. On 21 January 1535, the King appointed him royal vicegerent, or vicar-general, and commissioned him to organize visitations of all the country's churches, monasteries, and clergy. In this capacity, Cromwell conducted a census in 1535 to enable the government to tax church property more effectively.\[4\]

The final session of the Reformation Parliament began on 4 February 1536. By 18 March, an Act for the Suppression of the Lesser Monasteries, those with a gross income of less than £200 per annum, had passed both houses. This caused a clash with Anne Boleyn, who wanted the proceeds of the dissolution used for charitable purposes, not paid into the King's coffers. Anne instructed her chaplains to preach against the vicegerent, and on 2 April 1536 her almoner, John Skip, denounced Cromwell before the entire court as an enemy of the Queen. Anne had so far failed to produce a male heir, and Cromwell, aware that the King was growing impatient and had become enamoured of the young Jane Seymour, acted with ruthless determination, accusing Anne of adultery with several courtiers, including her own brother, Viscount Rochford. The Queen and her brother stood trial on Monday 15 May, while the four others accused with them were condemned on the Friday beforehand. The men were executed on 17 May, and on the same day Cranmer declared Henry's marriage to Anne invalid, a ruling that bastardized their daughter, Princess Elizabeth. Two days later, Anne herself was executed. On 30 May, the King married Jane Seymour. On 8 June, a new Parliament passed the second Act of Succession, securing the rights of Queen Jane's heirs to the throne.\[4\]

Cromwell's position was now stronger than ever. He succeeded Anne Boleyn's father, Thomas Boleyn, 1st Earl of Wiltshire, as Lord Privy Seal on 2 July 1536, resigning the office of Master of the Rolls, which he had held since 8 October 1534. On 8 July 1536, he was raised to the peerage as Baron Cromwell of Wimbledon.

In July 1536, the first attempt was made to clarify religious doctrine after the break with Rome. Bishop Edward Foxe, with strong backing from Cromwell and Cranmer, tabled proposals in Convocation, which the King later endorsed as the Ten Articles, printed in August. Cromwell circulated injunctions for their enforcement that went beyond the Articles themselves, provoking opposition in September and October in Lincolnshire, and then throughout the six northern counties. These widespread popular and clerical uprisings, which found support among the gentry and even the nobility, were collectively known as the Pilgrimage of Grace. Although the rebels' grievances were wide-ranging, the most significant was the suppression of the monasteries, blamed on the King's "evil counsellors", principally Cromwell and Cranmer.\[4\]

The suppression of the risings spurred further Reformation measures. In February 1537, Cromwell convened a vicegerential synod of bishops and doctors. By July, the synod, co-ordinated by Cranmer and Foxe, had prepared a draft document, *The Institution of a Christian Man*, more commonly known as the Bishops' Book. By October, it was in circulation, although the King had not yet given it his full assent. However Cromwell's success in church politics was offset by the fact that his political influence had been weakened by the emergence of a *privy council*, a body of nobles and office-holders that first came together to suppress the Pilgrimage of Grace. The King confirmed his support of Cromwell by electing him to the Order of the Garter on 5 August 1537, but Cromwell was nonetheless
forced to accept the existence of an executive body dominated by his conservative opponents.\(^\text{[4]}\)

In January 1538, Cromwell pursued an extensive campaign against what was termed “idolatry” by the followers of the new religion. Statues, roods, and images were attacked, culminating in September with the dismantling of the shrine of St Thomas Becket at Canterbury. Early in September, Cromwell also completed a new set of vicegerential injunctions declaring open war on “pilgrimages, feigned relics, or images, or any such superstitions”, and commanding that “one book of the whole Bible of the largest volume in English” be set up in every church. Moreover, following the “voluntary” surrender of the remaining smaller monasteries during the previous year, the larger monasteries were now also “invited” to surrender throughout 1538, a process legitimized in the 1539 session of Parliament and completed in the following year.\(^\text{[4]}\)

The King was becoming increasingly unhappy about the extent of religious changes, and the conservative faction at court was gaining strength. Cromwell took the initiative against his enemies. In November 1538, using evidence acquired from Sir Geoffrey Pole under interrogation in the Tower, he imprisoned the Marquess of Exeter, Sir Edward Neville, and Sir Nicholas Carew on charges of treason; all were executed in the following months.

On 17 December 1538, the Inquisitor-General of France interdicted the printing of Miles Coverdale’s Great Bible. Cromwell persuaded the French King to release the unfinished books so that printing could continue in England. In April 1539 the first edition was finally available. The publication of the Great Bible, the first authoritative version in English, was one of Cromwell’s most significant achievements.\(^\text{[4]}\)

The King, however, continued to resist further Reformation measures. A parliamentary committee was established to examine doctrine, and on 16 May 1539 the Duke of Norfolk presented six questions for the house to consider, which were duly passed as the Act of Six Articles shortly before the session ended on 28 June. The Six Articles reaffirmed a traditional view of the Mass, the sacraments and the priesthood.\(^\text{[4]}\)

Queen Jane had died in 1537, less than two weeks after the birth of her only child, the future Edward VI. In early October 1539, the King finally accepted Cromwell’s suggestion that he marry Anne, the sister of Duke Wilhelm, of Cleves. On 27 December, Anne arrived at Dover. On New Year’s Day 1540, the King met her at Rochester, and was chagrined to find that she was not the beauty Holbein had depicted in his portrait of her. The wedding ceremony took place on 6 January at Greenwich, but the marriage was not consummated.\(^\text{[6]}\)

**Downfall and execution**

On 18 April 1540, Henry granted Cromwell the earldom of Essex and the senior court office of Lord Great Chamberlain.\(^\text{[4]}\) Despite these signs of royal favour, Cromwell’s tenure as the King’s chief minister was almost over. The King’s anger at being forced to marry Anne of Cleves was the opportunity Cromwell’s conservative opponents, most notably the Duke of Norfolk, needed to topple him.\(^\text{[7]}\)

At a Council meeting on 10 June 1540, Cromwell was arrested and imprisoned in the Tower. A bill of attainder containing a long list of indictments, including treason, heresy, corruption, and plotting to marry Lady Mary Tudor, was introduced into the House of Lords a week later, and was passed on 29 June 1540.\(^\text{[4]}\) All Cromwell’s honours were forfeited. The King deferred the execution until his marriage to Anne of Cleves could be annulled. Hoping for clemency, Cromwell wrote in support of the annulment in his last personal address to the King.\(^\text{[8]}\)

Site of the ancient scaffold at Tower Hill where Cromwell was executed by decapitation
Plaque at the ancient scaffold site on Tower Hill commemorating Thomas Cromwell and others executed at the site.

Cromwell was condemned to death without trial and beheaded on Tower Hill on 28 July 1540, the day of the King's marriage to Catherine Howard. After the execution, his head was set on a spike on London Bridge. Edward Halle, a contemporary chronicler, records that Cromwell made a speech on the scaffold, professing to die, "in the traditional faith" and then "so paciently suffered the stroke of the axe, by a ragged Boocherly miser whiche very ungoodly perfourmed the Office". Halle said of Cromwell's downfall:

Many lamented but more rejoiced, and specially such as either had been religious men, or favoured religious persons; for they banqueted and triumphed together that night, many wishing that that day had been seven years before; and some fearing lest he should escape, although he were imprisoned, could not be merry. Others who knew nothing but truth by him both lamented him and heartily prayed for him. But this is true that of certain of the clergy he was detestably hated, & specially of such as had borne swynge, and by his means was put from it; for in dead he was a man that in all his doings seemed not to favour any kind of Popery, nor could not abide the snoffying pride of some prelates, which undoubtedly, whatsoever else was the cause of his death, did shorten his life and procured the end that he was brought unto.

Henry came to regret Cromwell's execution, and later accused his ministers of bringing about Cromwell's downfall by false charges. On 3 March 1541, the French Ambassador, Charles de Marillac, reported in a letter that the King was now said to be lamenting that "under pretext of some slight offences which he had committed, they had brought several accusations against him, on the strength of which he had put to death the most faithful servant he ever had."[11]

Cromwell's life and legacy have aroused enormous controversy. However his effectiveness and creativity as a royal minister cannot be denied, nor can his loyalty to the King. During Cromwell's years in power, he skillfully managed Crown finances and extended royal authority. In 1536, he established the Court of Augmentations to handle the massive windfall to the royal coffers occasioned by the dissolution of the monasteries. Two other important financial institutions, the Court of Wards and the Court of First Fruits and Tenths, owed their existence to him, although they were not set up until after his death. He strengthened royal authority in the north of England through reform of the Council of the North, extended royal power and introduced Protestantism in Ireland, and was the architect of legislation, the Laws in Wales Acts 1535–1542, which promoted stability and gained acceptance for the royal supremacy in Wales. He also introduced important social and economic reforms in England in the 1530s, including action against enclosures, the promotion of English cloth exports, and the poor relief legislation of 1536.[4]

Descendants

Thomas Cromwell's son Gregory Cromwell, 1st Baron Cromwell, married Elizabeth Seymour, the sister of Queen Jane Seymour and widow of Sir Anthony Ughtred (or Oughtred). They had five children. His nephew, Richard Williams, took the name Cromwell because Thomas raised him after his parents' death. Richard was great-grandfather to Oliver Cromwell.

Hans Holbein portraits

Thomas Cromwell was a patron of Hans Holbein the Younger, as were Sir Thomas More and Anne Boleyn. In New York's Frick Collection, two portraits by Holbein hang facing each other on the same wall of the Living Hall, one depicting Thomas Cromwell, the other Thomas More, whose execution he had procured.
Fictional portrayals

Cromwell has been portrayed in a number of plays, feature films, and television miniseries, usually as a villainous character. More recently, however, Hilary Mantel’s two Man Booker prizewinning novels Wolf Hall (2009) and Bring up the Bodies (2012) have shown him in a more sympathetic light, stressing his family affections, genuine respect for Cardinal Wolsey, zeal for the Reformation, and support for a limited degree of social reform.

Theatre

- Cromwell is a supporting character in William Shakespeare’s play Henry VIII.
- He is the subject of Thomas Lord Cromwell, a 1602 play attributed on the title page to ‘W.S.’, once thought to be Shakespeare.
- In the original stage production of Maxwell Anderson’s Anne of the Thousand Days, which deals with the marriage of Henry VIII and Anne Boleyn, Cromwell was portrayed by Wendell K. Phillips. He is depicted here as totally ruthless and unscrupulous.
- Cromwell is the main antagonist in Robert Bolt’s play A Man for All Seasons, in which he is portrayed as ruthlessly ambitious and jealous of Sir Thomas More’s influence with the King. Cromwell was played by Andrew Keir when the play opened in London, and by Leo McKern on Broadway.
- Cromwell was portrayed by Julius D'Silva in Shakespeare’s Globe’s production of Anne Boleyn in 2010 and 2011.
- Cromwell was portrayed in a new musical about the life of king Henry the VIII, http://www.henryviiithemusical.com/

Novels

- Cromwell is the subject of Hilary Mantel’s Booker Prize winning novels, Wolf Hall (2009) and Bring Up the Bodies (2012), which explore his humanity and to some extent rebuts the unflattering portrait in A Man for All Seasons. Wolf Hall won the 2009 Man Booker Prize. Mantel’s second novel of a planned trilogy about Cromwell and Henry VIII, Bring up the Bodies, was published in May 2012. It quickly made the New York Times bestseller list and, like its predecessor, was awarded the Man Booker Prize.
- Cromwell is a leading character in the first two Matthew Shardlake historical crime fiction novels by C. J. Sansom, Dissolution and Dark Fire.
- He is a major character in The Trusted Servant by Alison Macleod, whose main protagonist begins as Cromwell’s younger protégé.
- He is given minor roles in two of Philippa Gregory’s novels, The Other Boleyn Girl (2001) and The Boleyn Inheritance.
- He is one of the major characters in H.F.M. Prescott’s novel The Man on a Donkey, which depicts a power struggle between Cromwell and Lord Darcy, representing the old nobility.
- He is arguably the dominant character in Ford Madox Ford’s novel The Fifth Queen (1906-1908), which presents a vivid portrait of his intelligence and intimidating personality.

Film

- Franklin Dyall portrayed Cromwell in The Private Life of Henry VIII (1933).
- In A Man for All Seasons, he was played by Leo McKern, who had also played the role on Broadway.
- He has also been portrayed by John Colicos in the film Anne of the Thousand Days (1969), by Kenneth Williams in the classic British comedy Carry On Henry (1971), by Donald Pleasence in Henry VIII and His Six Wives (1972), and by Iain Mitchell in The Other Boleyn Girl (2008).
Television

- Cromwell has been portrayed by Wolfe Morris in the BBC miniseries *The Six Wives of Henry VIII* (1970), and by Danny Webb in the Granada Television production *Henry VIII* (2003). In the television version of *The Other Boleyn Girl* (2003), he was played by veteran actor Ron Cook.
- In the television series *The Tudors* (2007), Cromwell is played by English actor James Frain. Frain played the character for three seasons; Cromwell's execution brought the character's run to its conclusion.
- In *The Twisted Tale Of Bloody Mary* (2008), an independent film from TV Choice Productions, Cromwell is played by Burtie Welland.
- Cromwell will be the focus of a new HBO and BBC Mini-Series based on the novel *Wolf Hall* by Hilary Mantel.[13]

Footnotes


References


**External links**
• A biography of Thomas Cromwell (http://www.englishhistory.net/tudor/citizens/cromwell.html) with details on his policies
• (http://www.tudorplace.com.ar/Bios/ThomasCromwell(1EEssex).htm) Biography
• A genealogical page (http://www.tudorplace.com.ar/CROMWELL.htm) listing some details of the Cromwell family back to the 12th century
• Archival material relating to Thomas Cromwell (http://www.nationalarchives.gov.uk/nra/searches/subjectView.asp?ID=P7032) listed at the UK National Archives

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Karen Louise Erdrich, known as Louise Erdrich, (Little Falls, Minnesota June 7, 1954) is an American author of novels, poetry, and children's books featuring Native American characters and settings. She is an enrolled member of the Turtle Mountain Band of Chippewa Indians, a band of the Anishinaabe (also known as Ojibwa and Chippewa).

Erdrich is widely acclaimed as one of the most significant writers of the second wave of the Native American Renaissance. In 2009, her novel The Plague of Doves was a finalist for the Pulitzer Prize for Fiction. In November 2012, she received the National Book Award for Fiction for her novel The Round House.

She is also the owner of Birchbark Books, a small independent bookstore in Minneapolis that focuses on Native American literature and the Native community in the Twin Cities.

Early years

The eldest of seven children, Erdrich was born in Little Falls, Minnesota, the daughter of Ralph Erdrich, a German-American, and his wife, Rita (née Gourneau), half French-American and half Ojibwe. Both of Erdrich's parents taught at a boarding school in Wahpeton, North Dakota set up by the Bureau of Indian Affairs, and her maternal grandfather, Patrick Gourneau, served as tribal chairman for the Turtle Mountain Band of Chippewa Indians for many years.

Erdrich attended Dartmouth College from 1972 to 1976 as part of the first coed class there, and earned a BA degree in English. There she also met her future husband, anthropologist and writer Michael Dorris, then-director of the newly established Dartmouth College Native American Studies program. Erdrich earned a Master of Fine Arts degree in creative writing at Johns Hopkins University in 1979. Erdrich returned to Dartmouth in 2009 to receive an honorary Doctorate of Letters and deliver the commencement address to the graduating class of her alma mater.

Work

As a child, Erdrich's father paid her a nickel for every story she wrote. In 1979, Erdrich wrote "The World's Greatest Fisherman", a short story about June Kashpaw, a divorced Ojibwe woman whose death by hypothermia brought her relatives home to a fictional North Dakota reservation for her funeral. The story won the Nelson Algren Short Fiction prize and eventually became the first chapter of her debut novel, Love Medicine.

Love Medicine won the 1984 National Book Critics Circle Award. It has also been featured on the National Advanced Placement Test for Literature. Erdrich followed Love Medicine with The Beet Queen, which continued her technique of using multiple narrators, yet surprised many critics by expanding the fictional reservation universe of Love Medicine to include the nearby town of Argus, North Dakota. Native characters are very much kept in the background in The Beet Queen, while Erdrich focuses on the German-American community. The action of the novel
takes place mostly before World War II. *The Beet Queen* was subject to a bitter attack from Native novelist Leslie Marmon Silko, who accused Erdrich of being more concerned with postmodern technique than with the political struggles of Native peoples. However, Erdrich and Silko appear to have overcome that disagreement and are now on more friendly terms, possibly because Erdrich has more firmly cemented herself in the Native Community with her bookstore and printing press.

In 2009, Erdrich’s novel *The Plague of Doves* was named a finalist for the Pulitzer Prize in Fiction. The narrative focuses on the historical lynching of four Native people wrongly accused of murdering a Caucasian family, and the effect of this injustice on the current generations. *Tracks* goes back to the early 20th century at the formation of the reservation and introduces the trickster figure of Nanapush, who owes a clear debt to *Nanabozho*. Erdrich’s novel most rooted in Anishinaabe culture (at least until *Four Souls*), *Tracks* shows early clashes between traditional ways and the Roman Catholic Church. *The Bingo Palace* updates, yet does not resolve, various conflicts from *Love Medicine*. Set in the 1980s, it describes the good and bad effects of a casino and a factory on the reservation community. Finally, *Tales of Burning Love* finishes the story of Sister Leopolda, a recurring character from all the previous books, and introduces a new set of white people into the reservation universe. Erdrich's first novel after her divorce, *The Antelope Wife*, was the first to be set outside the continuity of the previous books. She subsequently returned to the reservation and nearby towns, and has published five novels since 1998 dealing with events in that fictional area. Among these are *The Master Butchers Singing Club*, a macabre mystery that again draws on Erdrich's Native American and German-American heritage, and *The Last Report on the Miracles at Little No Horse*. Both have geographic and character connections with *The Beet Queen*. Together with several of her previous works, these have drawn comparisons with William Faulkner’s Yoknapatawpha novels. Erdrich's successive novels created multiple narratives in the same fictional area and combined the tapestry of local history with current themes and modern consciousness.

**Genre**

Usually classified first as a Native American writer, and a contributor to the Native American Renaissance, reviewers and critics often compare her work to that of William Faulkner and of Gabriel Garcia Marquez. The comparison with Faulkner is drawn from the extensive and tangled family trees of her characters, and also from her use of a fictional reservation that becomes just as solid and real as Faulkner’s Yoknapatawpha County. With Garcia Marquez the comparison rests more on her use of folk magic and ritual drawn from the Native culture she shares with her characters, as the experience magical realism is drawn from the Hispanic culture Garcia Marquez shares with his. One could also compare her work to Isabel Allende’s, which has both magical realism and twisted family trees extending over generations. It is just as apt to say, however, that her work has few true comparisons and that she has created a genre all her own.

**Personal life**

Erdrich married Michael Dorris in 1981 and they raised three adopted and three biological children before their separation in 1995 and Dorris's suicide in 1997. Erdrich lives in Minnesota, near the three daughters she had with Dorris (Persia Andromeda, Pallas Antigone, and Aza Marion) and her fourth daughter (Kiizh), born in 2000. Her eldest daughter helps out at the bookstore, Birchbark Books.

One sister, Heidi, is a poet who also lives in Minnesota and publishes under the name Heid E. Erdrich. Another sister, Lise Erdrich, has written children's books and collections of fiction and essays. For the past few years, the three Erdrich sisters have hosted annual writers' workshops on the Turtle Mountain Indian Reservation in North Dakota.

The award-winning photographer Ronald W. Erdrich is one of her cousins. He lives and works in Abilene, Texas. He was named "Star Photojournalist of the Year" in 2004 by the Texas Associated Press Managing Editors association.
Birchbark Books

Erdrich’s independent bookstore is something of a visitor's attraction in Minneapolis, as is Garrison Keillor's bookstore in St. Paul. Both reveal the strong literary culture of the Twin Cities (Neil Gaiman and Nuruddin Farah also live in the vicinity). Of the two, however, Erdrich's bookstore is something a little more than just a place to browse books. It has more atmosphere than you might expect, from the canoe hanging from the ceiling to the upcycled Roman Catholic confessional decorated with sweetgrass, from the nooks and crannies for reading in the store, to the detailed recommendations taped to the shelves. The bookstore also hosts literary readings and other events, celebrating the release of each of Erdrich’s new works, but also the works and careers of other writers, particularly local Native writers. Erdrich and her staff consider Brichbark Books to be a “teaching bookstore”[13] and as such they provide a wealth of resources to school teachers both in person and online. In addition to books the store sells Native art and traditional medicines, and it is something of a locus for Native literati in the Twin Cities. The store is also famous for selling Native American jewelry. A small nonprofit publisher founded by Erdrich and her sister, Wiigwaas Press, is affiliated with the store and books published by Wiigwaas can be bought on the Birchbark Books website.[14]

List of Works

Novels

- *The Beet Queen* (1986)
- *Tracks* (1988)
- *The Bingo Palace* (1994)
- *Tales of Burning Love* (1997)
- *The Last Report on the Miracles at Little No Horse* (2001)
- *Shadow Tag* (Harper, 2010)

Story collections


Children’s literature

- *Grandmother’s Pigeon* (1996)
- The Birchbark House (1999)
- The Game of Silence (2005)
- *The Porcupine Year* (2008)
- *Chickadee* (2012)
Poetry
- Jacklight (1984)
- Baptism of Desire (1989)

Non-fiction
- Route Two [coauthored with Michael Dorris] (1990)

As editor or contributor
- The Broken Cord by Michael Dorris (Foreword) (1989)
- The Best American Short Stories 1993 (Editor, with Katrina Kenison) (1993)

Awards
- O. Henry Award, for the short story "Fleur" (published in Esquire, August 1986) (1987)[15]
- Pushcart Prize in Poetry (1983)
- Western Literacy Association Award
- Guggenheim Fellowship in Creative Arts (1985)[16]
- National Book Critics Circle Award for Fiction, for Love Medicine (1984)[6]
- World Fantasy Award, for The Antelope Wife (1999)[17]
- Lifetime Achievement Award from the Native Writers' Circle of the Americas (2000).[18]
- Associate Poet Laureate of North Dakota, 2005
- Scott O'Dell Award for Historical Fiction, for the children's book "The Game of Silence" (2006)[19]
- April 2007 honorary doctorate from the University of North Dakota; refused by Erdrich because of her opposition to the university's North Dakota Fighting Sioux mascot[20]
- June 2009, honorary doctorate (Doctor of Letters) from Dartmouth College[21][22]
- Anisfield-Wolf Book Award, for Plague of Doves (2009)[23]
- National Book Award for Fiction for The Round House (2012)[24][25]
- Rough Rider Award (April 19, 2013)

References
[9] There are many studies of the trickster figure in Erdrich's novels: A recent study that makes the connection between Nanabozho and Nanpush is "The Trickster and World Maintenance: An Anishinaabe Reading of Louise Erdrich's Tracks" by Lawrence W. Gross (http://onCampus.richmond.edu/faculty/ASAIL/SAIL2/173.html)
[14] (http://birchbarkbooks.com/OurStory)
[16] (http://www.gf.org/fellows/4232-louise-erdrich)

External links

- Publisher's Official website (http://louiseErdrichbooks.com)
- Works by or about Louise Erdrich (http://worldcat.org/identities/lccn-n83-129937) in libraries (WorldCat catalog)
- Birchbark Books website (http://birchBarkBooks.com/)
- Louise Erdrich's Birchbark Blog (http://birchbarkbooks.com/_blog/Birchbark_Blog)
- Multiple Erdrich Biographies (http://www.english.uiuc.edu/maps/poets/a_f/erdrich/about.htm)
- Louise Erdrich (http://www.english.illinois.edu/MAPS/poets/a_f/erdrich/erdrich.htm) at Modern American Poetry (http://www.english.illinois.edu/maps/)
- "The Storyteller" (http://www.jsonline.com/entertainment/arts/29552074.html), Article in JSOnline (http://www.jsonline.com/)
Dave Eggers (born March 12, 1970) is an American writer, editor, and publisher. He is known for the best-selling memoir *A Heartbreaking Work of Staggering Genius* and for his more recent work as a novelist and screenwriter. He is also the co-founder of the literacy project 826 Valencia, and the founder of ScholarMatch, a program that matches donors with students needing funds for college tuition. His works have appeared in several magazines, most notably The New Yorker. His works have received a significant amount of critical acclaim.

### Life

Eggers was born in Boston, Massachusetts, one of four siblings. His father was John K. Eggers (1936–1991), an attorney. His mother, Heidi McSweeney Eggers (1940–1992), was a school teacher. When Eggers was still a child, the family moved to the upscale suburb of Lake Forest, near Chicago. He attended high school there and was a classmate of the actor Vince Vaughn. Eggers attended the University of Illinois at Urbana-Champaign, intending to get a degree in journalism,[2] but his studies were interrupted by the deaths of both of his parents in 1991–1992—his father in 1991 from brain and lung cancer, and his mother in January 1992 from stomach cancer. Both were in their 50s.

These events were chronicled in his first book, the fictionalized *A Heartbreaking Work of Staggering Genius*. At the time, Eggers was 21, and his younger brother, Christopher ("Toph"), was 8 years old. The two eldest siblings, Bill and Beth, were unable to commit to care for Toph; his older brother had a full-time job and his sister was enrolled in
law school. As a result, Dave Eggers took the responsibility. He left the University of Illinois and moved to Berkeley, California, with his girlfriend Kirsten and his brother. They initially moved in with Eggers's sister, Beth, and her roommate, but eventually found a place in another part of town, which they paid for with money left to them by their parents. Toph attended a small private school, and Eggers did temp work and freelance graphic design for a local newspaper. Eventually, with his friend David Moodie, he took over a local free newspaper called Cups. This gradually evolved into the satirical magazine Might.

Eggers lives in the San Francisco Bay Area and is married to Vendela Vida, also a writer.[3] The couple have two children.[4]

Eggers's elder brother, Bill, is a researcher who has worked for several conservative think tanks, doing research promoting privatization.[5] Eggers's sister, Beth, committed suicide in November 2001.[6] Eggers briefly spoke about his sister's death during a 2002 fan interview for McSweeney's.[7]

He was one of three 2008 TED Prize recipients.[8] His TED Prize wish was for community members to personally engage with local public schools.[9][10] The same year, he was named one of "50 Visionaries Who Are Changing the World" by Utne Reader.[11]

In 2005, he was awarded an honorary Doctor of Letters from Brown University. He delivered the baccalaureate address at the school in 2008.[12]

**Literary work**

Eggers began writing as a Salon.com editor and founded Might magazine, while also writing a comic strip called Smarter Feller (originally Swell) for SF Weekly.[13] His first book was a memoir (with fictional elements), A Heartbreaking Work of Staggering Genius (2000), which focused on the author's struggle to raise his younger brother in San Francisco following the deaths of both of their parents. The book quickly became a bestseller and was a finalist for the Pulitzer Prize for General Non-Fiction. The memoir was praised for its originality, idiosyncratic self-referencing, and for several innovative stylistic elements. Early printings of the 2001 trade-paperback edition were published with a lengthy postscript entitled, Mistakes We Knew We Were Making. [citation needed]

In 2002, Eggers published his first novel, You Shall Know Our Velocity, a story about a frustrating attempt to give away money to deserving people while haphazardly traveling the globe. An expanded and revised version was released as Sacrament in 2003. A version without the new material in Sacrament was created and retitled You Shall Know Our Velocity! for a Vintage imprint distribution. He has since published a collection of short stories, How We Are Hungry, and three politically themed serials for Salon.com.[14]

In November 2005, Eggers published Surviving Justice: America's Wrongfully Convicted and Exonerated, a book of interviews with former prisoners sentenced to death and later exonerated. The book was compiled with Lola Vollen, "a physician specializing in the aftermath of large-scale human rights abuses" and "a visiting scholar at the University of California, Berkeley's Institute of International Studies and a practicing clinician".[15] Lawyer novelist Scott Turow wrote the introduction to Surviving Justice. Eggers's 2006 novel What Is the What: The Autobiography of Valentino Achak Deng (McSweeney's) was a finalist for the 2006 National Book Critics Circle Award for Fiction.[16] Eggers also edits the Best American Nonrequired Reading series, an annual anthology of short stories, essays, journalism, satire, and alternative comics.
Eggers was one of the original contributors to ESPN The Magazine and helped create its section "The Jump". He also acted as the first "Answer Guy", a column that still runs (without his involvement) in the publication.[17]

On November 7, 2009, he was presented with the "Courage in Media" Award by the Council on American-Islamic Relations for his book Zeitoun.[18] The story is of a Syrian immigrant, Abdulrahman Zeitoun, in New Orleans who was helping neighbors after Hurricane Katrina when he was arrested, imprisoned and suffered abuse. Zeitoun has been optioned by Jonathan Demme, who is working on a screenplay for an animated film-rendition of the work. To Demme, it "felt like the first in-depth immersion I'd ever had through literature or film into the Muslim-American family. ... The moral was that they are like people of any other faith, and I hope our film, if we can get it made, will also be like that." Demme, quoted in early 2011, expressed confidence that when the script is finished, he will be able to find financing, perhaps even from a major studio.[19] "It's a wonderful, gripping story," he said, "and we can have a very, very competitive commercial picture that won't cost an enormous amount," since animation provides an alternative to expensive re-creations of the hurricane. Unfortunately, the aftermath of this story is not pretty.

Eggers published his most recent novel, A Hologram for the King, in July 2012. In October of that year, the novel was announced as a finalist for the National Book Award.[20]

**McSweeney's**

Eggers founded McSweeney's, an independent publishing house, named for his mother's maiden name. The publishing house produces a quarterly literary journal, Timothy McSweeney's Quarterly Concern, first published in 1998; a monthly journal, The Believer, which debuted in 2003 and is edited by Eggers's wife, Vendela Vida; and, beginning in 2005, a quarterly DVD magazine, Wholphin. Other works include The Future Dictionary of America, Created in Darkness by Troubled Americans, and "Dr. and Mr. Haggis-On-Whey", all children's books of literary nonsense, which Eggers writes with his younger brother and uses as a pseudonym. [citation needed]

Ahead of the 2006 FIFA World Cup, Eggers wrote an essay about the U.S. national team and soccer in the United States for The Thinking Fan's Guide to the World Cup, which contained essays about each competing team in the tournament and was published with aid from the journal Granta. According to The San Francisco Chronicle[21], Eggers was rumored to be a possible candidate to be the new editor of The Paris Review before the Review selected Lorin Stein.

**826 National**

In 2002, Eggers and educator Ninive Clements Calegari co-founded 826 Valencia, a nonprofit writing and tutoring center for kids ages 6–18 in San Francisco.[22] It has since grown into seven chapters across the United States: Los Angeles, New York City, Seattle, Chicago, Ann Arbor, Michigan, Washington, D.C., and Boston, all under the auspices of the nonprofit organization 826 National.[23] In 2006, he appeared at a series of fund-raising events, dubbed the Revenge of the Book-Eaters tour, to support these programs. The Chicago show, at the Park West theatre, featured Death Cab for Cutie front man Ben Gibbard. Other performers on the tour included Sufjan Stevens, Jon Stewart, Davy Rothbart, and David Byrne.[24] In September 2007, the Heinz Family Foundation awarded Eggers a $250,000 Heinz Award (given to recognize "extraordinary achievements by individuals") in the Arts and Humanities.[25] In accordance with Eggers's wishes, the award money was given to 826
National and The Teacher Salary Project. In April 2010, under the umbrella of 826 National, Eggers launched ScholarMatch, a nonprofit organization that connects donors with students to make college more affordable.

Musical contributions

- Eggers provided album art for Austin rock group, Paul Banks & The Carousels' album "Yelling at the Sun."
- Eggers designed the artwork for Thrice's album Vheissu.[27]
- Eggers can be heard talking with Spike Jonze during "The Horrible Fanfare/Landslide/Exoskeleton", the final track on Beck's 2006 album The Information. The third section of the track features Eggers and Jonze responding to Beck's question, "What would the ultimate record that ever could possibly be made sound like?"[28]
- Eggers contributed lyrics to the song, "The Ghost of Rita Gonzolo", on One Ring Zero's album As Smart as We Are (2004).

Awards and honors

This list is incomplete; you can help by expanding it.[29]

- 2000 Time Best Book of the Year, A Heartbreaking Work of Staggering Genius
- 2000 San Francisco Chronicle Best Book of the Year, A Heartbreaking Work of Staggering Genius
- 2000 Los Angeles Times Best Book of the Year, A Heartbreaking Work of Staggering Genius
- 2001 Pulitzer Prize for General Non-Fiction finalist, A Heartbreaking Work of Staggering Genius
- 2001 Addison Metcalfe Award (American Academy of Arts and Letters)
- 2003 Independent Book Award, You Shall Know Our Velocity
- 2005 Named one of TIME Magazine’s 100 Most Influential People
- 2006 Salon Book Award for What is the What
- 2007 Heinz Award (Arts and Humanities)
- 2007 National Book Critics Circle Award (Fiction) finalist, What is the What
- 2008 TED Prize
- 2008 IMPAC Literary Award longlist, What is the What
- 2009 Prix Médicis award, What is the What
- 2009 Los Angeles Times Book Prize (Current Interest), Zeitoun
- 2009 Los Angeles Times Book Prize (Innovator's Award)
- 2009 Entertainment Weekly "End-of-the-Decade” Best of list, Zeitoun
- 2010 American Book Award, Zeitoun
- 2010 Northern California Book Award (Creative Nonfiction) nomination, Zeitoun
- 2010 Dayton Literary Peace Prize, Zeitoun
- 2011 IMPAC Literary Award longlist, The Wild Things
- 2012 National Book Award (Fiction) finalist, A Hologram for the King[30]
- 2012 A Hologram for the King included in Publishers Weekly Best Books of 2012 list[32]
- 2012 Commonwealth Club Inforum’s 21st Century Award
- 2012 Hollywood.com Best Books of 2012 list, A Hologram for the King
- 2012 Gunter Grass Foundation's Albatross award 2012
- 2012 New York Times 100 Notable Books of 2012 List (Fiction & Poetry), A Hologram for the King
• 2012 PEN Center USA Award of Honor
• 2013 California Book Award (Fiction)finalist, A Hologram for the King

Bibliography

Nonfiction

• A Heartbreaking Work of Staggering Genius (2000)
• Teachers Have It Easy: The Big Sacrifices and Small Salaries of America’s Teachers (co-authored with Daniel Moulthrop and Ninive Clements Calegari) (2005)
• Surviving Justice: America’s Wrongfully Convicted and Exonerated (co-compiled with Lola Vollen; with an introduction by Scott Turow) (2005)
• Zeitoun (2009)
• Visitants (2013)

Fiction

• You Shall Know Our Velocity (novel) (2002)
• Sacrament (revised and expanded version of You Shall Know Our Velocity) (2003)
• The Unforbidden is Compulsory; or, Optimism (novella) (2004)
• How We Are Hungry (short stories) (2004)
• Short Short Stories (short stories, part of the Pocket Penguin series) (2005)
• How the Water Feels to the Fishes (short stories; part of One Hundred and Forty-Five Stories in a Small Box) (2007)
• The Wild Things – novel inspired by Where the Wild Things Are (2009)
• A Hologram for the King (2012)

Humor books

• Giraffes? Giraffes! (as Dr. and Mr. Doris Haggis-On-Whey, co-authored with Christopher Eggers) (2003)
• Your Disgusting Head (as Dr. and Mr. Doris Haggis-On-Whey, co-authored with Christopher Eggers) (2004)
• Animals of the Ocean, in Particular the Giant Squid (as Dr. and Mr. Doris Haggis-On-Whey, co-authored with Christopher Eggers) (2006)
• Cold Fusion (as Dr. and Mr. Doris Haggis-On-Whey, co-authored with Christopher Eggers) (2009)

Screenplays

• Away We Go, with wife Vendela Vida (2009)
• Where the Wild Things Are, with director Spike Jonze (2009)
• Promised Land, screenplay by Matt Damon and John Krasinski, story by Dave Eggers (2012)

Other

• Jokes Told in Heaven About Babies (as Lucy Thomas) (2003)
As editor or contributor (non-McSweeney's publications)

• Speaking with the Angel: Original Stories, edited by Nick Hornby (contributor) (2000)
• When Penguins Attack, by Tom Tomorrow (introduction) (2000)
• The O. Henry Prize Stories 2002 (selected by, with Joyce Carol Oates and Colson Whitehead) (2002)
• The Best American Nonrequired Reading 2002 (editor, with Michael Cart) (2002)
• The Tenants of Moonbloom, by Edward Lewis Wallant (reissue of Wallant's 1963 novel with introduction) (2003)
• Happy Baby by Stephen Elliott (editor; designed by McSweeney's and published and distributed by MacAdam/Cage) (2004)
• The Best American Nonrequired Reading 2004 (editor; introduction by Viggo Mortensen) (2004)
• The Best American Nonrequired Reading 2005 (editor; introduction by Beck) (2005)
• Infinite Jest, by David Foster Wallace (introduction to 10th anniversary edition) (2006)
• John Currin (contributor; additional text by John Currin, Norman Bryson, and Alison Gingeras) (2006)
• The Best American Nonrequired Reading 2007 (editor; introduction by Sufjan Stevens) (2007)
• The Best American Nonrequired Reading 2008 (editor; introduction by Judy Blume) (2008)
• FOUND: Requiem for a Paper Bag (essay contributor) (2009)
• The Best American Nonrequired Reading 2009 (editor; introduction by Marjane Satrapi) (2009)
• The Best American Nonrequired Reading 2010 (editor; introduction by David Sedaris) (2010)
• The Best American Nonrequired Reading 2011 (editor; introduction by Guillermo Del Toro) (2011)

References
[26] An interview to Eggers
[34] http://www.imdb.com/title/tt2091473/fullcredits#writers

External links
• Author page on the McSweeney's website (http://www.mcsweneys.net/authorpages/eggers/eggers.html)
  (features a detailed bibliography)
• 826 National (http://www.826national.org)
• Radio Interview on Bookworm, February 1, 2007 (http://www.kcrw.com/etc/programs/bw/bw070201dave_eggers/)
• Interview about 826 National on Public School Insights, Posted May 20, 2008 (http://www.publicschoolinsights.org/?storyId=20283)
Bernardo Atxaga

Bernardo Atxaga (b. July 27, 1951) (pseudonym of Joseba Irazu Garmendia) is a Basque writer and self-translator.

Biography

Atxaga was born in Asteasu, Gipuzkoa, Basque Country), in 1951. He received a diploma in economics from the University of Bilbao, and studied philosophy at the University of Barcelona. He worked as an economist, bookseller, professor of the Basque language, a publisher, and a radio scriptwriter until 1980 when he dedicated himself completely to writing.

His first text was published in 1972 in an anthology of Basque authors. His first short story, ZiutateaZ ("About The City"), was published in 1976. His first collection of poetry, Etiopia ("Ethiopia"), appeared in 1978. He has written plays, song lyrics, novels and short stories. His book of short stories, Obabakoak ("Individuals and things of Obaba"), published in 1988 won him much fame and several prizes, such as Spain's National Literature Prize. So far, the book has been translated into more than 20 languages.

Atxaga generally writes in the Basque language, Euskara, but translates his works into Spanish as well. Following the example of Obabakoak, several of his other works have been translated into other languages.

Novels

- Behi euskaldun baten memoriak ("Memoirs of a Basque Cow", Pamiela, 1991)
- Gizona bere bakardadean (Pamiela, 1993; "The Lone Man", English version by Margaret Jull Costa, Harvill 1996)
- Zeru horiek (1996; "The Lone Woman", English version by Margaret Jull Costa, Harvill, 1999)
- Borrokaria (2012); "The Fighter", English version by Amaia Gabantxo, Etxepare Basque Institute
Short stories

- Bi anai ("Two Brothers", Erein, 1985)
- Bi letter jaso nituen oso denbora gutxian ("Two letters", Erein, 1985)
- Sara izeneko gizona ("The Man Named Sara", Pamiela, 1996)

Poetry

- Etiopia ("Ethiopia", Pott, 1978),
- Nueva Etiopia ("New Ethiopia", Detursa, 1997)

Children's books

- Chuck Aranberri dentista baten etxean ("Chuck Aranberri At a Dentist", Erein, 1985)
- Nikolasaren abenturak, Ramuntxo detektibe ("Adventures of Nicholas, Ramuntxo Detective", Elkar 1979)
- Siberiako ipuin eta kantak ("Stories and Songs of Siberia", Erein)
- Jimmy Potxolo, Antonino apreta, Asto bat hipodromoan, Txitoen istorio, Flannery eta bere astakiloak (Elkar)
- Xolak badu lehoien berri (Erein, 1995),
- Xola eta basurdeak ("Xola and the Wild Boars", Erein 1996) - won the Basque Children's Literature Prize en 1997
- Mundua eta Markoni ("The World and Markoni", BBK fundazioa, 1995)

Other works

- Ziutateaz (1976)
- Lekuak (2005)

Bibliography


External links

- Bernardo Atxaga official website [1]
- Biography from the international literature festival berlin [2]
- Interview with Bernardo Atxaga in The Guardian (20 October 2001) [3]

References

Mo Yan

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Guan Moye (simplified Chinese: 管谟业; traditional Chinese: 管謨業; pinyin: Guān Móyè; born 17 February 1955), better known by the pen name Mo Yan (English pronunciation: /moʊ jɛn/, Chinese: 莫言; pinyin: Mò Yán), is a Chinese novelist and short story writer. He has been referred by Donald Morrison of U.S. news magazine TIME as "one of the most famous, oft-banned and widely pirated of all Chinese writers", [1] and by Jim Leach as the Chinese answer to Franz Kafka or Joseph Heller. [1] He is best known to Western readers for his 1987 novel Red Sorghum Clan, of which the Red Sorghum and Sorghum Wine volumes were later adapted for the film Red Sorghum. In 2012, Mo was awarded the Nobel Prize in Literature for his work as a writer "who with hallucinatory realism merges folk
Mo Yan's novels deal with "tales, history and the contemporary".\[1\]

**Early life**

Mo Yan was born in 1955, in Gaomi County in Shandong province to a family of farmers, in Dalan Township (which he fictionalised in his novels as "Northeast Township" of Gaomi County). Mo was 11 years old when the Cultural Revolution was launched, at which time he left school to work as a farmer. At the age of 18, he began work at a cotton factory. During this period, which coincided with a succession of political campaigns from the Great Leap Forward to the Cultural Revolution, his access to literature was largely limited to novels in the socialist realist style under Mao Zedong, which centered largely on the themes of class struggle and conflict.\[1\]

At the close of the Cultural Revolution in 1976, Mo enlisted in the People's Liberation Army (PLA),\[1\] and began writing while he was still a soldier. During this post-Revolution era when he emerged as a writer, both the lyrical and epic works of Chinese literature, as well as translations of foreign authors such as William Faulkner and Gabriel García Márquez, would make an impact on his works.\[1\] In 1984, he received a literary award from the PLA Magazine, and the same year began attending the Military Art Academy, where he first adopted the pen name of Mo Yan.\[1\] He published his first novella, *A Transparent Radish*, in 1984, and released *Red Sorghum* in 1986, launching his career as a nationally recognized novelist.\[1\] In 1991, he obtained a master's degree in Literature from Beijing Normal University.\[1\]

**Pen name**

"Mo Yan" — meaning "don't speak" in Chinese — is his pen name.\[1\] In an interview with Jim Leach, chairman of the National Endowment for the Humanities, he explains that name comes from a warning from his father and mother not to speak his mind while outside, because of China's revolutionary political situation from the 1950s, when he grew up.\[1\] The pen name also relates to the subject matter of Mo Yan's writings, which reinterpret Chinese political and sexual history.\[1\]

**Works**

Mo Yan began his career as a writer in the reform and opening up period, publishing dozens of short stories and novels in Chinese. His first novel was *Falling Rain on a Spring Night*, published in 1981. Several of his novels were translated into English by Howard Goldblatt, professor of East Asian languages and literatures at the University of Notre Dame.\[1\]

Mo Yan's *Red Sorghum Clan* is a non-chronological novel about the generations of a Shandong family between 1923 and 1976. The author deals with upheavals in Chinese history such as the War of Resistance Against Japanese Aggression, the Communist revolution, and the Cultural Revolution, but in an unconventional way; for example from the point of view of the invading Japanese soldiers.\[1\] His second novel, *The Garlic Ballads*, is based on a true story of when the farmers of Gaomi Township rioted against a government that would not buy its crops. *The Republic of Wine* is a satire around gastronomy and alcohol, which uses cannibalism as a metaphor for Chinese self-destruction, following Lu Xun.\[1\] *Big Breasts & Wide Hips* deals with female bodies, from a grandmother whose breasts are shattered by Japanese bullets, to a festival where one of the child characters, Shangguan Jintong, blesses each woman of his town by stroking her breasts.\[1\] The book was controversial in China because some leftist critics regarded *Big Breasts* perceived negative portrayal of Communist soldiers.\[1\]

Extremely prolific, Mo Yan wrote *Life and Death Are Wearing Me Out* in only 42 days.\[1\] He composed the more than 500,000 characters contained in the original manuscript on traditional Chinese paper using only ink and a writing brush. He prefers writing his novels by hand rather than by typing using a pinyin input method, because the latter method "limits your vocabulary."\[1\] *Life and Death Are Wearing Me Out* is the story of a landlord who is reincarnated in the form of various animals during the Chinese land reform movement.\[1\] The landlord observes and
Mo Yan satirizes Communist society, such as when he (as a donkey) forces two mules to share food with him, because "[in] the age of communism... mine is yours and yours is mine."[1]

Influences

Mo Yan's works are predominantly social commentary, and he is strongly influenced by the social realism of Lu Xun and the magical realism of Gabriel García Márquez. In terms of traditional Chinese literature, he is deeply inspired by the folklore-based classical epic novel Water Margin.[2] He also cites Journey to the West and Dream of the Red Chamber as formative influences.[1]

Mo Yan, who himself reads foreign authors in translation, strongly advocates the reading of world literature.[1] At a speech to open the 2009 Frankfurt Book Fair, he discussed Goethe's idea of "world literature", stating that "literature can overcome the barriers that separate countries and nations".[1]

Style

Mo Yan's works are epic historical novels characterized by hallucinatory realism and containing elements of black humor.[1] A major theme in Mo Yan's works is the constancy of human greed and corruption, despite the influence of ideology.[1] Using dazzling, complex, and often graphically violent images, he sets many of his stories near his hometown, Northeast Gaomi Township in Shandong province. Mo Yan says he realised that he could make "[my] family, [the] people I'm familiar with, the villagers..." his characters after reading William Faulkner's The Sound and the Fury.[1] He satirizes the genre of socialist realism by placing workers and bureaucrats into absurd situations.[1]

Mo Yan's writing is characterised by the blurring of distinction between "past and present, dead and living, as well as good and bad".[1] Mo Yan appears in his novels as a semi-autobiographical character who retells and modifies the author's other stories.[1] His female characters often fail to observe traditional gender roles, such as the mother in the Shangguan family in Big Breasts & Wide Hips fails to bear her husband sons, and who is instead an adulterer, becoming pregnant with girls by a Swedish missionary and a Japanese soldier, among others. Male power is also portrayed cynically in Big Breasts & Wide Hips, and there is only one male hero in the novel.[1]

Nobel Prize in Literature, 2012

On 11 October 2012, the Swedish Academy announced that Mo Yan had received the Nobel Prize in Literature for his work "with hallucinatory realism merges folk tales, history and the contemporary".[1] Aged 57 at the time of the announcement, he was the 109th recipient of the award and the first ever resident of mainland China to receive it—Chinese-born Gao Xingjian, a citizen of France, having been named the 2000 laureate. In his Award Ceremony Speech, speech, Per Wästberg explained: "Mo Yan is a poet who tears down stereotypical propaganda posters, elevating the individual from an anonymous human mass. Using ridicule and sarcasm Mo Yan attacks history and its falsifications as well as deprivation and political hypocrisy."[3]

Swedish Academy head Peter Englund said less formally, "He has such a damn unique way of writing. If you read half a page of Mo Yan you immediately recognise it as him".[1]
### Controversies and criticism

Winning the Nobel Prize occasioned both support and criticism.

The Chinese writer Ma Jian deplored Mo Yan’s lack of solidarity and commitment to other Chinese writers and intellectuals who were punished or detained in violation of their constitutionally protected freedom of expression.\(^1\) Several other Chinese dissidents such as Ye Du and Ai Weiwei also criticized him,\(^4\) as did 2009 Nobel Laureate Herta Müller who called the decision a “catastrophe”.\(^5\) A specific criticism was that Mo hand-copied Mao Zedong’s influential *Yan’an Talks on Literature and Art* in commemoration of the 70th anniversary of the speech, which described the writer’s responsibility to place politics before art, \(^1\) and he has attracted criticism for his supposed good relationship with the Chinese Communist Party.\(^1\)

Anna Sun, an assistant professor of Sociology and Asian studies at Kenyon College, criticized Mo’s writing as coarse, predictable, and lacking in aesthetic conviction. "Mo Yan’s language is striking indeed," she writes, but it is striking because "it is diseased. The disease is caused by the conscious renunciation of China’s cultural past at the founding of the People’s Republic of China in 1949." \(^1\) Charles Laughlin of the University of Virginia, writing in *The New York Times*, however, accuses Sun of "piling up aesthetic objections to conceal ideological conflict," comparing her characterization of Mo to the official Chinese Writer’s Association’s characterization of Gao Xingjian as a mediocre writer when Gao won the Nobel Prize in 2000.\(^1\) Perry Link, describing Mo Yan’s fiction and politics in the *New York Review of Books*, asked "Does this writer deserve the prize?" Link commented that Nobel Chinese writers, whether "inside the system" or not, "all must choose how they will relate to their country’s authoritarian government." This "inevitably involves calculations, trade-offs, and the playing of cards in various ways." Link compared Mo to Liu Xiaobo, winner of the 2009 Nobel Prize, who was jailed for dissidence, whose moral choices were "highly unusual." It would be wrong, Link concludes, "for spectators like you and me, who enjoy the comfort of distance, to demand that Mo Yan risk all and be another Liu Xiaobo. But it would be even more wrong to mistake the clear difference between the two."\(^6\)

Salman Rushdie called Mo Yan a "patsy" for refusing to sign a petition asking for Liu Xiaobo’s freedom.\(^7\) Pankaj Mishra saw an "unexamined assumption" lurking in the "western scorn" for these choices, namely that "Anglo-American writers" were not criticized for similarly apolitical attitudes.\(^8\)

In his Nobel Lecture, Mo Yan himself commented "At first I thought I was the target of the disputes, but over time I’ve come to realize that the real target was a person who had nothing to do with me. Like someone watching a play in a theater, I observed the performances around me. I saw the winner of the prize both garlanded with flowers and besieged by stone-throwers and mudslingers." He concluded that "For a writer, the best way to speak is by writing. You will find everything I need to say in my works. Speech is carried off by the wind; the written word can never be obliterated."\(^9\)

Another source of criticism was the a perceived conflict of interest on the part of Göran Malmqvist, who is one of the members of the Swedish Academy. Malmqvist had translated Mo Yan’s several works to Swedish and published some on his own publishing house. Yan had also written a laudatory preface to one of Malmqvist’s own books, and been a close friend of Malmqvist’s wife for 15 years. The Nobel committee denied that this constituted a conflict of interest, and said that it would have been absurd for Malmqvist to recuse.\(^10\)\(^11\)\(^12\)
List of works

This list is incomplete; you can help by expanding it.[13]

Novels

• *Falling Rain on a Spring Night* (1981)
• *Big Breasts & Wide Hips*[^1] (1996; English: 2005)
• *Life and Death Are Wearing Me Out*[^1] (2006; English: 2008)
• *Frog* (2011) ISBN 7532136760
• *Pow!*[^1] (2013) ISBN 9780857420763

Short story collections

• *Explosions and Other Stories*

Other published works include *White Dog Swing, Man and Beast, Soaring, Iron Child, The Cure, Love Story, Shen Garden* and *Abandoned Child*.

Awards and honours

• 1998: Neustadt International Prize for Literature, candidate
• 2005: Kiriyama Prize, Notable Books, *Big Breasts and Wide Hips*
• 2005: Doctor of Letters, Open University of Hong Kong
• 2006: Fukuoka Asian Culture Prize XVII
• 2007: Man Asian Literary Prize, nominee, *Big Breasts and Wide Hips*
• 2009: Newman Prize for Chinese Literature, winner, *Life and Death Are Wearing Me Out*
• 2010: Honorary Fellow, Modern Language Association
• 2011: Mao Dun Literature Prize, winner, *Frog*
• 2012: Nobel Prize in Literature

Adaptations

Several of Mo Yan's works have been adapted for film:

• *Red Sorghum* (1987) (directed by Zhang Yimou)
• *Happy Times* (2000) (directed by Zhang Yimou, adaptation of *Shifu: You'll Do Anything for a Laugh*)
• *Nuan* (2003) (directed by Huo Jianqi, adaptation of *White Dog Swing*)
• *The Sun Has Ears* (1995) (directed by Yim Ho, adaptation of *Grandma Wearing Red Silk*)
References


Further reading


External links

• VÍDEO prize movie of Mo Yan (http://arteycultura.tv/?p=2161)
• "Granta Audio: Mo Yan" (http://www.granta.com/New-Writing/Granta-Audio-Mo-Yan), Granta, 11 October 2012, John Freeman
• Russian site about Mo Yan (http://moyan.ru/)
• School dropout to Nobel: A consistent beauty of Mo Yan (http://www.facenfacts.com/NewsDetails/38707/school-dropout-to-nobel:-a-consistent-beauty-of-mo-yan.htm) FacenFacts
Life and Death Are Wearing Me Out is a 2006 novel by Chinese writer Mo Yan. The book is a historical fiction exploring China’s development during the latter half of the 20th century through the eyes of a noble and generous landowner who is killed and reincarnated as various farm animals in rural China. It has drawn praise from critics, and was the recipient of the inaugural Newman Prize for Chinese Literature in 2009. An English translation was published in 2008.

Plot

The story's protagonist is Ximen Nao, a benevolent and noble landowner in Gaomi county, Shandong province. Although known for his kindness to peasants, Nao is targeted during Mao Zedong's land reform movement in 1948 and executed so that his land could be redistributed. Upon his death, Nao finds himself in the underworld, where Lord Yama tortures him in an attempt to elicit an admission of guilt. Nao retains that he is innocent, and as punishment, Lord Yama sends him back to earth where he is reborn as a donkey in his village on January 1, 1950. In subsequent reincarnations, he goes through life as a donkey, an ox, a pig, a dog, and a monkey, until finally being born again as a man. Through the lens of various animals, the protagonist experiences the political movements that swept China under Communist Party rule, including the Great Chinese Famine and Cultural Revolution, all the way through to New Year's Eve in 2000. The author, Mo Yan, uses self-reference and by the end of the novel introduces himself as one of the main characters.

Reviews

Life and Death Are Wearing Me Out garnered highly favorable reviews, though some critics suggested the narrative style was at times difficult to follow. Jonathan Spence described it as “a wildly visionary and creative novel, constantly mocking and rearranging itself and jolting the reader with its own internal commentary. This is politics as pathology...a vast, cruel and complex story.” Steven Moore of the Washington Post writes it is “a grimly entertaining overview of recent Chinese history...Mo Yan offers insights into communist ideology and predatory capitalism that we ignore at our peril. This 'lumbering animal of a story,' as he calls it, combines the appeal of a family saga set against tumultuous events with the technical bravura of innovative fiction.”
The book’s translator, Howard Goldblatt, nominated it for the 2009 Newman Prize for Chinese Literature, writing "it puts a human (and frequently bestial) face on the revolution, and is replete with the dark humor, metafictional insertions, and fantasies that Mo Yan’s readers have come to expect and enjoy."[5] Kirkus Book Reviews called the novel "epic black comedy...This long story never slackens; the author deploys parallel and recollected narratives expertly, and makes broadly comic use of himself as a meddlesome, career-oriented hack whose versions of important events are, we are assured, not to be trusted. Mo Yan is a mordant Rabelaisian satirist, and there are echoes of Laurence Sterne's Tristram Shandy in this novel's rollicking plenitude."[6]

References

Postmodernism

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Postmodernism is a term which describes the postmodernist movement in the arts, its set of cultural tendencies and associated cultural movements. It is in general the era that follows Modernism. It frequently serves as an ambiguous overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage as a term gained significant popularity at the same time as twentieth-century post-structural thought.

Deconstruction

One of the most well-known postmodernist concerns is "deconstruction," a concern for philosophy, literary criticism, and textual analysis developed by Jacques Derrida. The notion of a "deconstructive" approach implies an analysis that questions the already evident deconstruction of a text in terms of presuppositions, ideological underpinnings, hierarchical values, and frames of reference. A deconstructive approach further depends on the techniques of close reading without reference to cultural, ideological, moral opinions or information derived from an authority over the text such as the author. At the same time Derrida famously writes: "Il n'y a pas de hors-texte (there is no such thing as outside-of-the-text)." Derrida implies that the world follows the grammar of a text undergoing its own deconstruction. Derrida's method frequently involves recognizing and spelling out the different, yet similar interpretations of the meaning of a given text and the problematic implications of binary oppositions within the meaning of a text. Derrida's philosophy influenced a postmodern movement called deconstructivism among architects, characterized by the intentional fragmentation, distortion, and dislocation of architectural elements in designing a building. Derrida discontinued his involvement with the movement after the publication of his collaborative project with architect Peter Eisenmann in Chora L Works: Jacques Derrida and Peter Eisenman.

Postmodernism and Structuralism

Structuralism was a philosophical movement developed by French academics in the 1950s, partly in response to French Existentialism. It has been seen variously as an expression of Modernism, High modernism, or postmodernism Wikipedia:Avoid weasel words. "Post-structuralists" were thinkers who moved away from the strict interpretations and applications of structuralist ideas. Many American academics consider post-structuralism to be part of the broader, less well-defined postmodernist movement, even although many post-structuralists insisted it was not. Thinkers who have been called structuralists include the anthropologist Claude Lévi-Strauss, the linguist Ferdinand de Saussure, the Marxist philosopher Louis Althusser, and the semiotician Algirdas Greimas. The early writings of the psychoanalyst Jacques Lacan and the literary theorist Roland Barthes have also been called structuralist. Those who began as structuralists but became post-structuralists include Michel Foucault, Roland Barthes, Jean Baudrillard, Gilles Deleuze. Other post-structuralists include Jacques Derrida, Pierre Bourdieu, Jean-François Lyotard, Julia Kristeva, Hélène Cixous, and Luce Irigaray. The American cultural theorists, critics and intellectuals they influenced include Judith Butler, John Fiske, Rosalind Krauss, Avital Ronell, and Hayden White.

Post-structuralism is not defined by a set of shared axioms or methodologies, but by an emphasis on how various aspects of a particular culture, from its most ordinary, everyday material details to its most abstract theories and beliefs, determine one another. Post-structuralist thinkers reject Reductionism and Epiphenomenalism and the idea that cause-and-effect relationships are top-down or bottom-up. Like structuralists, they start from the assumption that
people's identities, values and economic conditions determine each other rather than having intrinsic properties that can be understood in isolation. Thus the French structuralists considered themselves to be espousing Relativism and Constructionism. But they nevertheless tended to explore how the subjects of their study might be described, reductively, as a set of essential relationships, schematics, or mathematical symbols. (An example is Claude Lévi-Strauss's algebraic formulation of mythological transformation in "The Structural Study of Myth".) Post-structuralists thinkers went further, questioning the existence of any distinction between the nature of a thing and its relationship to other things.

**Post-structuralism**

Post-Structuralists generally reject the notion of formulations of “essential relations” in primitive cultures, languages, or descriptions of psychological phenomena being forms of Aristotelianism, Rationalism, or Idealism. Another common thread among thinkers associated with the Post-Structuralist movement is the criticism of the absolutist, quasi-scientific claims of Structuralist theorists as more reflective of the mechanistic bias inspired by bureaucratization and industrialization than of the inner-workings of actual primitive cultures, languages or psyches. Generally, Post-structuralists emphasize the inter-determination and contingency of social and historical phenomena with each other and with the cultural values and biases of perspective. Such realities were not to be dissected, in the manner of some Structuralists, as a system of facts that could exist independently from values and paradigms (either those of the analysts or the subjects themselves), but to be understood as both causes and effects of each other. For this reason, most Post-structuralists hold a more open-ended view of function within systems than did Structuralists and were sometimes accused of circularity and ambiguity. Post-structuralists countered that, when closely examined, all formalized claims describing phenomena, reality, or truth, rely on some form or circular reasoning and self-referential logic that is often paradoxical in nature. Thus, it was important to uncover the hidden patterns of circularity, self-reference and paradox within a given set of statements rather than feign objectivity, as such an investigation might allow new perspectives to have influence and new practices to be sanctioned or adopted. In this latter respect, Post-structuralists were, as a group, continuing the philosophical project initiated by Martin Heidegger, who saw themselves as extending the implications of Friedrich Nietzsche's work.

Post-structuralist writing tends to connect observations and references from many, widely varying disciplines into a synthetic view of knowledge and its relationship to experience, the body, society and economy - a synthesis in which it sees itself as participating. Structuralists, while also somewhat inter-disciplinary, were more comfortable within departmental boundaries and often maintained the autonomy of their analytical methods over the objects they analyzed. Post-structuralists, unlike Structuralists, did not privilege a system of (abstract) "relations" over the specifics to which such relations were applied, but tended to see the notion of "the relation" or of systemization itself as part-and-parcel of any stated conclusion rather than a reflection of reality as an independent, self-contained state or object. If anything, if a part of objective reality, theorization and systemization to Post-structuralists was an exponent of larger, more nebulous patterns of control in social orders – patterns that could not be encapsulated in theory without simultaneously conditioning it. For this reason, certain Post-structural thinkers were also criticized by more Realist, Naturalist or Essentialist thinkers of anti-intellectualism or anti-Philosophy. Post-structuralists, in contrast to Structuralists, tend to place a great deal of skepticism on the independence of theoretical premises from collective bias and the influence of power, and reject the notion of a "pure" or "scientific" methodology in social analysis, semiotics or philosophical speculation. No theory, they said – especially when concerning human society or psychology – was capable of reducing phenomena to elemental systems or abstract patterns, nor could abstract systems be dismissed as secondary derivatives of a fundamental nature: systemization, phenomena, and values were part of each other.
Postmodernism and Post-postmodernism

Recently the notions of metamodernism, Post-postmodernism and the "death of postmodernism" have been increasingly widely debated: in 2007 Andrew Hoborek noted in his introduction to a special issue of the journal *Twentieth Century Literature* titled "After Postmodernism" that "declarations of postmodernism's demise have become a critical commonplace". A small group of critics has put forth a range of theories that aim to describe culture and/or society in the alleged aftermath of postmodernism, most notably Raoul Eshelman (performatism), Gilles Lipovetsky (hypermodernity), Nicolas Bourriaud (Altermodern), and Alan Kirby (digimodernism, formerly called pseudo-modernism). None of these new theories and labels have so far gained very widespread acceptance. The exhibition *Postmodernism - Style and Subversion 1970-1990* at the Victoria and Albert Museum (London, 24 September 2011 – 15 January 2012) was billed as the first show ever to document postmodernism as a historical movement.

History of term

The term "Postmodern" was first used around the 1870s. John Watkins Chapman suggested "a Postmodern style of painting" as a way to move beyond French Impressionism. J. M. Thompson, in his 1914 article in *The Hibbert Journal* (a quarterly philosophical review), used it to describe changes in attitudes and beliefs in the critique of religion: "The raison d'etre of Post-Modernism is to escape from the double-mindedness of Modernism by being thorough in its criticism by extending it to religion as well as theology, to Catholic feeling as well as to Catholic tradition." In 1917, Rudolf Pannwitz used the term to describe a philosophically-oriented culture. His idea of *post-modernism* drew from Friedrich Nietzsche's analysis of modernity and its end results of decadence and nihilism. Pannwitz's *post-human* would be able to overcome these predicaments of the modern human. Contrary to Nietzsche, Pannwitz also included nationalist and mythical elements in his use of the term.

In 1921 and 1925, Postmodernism had been used to describe new forms of art and music. In 1942 H. R. Hays described it as a new literary form. However, as a general theory for a historical movement it was first used in 1939 by Arnold J. Toynbee: "Our own Post-Modern Age has been inaugurated by the general war of 1914-1918."

In 1949 the term was used to describe a dissatisfaction with modern architecture, and led to the postmodern architecture movement, perhaps also a response to the modernist architectural movement known as the International Style. Postmodernism in architecture is marked by the re-emergence of surface ornament, reference to surrounding buildings in urban architecture, historical reference in decorative forms, and non-orthogonal angles.

After that, Postmodernism was applied to a whole host of movements, many in art, music, and literature, that reacted against tendencies in the imperialist phase of capitalism called "modernism," and are typically marked by revival of historical elements and techniques. Walter Truett Anderson identifies Postmodernism as one of four typological world views. These four world views are the Postmodern-ironist, which sees truth as socially constructed; the scientific-rational, in which truth is found through methodical, disciplined inquiry; the social-traditional, in which truth is found in the heritage of American and Western civilization; and the neo-romantic, in which truth is found through attaining harmony with nature and/or spiritual exploration of the inner self.

Postmodernist ideas in philosophy and the analysis of culture and society expanded the importance of critical theory and has been the point of departure for works of literature, architecture, and design, as well as being visible in marketing/business and the interpretation of history, law and culture, starting in the late 20th century. These developments—re-evaluation of the entire Western value system (love, marriage, popular culture, shift from...
industrial to service economy) that took place since the 1950s and 1960s, with a peak in the Social Revolution of 1968—are described with the term Postmodernity. Influences on postmodern thought, Paul Lützeler (St. Louis) as opposed to Postmodernism, a term referring to an opinion or movement. Postmodernism has also been used interchangeably with the term post-structuralism out of which postmodernism grew, a proper understanding of postmodernism or doing justice to the postmodernist thought demands an understanding of the poststructuralist movement and the ideas of its advocates. Post-structuralism resulted similarly to postmodernism by following a time of structuralism. It is characterized by new ways of thinking through structuralism, contrary to the original form. "Postmodernist" describes part of a movement; "Postmodern" places it in the period of time since the 1950s, making it a part of contemporary history.

Influence on art

Architecture

The movement of Postmodernism began with architecture, as a response to the perceived blandness, hostility, and Utopianism of the Modern movement. Modern Architecture, as established and developed by people such as Walter Gropius, Le Corbusier, and Philip Johnson, was focused on the pursuit of a perceived ideal perfection, and attempted harmony of form and function, and dismissal of "frivolous ornament." Critics of modernism argued that the attributes of perfection and minimalism themselves were subjective, and pointed out anachronisms in modern thought and questioned the benefits of its philosophy. Definitive postmodern architecture such as the work of Michael Graves and Robert Venturi rejects the notion of a 'pure' form or 'perfect' architectonic detail, instead conspicuously drawing from all methods, materials, forms and colors available to architects.

Modernist Ludwig Mies van der Rohe is associated with the phrase "less is more"; in contrast Venturi famously said, "Less is a bore." Postmodernist architecture was one of the first aesthetic movements to openly challenge Modernism as antiquated and "totalitarian", favoring personal preferences and variety over objective, ultimate truths or principles.

It is this atmosphere of criticism, skepticism, and emphasis on difference over and against unity that distinguishes the postmodernism aesthetic. Among writers defining the terms of this discourse is Charles Jencks, described by Architectural Design Magazine as "the definer of Post-Modernism for thirty years" and the "internationally acclaimed critic..., whose name became synonymous with Post-modernism in the 80s".

Urban planning

Postmodernism is a rejection of 'totality', of the notion that planning could be 'comprehensive', widely applied regardless of context, and rational. In this sense, Postmodernism is a rejection of its predecessor: Modernism. From the 1920s onwards, the Modern movement sought to design and plan cities which followed the logic of the new model of industrial mass production; reverting to large-scale solutions, aesthetic standardisation and prefabricated design solutions (Goodchild 1990). Postmodern also brought a break from the notion that planning and architecture could result in social reform, which was an integral dimension of the plans of Modernism (Simonsen 1990). Furthermore, Modernism eroded urban living by its failure to recognise differences and aim towards homogenous landscapes (Simonsen 1990, 57). Within Modernism, urban planning represented a 20th-century move towards establishing something stable, structured, and rationalised within what had become a world of chaos, flux and change (Irving 1993, 475). The role of planners predating Postmodernism was one of the 'qualified professional' who believed they could find and implement one single 'right way' of planning new urban establishments (Irving 1993). In fact, after 1945, urban planning became one of the methods through which capitalism could be managed and the
interests of developers and corporations could be administered (Irving 1993, 479).

Considering Modernism inclined urban planning to treat buildings and developments as isolated, unrelated parts of the overall urban ecosystems created fragmented, isolated, and homogeneous urban landscapes (Goodchild, 1990). One of the greater problems with Modernist-style of planning was the disregard of resident or public opinion, which resulted in planning being forced upon the majority by a minority consisting of affluent professionals with little to no knowledge of real 'urban' problems characteristic of post-Second World War urban environments; slums, overcrowding, deteriorated infrastructure, pollution and disease, among others (Irving 1993). These were precisely the 'urban ills' Modernism was meant to 'solve', but more often than not, the types of 'comprehensive', 'one size fits all' approaches to planning made things worse., and residents began to show interest in becoming involved in decisions which had once been solely entrusted to professionals of the built environment. Advocacy planning and participatory models of planning emerged in the 1960s to counter these traditional elitist and technocratic approaches to urban planning (Irving 1993; Hatuka & D’Hooghe 2007). Furthermore, an assessment of the 'ills' of Modernism among planners during the 1960s, fuelled development of a participatory model that aimed to expand the range of participants in urban interventions (Hatuka & D’Hooghe 2007, 21).

Jane Jacobs's 1961 book *The Death and Life of Great American Cities* was a sustained critique of urban planning as it had developed within Modernism and marked a transition from modernity to postmodernity in thinking about urban planning (Irving 1993, 479). However, the transition from Modernism to Postmodernism is often said to have happened at 3:32pm on the 15th of July in 1972, when Pruitt Igoe; a housing development for low-income people in St. Louis designed by architect Minoru Yamasaki, which had been a prize winning version of Le Corbusier's 'machine for modern living' was deemed uninhabitable and was torn down (Irving 1993, 480). Since then, Postmodernism has involved theories that embrace and aim to create diversity, and it exhaults uncertainty, flexibility and change (Hatuka & D’Hooghe 2007). Postmodern planning aims to accept pluralism and heighten awareness of social differences in order to accept and bring to light the claims of minority and disadvantaged groups (Goodchild 1990). It is important to note that urban planning discourse within Modernity and Postmodernity has developed in different contexts, even though they both grew within a capitalist culture. Modernity was shaped by a capitalist ethic of Fordist-Keynesian paradigm of mass, standardized production and consumption, while postmodernity was created out of a more flexible form of capital accumulation, labor markets and organisations (Irving 1993, 60). Also, there is a distinction between a postmodernism of 'reaction' and one of 'resistance'. A postmodernism of 'reaction' rejects Modernism and seeks to return to the lost traditions and history in order to create a new cultural synthesis, while Postmodernity of 'resistance' seeks to deconstruct Modernism and is a critique of the origins without necessarily returning to them (Irving 1993, 60). As a result of Postmodernism, planners are much less inclined to lay a firm or steady claim to there being one single 'right way' of engaging in urban planning and are more open to different styles and ideas of 'how to plan' (Irving 474).[22][23][24][25]

**Literature**

Literary postmodernism was officially inaugurated in the United States with the first issue of *boundary 2*, subtitled "Journal of Postmodern Literature and Culture", which appeared in 1972. David Antin, Charles Olson, John Cage, and the Black Mountain College school of poetry and the arts were integral figures in the intellectual and artistic exposition of postmodernism at the time.[26] *boundary 2* remains an influential journal in postmodernist circles today.[27]

Jorge Luis Borges's (1939) short story *Pierre Menard, Author of the Quixote*, is often considered as predicting postmodernism[28] and conceiving the ideal
of the ultimate parody. Samuel Beckett is sometimes seen as an important precursor and influence. Novelists who are commonly connected with postmodern literature include Vladimir Nabokov, William Gaddis, John Hawkes, William Burroughs, Giannina Braschi, Kurt Vonnegut, John Barth, Donald Barthelme, E.L. Doctorow, Jerzy Kosinski, Don DeLillo, Thomas Pynchon, Pynchon's work has also been described as "high modern"
Pynchon's work has also been described as "high modern"

In 1971, the Arab-American scholar Ihab Hassan published The Dismemberment of Orpheus: Toward a Postmodern Literature, an early work of literary criticism from a postmodern perspective, in which the author traces the development of what he calls "literature of silence" through Marquis de Sade, Franz Kafka, Ernest Hemingway, Beckett, and many others, including developments such as the Theatre of the Absurd and the nouveau roman. In 'Postmodernist Fiction' (1987), Brian McHale details the shift from modernism to postmodernism, arguing that the former is characterized by an epistemological dominant Wikipedia:Please clarify, and that postmodern works have developed out of modernism and are primarily concerned with questions of ontology. In Constructing Postmodernism (1992), McHale's second book, he provides readings of postmodern fiction and of some of the contemporary writers who go under the label of cyberpunk. McHale's "What Was Postmodernism?" (2007) follows Raymond Federman's lead in now using the past tense when discussing postmodernism.

Music

Postmodern music is either music of the postmodern era, or music that follows aesthetic and philosophical trends of postmodernism. As the name suggests, the postmodernist movement formed partly in reaction to the ideals of the modernist. Because of this, Postmodern music is mostly defined in opposition to modernist music, and a work can either be modernist, or postmodern, but not both. Jonathan Kramer posits the idea (following Umberto Eco and Jean-François Lyotard) that postmodernism (including musical postmodernism) is less a surface style or historical period (i.e., condition) than an attitude.

The postmodern impulse in classical music arose in the 1960s with the advent of musical minimalism. Composers such as Terry Riley, Krzysztof Penderecki, György Ligeti, Henryk Gorecki, Bradley Joseph, John Adams, George Crumb, Steve Reich, Philip Glass, Michael Nyman, and Lou Harrison reacted to the perceived elitism and dissonant sound of atonal academic modernism by producing music with simple textures and relatively consonant harmonies, whilst others, most notably John Cage challenged the prevailing Narratives of beauty and objectivity common to Modernism. Some composers have been openly influenced by popular music and world ethnic musical traditions.

Postmodern Classical music as well is not a musical style, but rather refers to music of the postmodern era. It bears the same relationship to postmodernist music that postmodernity bears to postmodernism. Postmodern music, on the other hand, shares characteristics with postmodernist art—that is, art that comes after and reacts against modernism (see Modernism in Music). A clarifying example of this phenomenon would be a rock band that sells T-shirts, ostensibly an adjunct business to their primary musical pursuit, yet the T-Shirts become more popular or are deemed "cooler" than the band's original musical output.

Though representing a general return to certain notions of music-making that are often considered to be classical or romantic[citation needed], not all postmodern composers have eschewed the experimentalist or academic tenets of modernism. The works of Dutch composer Louis Andriessen, for example, exhibit experimentalist preoccupation that is decidedly anti-romantic. Eclecticism and freedom of expression, in reaction to the rigidity and aesthetic limitations of modernism, are the hallmarks of the postmodern influence in musical composition.
Influential postmodernist philosophers

**Martin Heidegger (1889–1976)**

Rejected the philosophical basis of the concepts of "subjectivity" and "objectivity" and asserted that similar grounding oppositions in logic ultimately refer to one another. Instead of resisting the admission of this paradox in the search for understanding, Heidegger requires that we embrace it through an active process of elucidation he called the "Hermeneutic Circle". He stressed the historicity and cultural construction of concepts while simultaneously advocating the necessity of an atemporal and immanent apprehension of them. In this vein, he asserted that it was the task of contemporary philosophy to recover the original question of (or "openness to") Dasein (translated as Being or Being-in-the-World) present in the Presocratic philosophers but normalized, neutered and standardized since Plato. This was to be done, in part, by tracing the record of Dasein's sublimation or forgetfulness through the history of philosophy which meant that we were to ask again what constituted the grounding conditions in ourselves and in the World for the affinity between beings and between the many usages of the term "being" in philosophy. To do this, however, a non-historical and, to a degree, self-referential engagement with whatever set of ideas, feelings or practices would permit (both the non-fixed concept and reality of) such a continuity was required - a continuity permitting the possible experience, possible existence indeed not only of beings but of all differences as they appeared and tended to develop. Such a conclusion led Heidegger to depart from the Phenomenology of his teacher Husserl and prompt instead an (ironically anachronistic) return to the yet-unasked questions of Ontology, a return in general did not acknowledge an intrinsic distinction between phenomena and noumena or between things in themselves (de re) and things as they appear (see qualia): Being-in-the-world, or rather, the openness to the process of Dasein's/Being's becoming was to bridge the age-old gap between these two. In this latter premise, Heidegger shares an affinity with the late Romantic philosopher, Friedrich Nietzsche, another principal forerunner of Post-structuralist and Postmodernist thought. Influential to thinkers associated with Postmodernism are Heidegger's critique of the subject-object or sense-knowledge division implicit in Rationalism, Empiricism and Methodological Naturalism, his repudiation of the idea that facts exist outside or separately from the process of thinking and speaking them (however, Heidegger is not specifically a Nominalist), his related admission that the possibilities of philosophical and scientific discourse are wrapped up in the practices and expectations of a society and that concepts and fundamental constructs are the expression of a lived, historical exercise rather than simple derivations of external, apriori conditions independent from historical mind and changing experience (see Johann Gottlieb Fichte, Heinrich von Kleist, Weltanschauung and Social Constructionism), and his Instrumentalist and Negativist notion that Being (and, by extension, reality) is an action, method, tendency, possibility and question rather than a discreet, positive, identifiable state, answer or entity (see also Process Philosophy, Dynamism, Instrumentalism, Pragmatism and Vitalism).

**Jacques Derrida (1930–2004)**

Re-examined the fundamentals of writing and its consequences on philosophy in general; sought to undermine the language of 'presence' or metaphysics in an analytical technique which, beginning as a point of departure from Heidegger's notion of Destruktion, came to be known as Deconstruction. Derrida utilized, like Heidegger, references to Greek philosophical notions associated with the Skeptics and the Presocratics, such as Epoché and Aporia to articulate his notion of implicit circularity between premises and conclusions, origins and manifestations, but - in a manner analogous in certain respects to Gilles Deleuze - presented a radical re-reading of canonical philosophical figures such as Plato, Aristotle and Descartes as themselves being informed by such "destabilizing" notions.

**Michel Foucault (1926–1984)**

Introduced concepts such as 'discursive regime', or re-invoked those of older philosophers like 'episteme' and 'genealogy' in order to explain the relationship among meaning, power, and social behavior within social
Postmodernism

orders (see The Order of Things, The Archaeology of Knowledge, Discipline and Punish and The History of Sexuality). In direct contradiction to what have been typified as Modernist perspectives on epistemology, Foucault asserted that rational judgment, social practice and what he called 'biopower' are not only inseparable but co-determinant. While Foucault himself was deeply involved in a number of progressive political causes and maintained close personal ties with members of the far-Left, he was also controversial with Leftist thinkers of his day, including those associated with various strains of Marxism, proponents of Left libertarianism (e.g. Noam Chomsky) and Humanism (e.g. Jürgen Habermas), for his rejection of what he deemed to be Enlightenment concepts of freedom, liberation, self-determination and human nature. Instead, Foucault focused on the ways in which such constructs can foster cultural hegemony, violence and exclusion. In line with his rejection of such 'positive' tenets of Enlightenment-era Humanism, he was active, with Gilles Deleuze and Félix Guattari, in the Anti-Psychiatry Movement, considering much of institutionalized psychiatry and, in particular, Freud's concept of repression central to Psychoanalysis (which was still very influential in France during the 1960s and 70s), to be both harmful and misplaced. Foucault was known for his controversial aphorisms, such as "language is oppression", meaning that language functions in such a way as to render nonsensical, false or silent tendencies that might otherwise threaten or undermine the distributions of power backing a society's conventions - even when such distributions purport to celebrate liberation and expression or value minority groups and perspectives. His writings have had a major influence on the larger body of Postmodern academic literature.

Jean-François Lyotard (1924–1998)

Identified in The Postmodern Condition a crisis in the "discourses of the Human Sciences" latent in Modernism but catapulted to the fore by the advent of the "computerized" or "telematic" era (see Information Revolution). This crisis, insofar as it pertains to academia, concerns both the motivations and justification procedures for making research claims: unstated givens or values that have validated the basic efforts of academic research since the late 18th century might no longer be valid (particularly, in Social Science & Humanities research, though examples from Mathematics are given by Lyotard as well). As formal conjecture about real-world issues becomes inextricably linked to automated calculation, information storage and retrieval, such knowledge becomes increasingly "exteriorised" from its knowers in the form of information. Knowledge is materialized and made into a commodity exchanged between producers and consumers; it ceases to be either an idealistic end-in-itself or a tool capable of bringing about liberty or social benefit; it is stripped of its humanistic and spiritual associations, its connection with education, teaching and human development, being simply rendered as "data" - omnipresent, material, unending and without any contexts or pre-requisites. Furthermore, the 'diversity' of claims made by various disciplines begins to lack any unifying principle or intuition as objects of study become more and more specialized due to the emphasis on specificity, precision and uniformity of reference that competitive, database-oriented research implies. The value-premises upholding academic research have been maintained by what Lyotard considers to be quasi-mythological beliefs about human purpose, human reason and human progress - large, background constructs he calls "Metanarratives". These Metanarratives still remain in Western society but are now being undermined by rapid Informatization and the commercialization of the University and its functions. The shift of authority from the presence and intuition of knowers - from the good-faith of Reason to seek diverse knowledge integrated for human benefit or truth fidelity - to the automated database and the market had, in Lyotard's view, the power to unravel the very idea of 'justification' or 'legitimation' and, with it, the rationale for research altogether - esp. in disciplines pertaining to human life, society and meaning. We are now controlled not by binding extra-linguistic value paradigms defining notions of collective identity and ultimate purpose, but rather by our automatic responses to different species of "language games" (a concept Lyotard imports from JL Austin's theory of Speech Acts). In his vision of a solution to this "vertigo," Lyotard opposes the assumptions of universality, consensus, and generality that he identified within the thought of Humanistic, Neo-Kantian philosophers like Jürgen Habermas and proposes a continuation of experimentation and diversity.
to be assessed pragmatically in the context of language games rather than via appeal to a resurrected series of transcendental and metaphysical unities.

**Richard Rorty** (1931–2007)

Argues in *Philosophy and the Mirror of Nature* that contemporary Analytic philosophy mistakenly imitates scientific methods. In addition, he denounces the traditional epistemological perspectives of Representationalism and Correspondence theory that rely upon the independence of knowers and observers from phenomena and the passivity of natural phenomena in relation to consciousness. As a proponent of anti-foundationalism and anti-essentialism within a Pragmatist framework, he echoes Postmodern strains of Conventionalism and Philosophical Relativism, but opposes much Postmodern thinking with his commitment to Social Liberalism.

**Jean Baudrillard** (1929–2007),

In *Simulacra and Simulation*, introduced the concept that reality or the principle of the "Real" is short-circuited by the interchangeability of signs in an era whose communicative and semantic acts are dominated by electronic media and digital technologies. Baudrillard proposes the notion that, in such a state, where subjects are detached from the outcomes of events (political, literary, artistic, personal, or otherwise), events no longer hold any particular sway on the subject nor have any identifiable context; they therefore have the effect of producing widespread indifference, detachment, and passivity in industrialized populations. He claimed that a constant stream of appearances and references without any direct consequences to viewers or readers could eventually render the division between appearance and object indiscernible, resulting, ironically, in the "disappearance" of mankind in what is, in effect, a virtual or holographic state, composed only of appearances.

**Fredric Jameson** (born 1934)

Set forth one of the first expansive theoretical treatments of Postmodernism as a historical period, intellectual trend and social phenomenon in a series of lectures at the Whitney Museum, later expanded as *Postmodernism, or The Cultural Logic of Late Capitalism* (1991). Eclectic in his methodology, Jameson has continued a sustained examination of the role that Periodization continues to play as a grounding assumption of critical methodologies in Humanities disciplines. He has contributed extensive effort to explicating the importance of concepts of Utopianism and Utopia as driving forces in the cultural and intellectual movements of Modernity, and outlining the political and existential uncertainties that may result from the decline or suspension of this trend in the theorized state of Postmodernity. Like Susan Sontag, Jameson served to introduce a wide audience of American readers to key figures of the 20th Century Continental European intellectual Left, particularly those associated with the Frankfurt School, Structuralism and Post-Structuralism. Thus, his importance as a 'translator' of their ideas to the common vocabularies of a variety of disciplines in the Anglo-American academic complex is equally as important as his own critical engagement with them.

**Douglas Kellner** (born 1943)

In "Analysis of the Journey," a journal birthed from postmodernism, Kellner insists that the "assumptions and procedures of modern theory" must be forgotten. His terms defined in the depth of postmodernism is based on advancement, innovation, and adaptation. Extensively, Kellner analyzes the terms of this theory in real life experiences and examples. Kellner used science and technology studies as a major part of his analysis; he urged that the theory is incomplete without it. The scale was larger than just postmodernism alone, it must be interpreted through cultural studies where science and technology studies play a huge role. The reality of the September Eleventh attacks on the United States of America is the catalyst for his explanation. This catalyst is used as a great representation due to the mere fact of the planned ambush and destruction of "symbols of globalization", insinuating the World Trade Centers. One of the numerous, yet appropriate definitions of postmodernism and the qualm aspect aids this attribute to seem perfectly accurate. In response, Kellner continues to examine the repercussions of understanding the effects of the September Eleventh attacks. He
questions if the attacks are only able to be understood in a limited form of postmodern theory due to the level of irony. In further studies, he enhances the idea of semiotics in alignment with the theory. Similar to the act of September 11 and the symbols that were interpreted through this postmodern ideal, he continues to even describe this as "semiotic systems" that people use to make sense of their lives and the events that occur in them. Kellner's adamancy that signs are necessary to understand one's culture is what he analyzes from the evidence that most cultures have used signs in place of existence. Finally, he recognizes that many theorists of postmodernism are trapped by their own cogitations. He finds strength in theorist Baudrillard and his idea of Marxism. Kellner acknowledges Marxism's end and lack of importance to his theory.

The conclusion he depicts is simple: postmodernism, as most utilize it today, will decide what experiences and signs in one's reality will be one's reality as they know it.

**Criticisms**

Criticisms of postmodernism are intellectually diverse, including the assertions that postmodernism is meaningless and promotes obscurantism. For example, Noam Chomsky has argued that postmodernism is meaningless because it adds nothing to analytical or empirical knowledge. He asks why postmodernist intellectuals do not respond like people in other fields when asked, "what are the principles of their theories, on what evidence are they based, what do they explain that wasn't already obvious, etc...If [these requests] can't be met, then I'd suggest recourse to Hume's advice in similar circumstances: 'to the flames'.

Formal, academic critiques of postmodernism can also be found in works such as *Beyond the Hoax* and *Fashionable Nonsense*.

**References**


In a very large part of morphology, our essential task lies in the comparison of related forms rather than in the precise definition of each; and the deformation of a complicated figure may be a phenomenon easy of comprehension, though the figure itself has to be left unanalyzed and undefined.

7. See the following (http://www.anarchopedia.org/mechanistic_bias) web reference for a common critique of from an "Anti-positivist" perspective.

Deleuze, here echoing the sentiments of Derrida's reflection on Foucault's "The History of Madness" (1961) in his essay "Cogito and the History of Madness" (1963), makes a very thinly veiled reference to semiological certainty of both Saussure and Lacan (who speaks of "The Unity of the Father" in his theory of semantic coherence), critiquing the premise of objectivity in their methodology - "The scientific model taking language as an object of study is one with the political model by which language is homogenized, centralized, and standardized, becoming a language of power, a major or dominant language. Linguistics can claim all it wants to be science, nothing but pure science -- it wouldn't be the first time that the order of pure science was used to secure the requirements of another order...The unity of language is fundamentally political. There is no mother tongue, only a power takeover by a dominant language that at times advances along a broad front, and at times swoops down on diverse centers simultaneously...The scientific enterprise of extracting constants and constant relations is always coupled with the political enterprise of imposing them on speakers and transmitting order-worlds."
[12] OED long edition
[19] Further reading

• Drabble, M. The Oxford Companion to English Literature, 6 ed., article "Postmodernism".
• Honderich, T., The Oxford Companion to Philosophy, article "Postmodernism".
• Jameson, Fredric (1991) Postmodernism, or, the Cultural Logic of Late Capitalism (ISBN 0-8223-1090-2)
• --- (2008), "1966 Nervous Breakdown, or, When Did Postmodernism Begin?" Modern Language Quarterly 69, 3:391-413.
• MacIntyre, Alasdair, After Virtue: A Study in Moral Theory (University of Notre Dame Press, 1984, 2nd edn.).


**External links**

• Stanford Encyclopedia of Philosophy's entry on postmodernism (http://plato.stanford.edu/entries/postmodernism/)

• Discourses of Postmodernism. Multilingual Bibliography by Janusz Przychodzen (PDF file) (http://www.umass.edu/complit/aclanet/SyllPDF/JanuList.pdf)

• Modernity, postmodernism and the tradition of dissent, by Lloyd Spencer (1998) (http://www.tasc.ac.uk/ depart/media/staff/ls/Modules/Theory/PoMoDis.htm)

• Dueling Paradigms: Modernist v. Postmodernist Thought * Characterizing a Fogbank: What Is Postmodernism, and Why Do I Take Such a Dim View of it?* (http://www.critcrim.org/critpapers/milovanovic_postmod.htm)

• Postmodernism and truth (http://ase.tufts.edu/cogstud/papers/postmod.tru.htm) by philosopher Daniel Dennett

• Postmodernism is the new black (http://www.economist.com/world/displaystory.cfm?story_id=8401159): How the shape of modern retailing was both predicted and influenced by some unlikely seers (The Economist 19 December 2006)

Post-postmodernism

Post-postmodernism is a term applied to a wide-ranging set of developments in critical theory, philosophy, architecture, art, literature, and culture which are emerging from and reacting to postmodernism. Another similar recent term is metamodernism.

Periodization

Most scholars would agree that modernism began in the late 19th century and continued on as the dominant cultural force in the intellectual circles of Western culture well into the mid-twentieth century.\(^1\) Like all epochs, modernism encompasses many competing individual directions and is impossible to define as a discrete unity or totality. However, its chief general characteristics are often thought to include an emphasis on "radical aesthetics, technical experimentation, spatial or rhythmic, rather than chronological form, [and] self-conscious reflexiveness"\(^2\) as well as the search for authenticity in human relations, abstraction in art, and utopian striving. These characteristics are normally lacking in postmodernism or are treated as objects of irony.

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Postmodernism arose after World War II as a reaction to the perceived failings of modernism, whose radical artistic projects had come to be associated with totalitarianism or had been assimilated into mainstream culture. The basic features of what we now call postmodernism can be found as early as the 1940s, most notably in the work of Jorge Luis Borges. However, most scholars today would agree that postmodernism began to compete with modernism in the late 1950s and gained ascendancy over it in the 1960s. Since then, postmodernism has been a dominant, though not undisputed, force in art, literature, film, music, drama, architecture and philosophy. Salient features of postmodernism are normally thought to include the ironic play with styles, citations and narrative levels, a metaphysical skepticism or nihilism towards a "grand narrative" of Western culture, a preference for the virtual at the expense of the real (or more accurately, a fundamental questioning of what 'the real' constitutes) and a "waning of affect" on the part of the subject, who is caught up in the free interplay of virtual, endlessly reproducible signs inducing a state of consciousness similar to schizophrenia.

Since the late 1990s there has been a small but growing feeling both in popular culture and in academia that postmodernism "has gone out of fashion." However, there have been few formal attempts to define and name the epoch succeeding postmodernism, and none of the proposed designations has yet become part of mainstream usage.

**Definitions**

Consensus on what makes up an epoch can hardly be achieved while that epoch is still in its early stages. However, a common positive theme of current attempts to define post-postmodernism is that faith, trust, dialogue, performance and sincerity can work to transcend postmodern irony. The following definitions, which vary widely in depth, focus and scope, are listed in the chronological order of their appearance.

In 1995, the landscape architect and urban planner Tom Turner issued a book-length call for a post-postmodern turn in urban planning. Turner criticizes the postmodern credo of "anything goes" and suggests that "the built environment professions are witnessing the gradual dawn of a post-Postmodernism that seeks to temper reason with faith." In particular, Turner argues for the use of timeless organic and geometrical patterns in urban planning. As sources of such patterns he cites, among others, the Taoist-influenced work of the American architect Christopher Alexander, gestalt psychology and the psychoanalyst Carl Jung’s concept of archetypes. Regarding terminology, Turner urges us to "embrace post-Postmodernism — and pray for a better name.

In his 1999 book on Russian postmodernism the Russian-American Slavist Mikhail Epstein suggested that postmodernism "is [...] part of a much larger historical formation," which he calls "postmodernity." Epstein believes that postmodernist aesthetics will eventually become entirely conventional and provide the foundation for a new, non-ironic kind of poetry, which he describes using the prefix "trans-:

In considering the names that might possibly be used to designate the new era following "postmodernism," one finds that the prefix "trans" stands out in a special way. The last third of the 20th century developed under the sign of "post," which signalled the demise of such concepts of modernity as "truth" and "objectivity," "soul" and "subjectivity," "utopia" and "ideality," "primary origin" and "originality," "sincerity" and "sentimentality." All of these concepts are now being reborn in the form of "trans-subjectivity," "trans-idealism," "trans-utopianism," "trans-originality," "trans-lyricism," "trans-sentimentality" etc.

As an example Epstein cites the work of the contemporary Russian poet Timur Kibirov.

The term *post-millennialism* was introduced in 2000 by the American cultural theorist Eric Gans to describe the epoch after postmodernism in ethical and socio-political terms. Gans associates postmodernism closely with "victimary thinking," which he defines as being based on a non-negotiable ethical opposition between perpetrators and victims arising out of the experience of Auschwitz and Hiroshima. In Gans’s view, the ethics of postmodernism is derived from identifying with the peripheral victim and disdaining the utopian center occupied by the perpetrator. Postmodernism in this sense is marked by a victimary politics that is productive in its opposition to modernist utopianism and totalitarianism but unproductive in its resentment of capitalism and liberal democracy, which he sees as the long-term agents of global reconciliation. In contrast to postmodernism, post-millennialism is distinguished by
the rejection of victimary thinking and a turn to “non-victimary dialogue”\[^{19}\] that will “diminish […] the amount of resentment in the world.”\[^{20}\] Gans has developed the notion of post-millennialism further in many of his internet Chronicles of Love and Resentment\[^{21}\] and the term is allied closely with his theory of Generative Anthropology and his scenic concept of history.\[^{22}\]

In 2006 the British scholar Alan Kirby formulated a socio-cultural assessment of post-postmodernism that he calls “pseudo-modernism.”\[^{4}\] Kirby associates pseudo-modernism with the triteness and shallowness resulting from the instantaneous, direct, and superficial participation in culture made possible by the internet, mobile phones, interactive television and similar means: “In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads.”\[^{4}\]

Pseudo-modernism’s “typical intellectual states” are furthermore described as being “ignorance, fanaticism and anxiety” and it is said to produce a “trance-like state” in those participating in it. The net result of this media-induced shallowness and instantaneous participation in trivial events is a “silent autism” superseding “the neurosis of modernism and the narcissism of postmodernism.” Kirby sees no aesthetically valuable works coming out of “pseudo-modernism.” As examples of its triteness he cites reality TV, interactive news programs, “the drivel found […] on some Wikipedia pages,” docu-soaps, and the essayistic cinema of Michael Moore or Morgan Spurlock.\[^{1}\] In a book published in September 2009 titled Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure our Culture Kirby developed further and nuanced his views on culture and textuality in the aftermath of postmodernism.

In 2010 the cultural theorists Timotheus Vermeulen and Robin van den Akker introduced the term metamodernism\[^{23}\] as an intervention in the post-postmodernism debate. In their article 'Notes on metamodernism' they assert that the 2000s are characterized by the emergence of a sensibility that oscillates between, and must be situated beyond, modern positions and postmodern strategies. As examples of the metamodern sensibility Vermeulen and van den Akker cite the 'informed naivety', 'pragmatic idealism' and 'moderate fanaticism' of the various cultural responses to, among others, climate change, the financial crisis, and (geo)political instability.

Aesthetically, metamodernism is exemplified by practices as varied as the architecture of BIG and Herzog and de Meuron, the cinema of Michel Gondry, Spike Jonze and Wes Anderson, musicians/sound artists such as CocoRosie, Antony and the Johnsons, Georges Lentz and Devendra Banhart, the artworks of Peter Doig, Olafur Eliasson, Ragnar Kjartansson, Šejla Kamerić and Paula Doepfner, and the writings of Haruki Murakami, Roberto Bolaño, David Foster Wallace, and Jonathan Franzen, as they are each typified by a continuous oscillation, a constant repositioning between attitudes and mindsets that are evocative of the modern and of the postmodern but are ultimately suggestive of another sensibility that is neither of them; one that negotiates between a yearning for universal truths and relativism, between a desire for sense and a doubt about the sense of it all, between hope and melancholy, sincerity and irony, knowingness and naivety, construction and deconstruction.\[^{24}\]

The prefix ‘meta’ here refers not to some reflective stance or repeated ruminations, but to Plato’s metaxy, which intends a movement between opposite poles as well as beyond.\[^{25}\]

References

[1] Compare, for example:

\[ \text{[modernism] is [...]} \text{primarily located in the years 1890-1930 [...]} \]

\[ \text{[modernism] can be defined as a series of international artistic movements in the period 1900-40 [...]} \]


Post-postmodernism


External links

- Essay by Alan Kirby on theories of post-postmodernism (http://www.timeshighereducation.co.uk/story.asp?storycode=411731)
- Essay by Mikhail Epstein on The Place of Postmodernism in Postmodernity (http://www.focusing.org/apm_papers/epstein.html)
- Introduction to Digimodernism by Alan Kirby (http://www.alanfkirby.com/Introduction.pdf)
- notes on metamodernism (http://aestheticsandculture.net/index.php/jac/article/viewArticle/5677)
Magic realism

Magic realism or magical realism is a genre where magic elements are a natural part in an otherwise mundane, realistic environment.\(^1\) Although it is most commonly used as a literary genre, magic realism also applies to film and the visual arts.

One example of magic realism occurs when a character in the story continues to be alive beyond the normal length of life and this is subtly depicted by the character being present throughout many generations. On the surface the story has no clear magical attributes and everything is conveyed in a real setting, but such a character breaks the rules of our real world. The author may give precise details of the real world such as the date of birth of a reference character and the army recruitment age, but such facts help to define an age for the fantastic character of the story that would turn out to be an abnormal occurrence like someone living for two hundred years.

The term is broadly descriptive rather than critically rigorous: Professor Matthew Strecher defines magic realism as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe."\(^2\) This critical perspective towards magical realism stems from the Western reader's disassociation with mythology, a root of magical realism more easily understood by non-Western cultures.\(^3\) Western confusion regarding magical realism is due to the "conception of the real" created in a magical realist text: rather than explain reality using natural or physical laws, as in typical Western texts, magical realist texts create a reality "in which the relation between incidents, characters, and setting could not be based upon or justified by their status within the physical world or their normal acceptance by bourgeois mentality."\(^4\) Many writers are categorized as "magical realist," which confuses what the term really means and how wide its definition is.\(^5\)

Etymology

While the term magical realism in its modern sense first appeared in 1955, the German art critic Franz Roh first used the phrase in 1925, to refer to a painterly style also known as Neue Sachlichkeit (the New Objectivity),\(^6\) an alternative championed by fellow German museum director Gustav Hartlaub.\(^7\) Roh believed magic realism is related to, but distinctive from, surrealism, due to magic realism's focus on the material object and the actual existence of things in the world, as opposed to the more cerebral, psychological and subconscious reality that the surrealists explored.\(^8\) Magic realism was later used to describe the uncanny realism by American painters such as Ivan Albright, Paul Cadmus, George Tooker and other artists during the 1940s and 1950s. However, in contrast with its use in literature, magical realist art does not often include overtly fantastic or magical content, but rather looks at the mundane, the everyday, through a hyper-realistic and often mysterious lens.\(^9\) The extent to which magical elements enter in visual art depends on the subcategory, discussed in detail below.

Roh's magic realism's theoretical implications greatly influenced European and Latin American literature. Italian Massimo Bontempelli, for instance, considered the first magic realist creative writer, sought to present the "mysterious and fantastic quality of reality." He claimed that literature could be a means to create a collective consciousness by "opening new mythical and magical perspectives on reality," and used his writings to inspire an Italian nation governed by Fascism.\(^8\) Venezuelan Arturo Uslar-Pietri was closely associated with Roh's form of magic realism and knew Bontempelli in Paris. Rather than follow Cuban writer Alejo Carpentier's developing versions of "the (Latin) American marvelous real," Uslar-Pietri's writings emphasize "the mystery of human living amongst the reality of life." He believed magic realism was "a continuation of the vanguardia [or Avant-garde] modernist experimental writings of Latin America."\(^8\)

Literary magic realism originated in Latin America. Writers often traveled between their home country and European cultural hubs, such as Paris or Berlin, and were influenced by the art movement of the time.\(^3\)\(^10\) Carpentier and Uslar-Pietri, for example, were strongly influenced by European artistic movements, such as Surrealism, during their stays in Paris in the 1920s and 1930s.\(^8\) One major event that linked painterly and literary
Literature

Characteristics

The extent to which the characteristics below apply to a given magic realist text varies. Every text is different and employs a smattering of the qualities listed here. However, they accurately portray what one might expect from a magic realist text.

Fantastical elements

As recently as 2008, magical realism in literature has been defined as "a kind of modern fiction in which fabulous and fantastical events are included in a narrative that otherwise maintains the 'reliable' tone of objective realistic report, designating a tendency of the modern novel to reach beyond the confines of realism and draw upon the energies of fable, folk tale, and myth while maintaining a strong contemporary social relevance. The fantastic attributes given to characters in such novels—levitation, flight, telepathy, telekinesis—are among the means that magic realism adopts in order to encompass the often phantasmagorical political realities of the 20th century."[14]

Plenitude

In an essay entitled "The Baroque and the Marvelous Real" the Cuban writer Alejo Carpentier championed the idea that the baroque is defined by a lack of emptiness, a departure from structure or rules, and an "extraordinary" plenitude of disorienting detail (citing Mondrian as its polar opposite). From this angle, Carpentier views the baroque as a layering of elements, which translates easily into the post-colonial or transcultural Latin American atmosphere that Carpentier emphasizes in The Kingdom of this World.[15] “America, a continent of symbiosis, mutations... mestizaje, engenders the baroque,”[16] made explicit by elaborate Aztec temples and associative Nahuatl poetry. These mixing ethnicities grow together with the American baroque; the space in between is where the "marvelous real" is seen. Marvelous: not meaning beautiful and pleasant, but extraordinary, strange, excellent. Such a complex system of layering—encompassed in the Latin American "boom" novel, such as One Hundred Years of Solitude—has as its aim "translating the scope of America."[17]

Hybridity

Magical realism plot lines characteristically employ hybrid multiple planes of reality that take place in "inharmonious arenas of such opposites as urban and rural, and Western and indigenous."[18] For example, as seen in Julio Cortázar's "La noche boca arriba," an individual experiences two realistic situations simultaneously in the same place but during two different time periods, centuries apart.[19]

His dreamlike state connects these two realities; this small bit of magic makes these multiple planes of reality possible.[20] Overall, they establish "a more deep and true reality than conventional realist techniques would illustrate."[21]
**Metafiction**

This trait centers on the reader's role in literature. With its multiple realities and specific reference to the reader's world, it explores the impact fiction has on reality, reality on fiction and the reader's role in between; as such, it is well suited for drawing attention to social or political criticism. Furthermore, it is the tool paramount in the execution of a related and major magic realist phenomenon: textualization. This term defines two conditions—first, where a fictitious reader enters the story within a story while reading it, making us self-conscious of our status as readers—and secondly, where the textual world enters into the reader's (our) world. Good sense would negate this process but 'magic' is the flexible topos that allows it.\(^{[22]}\)

**Authorial reticence**

Authorial reticence is the "deliberate withholding of information and explanations about the disconcerting fictitious world."\(^{[23]}\) The narrator does not provide explanations about the accuracy or credibility of events described or views expressed by characters in the text. Further, the narrator is indifferent, a characteristic enhanced by this absence of explanation of fantastic events; the story proceeds with "logical precision" as if nothing extraordinary took place.\(^{[24]}\)\(^{[25]}\)

In this, explaining the supernatural world would immediately reduce its legitimacy relative to the natural world. The reader would consequently disregard the supernatural as false testimony.

**Sense of mystery**

Something that most critics agree on is this major theme. Magic realist literature tends to read at an intensified level. Taking the seminal work of the style, *One Hundred Years of Solitude* by Gabriel García Márquez, the reader must let go of preexisting ties to conventional exposition, plot advancement, linear time structure, scientific reason, etc., to strive for a state of heightened awareness of life's connectedness or hidden meanings. Carpentier articulates this feeling as "to seize the mystery that breathes behind things,"\(^{[26]}\) and supports the claim by saying a writer must heighten his senses to the point of "estado limite" [translated as "limit state" or "extreme"]\(^{[27]}\) in order to realize all levels of reality, most importantly that of mystery.\(^{[28]}\)

**Collective consciousness**

The Mexican critic Luis Leal has said, "Without thinking of the concept of magical realism, each writer gives expression to a reality he observes in the people. To me, magical realism is an attitude on the part of the characters in the novel toward the world," or toward nature. He adds, "If you can explain it, then it's not magical realism."\(^{[29]}\)

**Political critique**

Magic realism contains an "implicit criticism of society, particularly the elite."\(^{[30]}\) Especially with regard to Latin America, the style breaks from the inarguable discourse of "privileged centers of literature."\(^{[31]}\) This is a mode primarily about and for "ex-centrics": the geographically, socially and economically marginalized. Therefore, magic realism's 'alternative world' works to correct the reality of established viewpoints (like realism, naturalism, modernism). Magic realist texts, under this logic, are subversive texts, revolutionary against socially dominant forces. Alternatively, the socially dominant may implement magical realism to disassociate themselves from their "power discourse."\(^{[32]}\) Theo D'haen calls this change in perspective "decentering."
Magic realism

Major topics in criticism

Ambiguities in definition

Determining who coined the term *magical realism* (as opposed to *magic realism*) is controversial among literary critics. Maggie Ann Bowers argues that it first emerged in the 1955 essay "Magical Realism in Spanish American Fiction" by critic Angel Flores. She notes that while Flores names Jorge Luis Borges as the first magical realist (some critics consider him a predecessor, not actually a magical realist), he fails to acknowledge either Alejo Carpentier or Arturo Uslar-Pietri for bringing Roh's magic realism to Latin America. However, both Luis Leal and Irene Guenther, (referencing Pietri and Jean Weisgerber texts, respectively), attest that Pietri was one of the first, if not the first, to apply the term to Latin American literature. Leal and Guenther both quote Pietri, who described "man as a mystery surrounded by realistic facts. A poetic prediction or a poetic denial of reality. What for lack of another name could be called a magical realism." It is worth noting that Pietri, in presenting his term for this literary tendency, always kept its definition open by means of a language more lyrical and evocative than strictly critical, as in this 1948 statement. When academic critics attempted to define magical realism with scholarly exactitude, they discovered that it was more powerful than precise. Critics, frustrated by their inability to pin down the term's meaning, have urged its complete abandonment. Yet in Arturo Uslar-Pietri's vague, ample usage, magical realism was wildly successful in summarizing for many readers their perception of much Latin American fiction; this fact suggests that the term has its uses, so long as it is not expected to function with the precision expected of technical, scholarly terminology."

Guatemalan author William Spindler's article, "Magic realism: a typology," suggests that there are three kinds of magic realism, which however are by no means incompatible: European 'metaphysical' magic realism, with its sense of estrangement and the uncanny, exemplified by Kafka's fiction; 'ontological' magical realism, characterized by 'matter-of-factness' in relating 'inexplicable' events; and 'anthropological' magical realism, where a Native worldview is set side by side with the Western rational worldview. Spindler's typology of magic realism has been criticized as "an act of categorization which seeks to define Magic Realism as a culturally specific project, by identifying for his readers those (non-modern) societies where myth and magic persist and where Magic Realism might be expected to occur. There are objections to this analysis. Western rationalism models may not actually describe Western modes of thinking and it is possible to conceive of instances where both orders of knowledge are simultaneously possible.

Lo real maravilloso

Alejo Carpentier originated the term *lo real maravilloso* (roughly the "marvelous reality") in the prologue to his novel *The Kingdom of this World* (1949); however, some debate whether he is truly a magical realist writer, or simply a precursor and source of inspiration. Maggie Bowers claims he is widely acknowledged as the originator of Latin American magical realism (as both a novelist and critic); she describes Carpentier's conception as a kind of heightened reality where elements of the miraculous can appear while seeming natural and unforced. She suggests that by disassociating himself and his writings from Roh's painterly magic realism, Carpentier aimed to show how—by virtue of Latin America's varied history, geography, demography, politics, myths, and beliefs—improbable and marvelous things are made possible. Furthermore, Carpentier's meaning is that Latin America is a land filled with marvels, and that "writing about this land automatically produces a literature of marvelous reality."
"The marvelous" may be easily confused with magical realism, as both modes introduce supernatural events without surprising the implied author. In both, these magical events are expected and accepted as everyday occurrences. However, the marvelous world is a unidimensional world. The implied author believes that anything can happen here, as the entire world is filled with supernatural beings and situations to begin with. Fairy tales are a good example of marvelous literature. The important idea in defining the marvelous is that readers understand that this fictional world is different from the world where they live. The "marvelous" one-dimensional world differs from the bidimensional world of magical realism, as in the latter, the supernatural realm blends with the natural, familiar world (arriving at the combination of two layers of reality: bidimensional). While some use the terms magical realism and lo real maravilloso interchangeably, the key difference lies in the focus.

Critic Luis Leal attests that Carpentier was an originating pillar of the magical realist style by implicitly referring to the latter's critical works, writing that "The existence of the marvelous real is what started magical realist literature, which some critics claim is the truly American literature." It can consequently be drawn that Carpentier's "lo real maravilloso" is especially distinct from magical realism by the fact that the former applies specifically to America. On that note, Lee A. Daniel categorizes critics of Carpentier into three groups: those that don't consider him a magical realist whatsoever (Ángel Flores), those that call him "a mágicorealista writer with no mention of his "lo real maravilloso" (Gómez Gil, Jean Franco, Carlos Fuentes)," and those that use the two terms interchangeably (Fernando Alegria, Luis Leal, Emir Rodriguez Monegal).

**Latin American exclusivity**

Criticism that Latin America is the birthplace and cornerstone of all things magic realist is quite common. Ángel Flores does not deny that magical realism is an international commodity but articulates that it has a Hispanic birthplace, writing that, "Magical realism is a continuation of the romantic realist tradition of Spanish language literature and its European counterparts." Flores is not alone on this front; there is argument between those who see magical realism as a Latin American invention and those who see it as the global product of a postmodern world. Irene Guenther concludes, "Conjecture aside, it is in Latin America that [magical realism] was primarily seized by literary criticism and was, through translation and literary appropriation, transformed."

**Postmodernism**

Taking into account that, theoretically, magical realism was born in the 20th century, some have argued that connecting it to postmodernism is a logical next step. To further connect the two concepts, there are descriptive commonalities between the two that Belgian critic Theo D'haen addresses in his essay, "Magical Realism and Postmodernism." While authors such as Günter Grass, Thomas Bernhard, Peter Handke, Italo Calvino, John Fowles, Angela Carter, John Banville, Michel Tournier, Giannina Braschi, Willem Brakman and Louis Ferron might be widely considered postmodernist, they can "just as easily be categorized...magic realist." A list has been compiled of characteristics one might typically attribute to postmodernism, but which also could describe literary magic realism: "self-reflexiveness, metafiction, eclecticism, redundancy, multiplicity, discontinuity, intertextuality, parody, the dissolution of character and narrative instance, the erasure of boundaries, and the destabilization of the reader." To further connect the two, magical realism and postmodernism share the themes of post-colonial
discourse, in which jumps in time and focus cannot really be explained with scientific but rather with magical reasoning; textualization (of the reader); and metafiction [more detail: under Themes and Qualities].

Concerning attitude toward audience, the two have, some argue, a lot in common. Magical realist works do not seek to primarily satisfy a popular audience, but instead, a sophisticated audience that must be attuned to noticing textual "subtleties." While the postmodern writer condemns escapist literature (like fantasy, crime, ghost fiction), he/she is inextricably related to it concerning readership. There are two modes in postmodern literature: one, commercially successful pop fiction, and the other, philosophy, better suited to intellectuals. A singular reading of the first mode will render a distorted or reductive understanding of the text. The fictitious reader—such as Aureliano from 100 Years of Solitude—is the hostage used to express the writer's anxiety on this issue of who is reading the work and to what ends, and of how the writer is forever reliant upon the needs and desires of readers (the market). The magic realist writer with difficulty must reach a balance between saleability and intellectual integrity. Wendy Faris, talking about magic realism as a contemporary phenomenon that leaves modernism for postmodernism, says, "Magic realist fictions do seem more youthful and popular than their modernist predecessors, in that they often (though not always) cater with unidirectional story lines to our basic desire to hear what happens next. Thus they may be more clearly designed for the entertainment of readers."[52]

**Comparison with related genres**

When attempting to define what something is, it is often helpful to define what something is not. It is also important to note that many literary critics attempt to classify novels and literary works in only one genre, such as "romantic" or "naturalist," not always taking into account that many works fall into multiple categories.[53] Much discussion is cited from Maggie Ann Bowers' book *Magic(al) Realism*, wherein she attempts to delimit the terms magic and magical realism by examining the relationships with other genres such as realism, surrealism, fantastic literature and science fiction.

**Realism**

Realism is an attempt to create a depiction of actual life; a novel does not simply rely on what it presents but *how* it presents it. In this way, a realist narrative acts as framework by which the reader constructs a world using the raw materials of life. Understanding both realism and magical realism within the realm of a narrative mode is key to understanding both terms. Magical realism "relies upon the presentation of real, imagined or magical elements as if they were real. It relies upon realism, but only so that it can stretch what is acceptable as real to its limits."[54] As a simple point of comparison, Roh's differentiation between expressionism and post-expressionism as described in *German Art in the 20th Century*, may be applied to magic realism and realism. Realism pertains to the terms "history," "mimetic," "familiarization," "empiricism/logic," "narration," "closure-ridden/reductive naturalism," and "rationalization/cause and effect."[55] On the other hand, magic realism encompasses the terms "myth/legend," "fantastic/supplementation," "defamiliarization," "mysticism/magic," "meta-narration," "open-ended/expansive romanticism," and "imagination/negative capability."[56]

**Surrealism**

Surrealism is often confused with magical realism as they both explore illogical or non-realist aspects of humanity and existence. There is a strong historical connection between Franz Roh's concept of magic realism and surrealism, as well as the resulting influence on Carpenter's marvelous reality; however, important differences remain. Surrealism "is most distanced from magical realism [in that] the aspects that it explores are associated not with material reality but with the imagination and the mind, and in particular it attempts to express the 'inner life' and psychology of humans through art." It seeks to express the sub-conscious, unconscious, the repressed and inexpressible. Magical realism, on the other hand, rarely presents the extraordinary in the form of a dream or a psychological experience. "To do so," Bowers writes, "takes the magic of recognizable material reality and places it into the little understood world of the imagination. The ordinariness of magical realism's magic relies on its accepted
and unquestioned position in tangible and material reality."[57]

**Fantasy**

Prominent English-language fantasy writers have said that "magic realism" is only another name for fantasy fiction. Gene Wolfe said, 'magic realism is fantasy written by people who speak Spanish,'[58] and Terry Pratchett said magic realism "is like a polite way of saying you write fantasy."[59]

However, Amaryll Beatrice Chanady distinguishes magical realist literature from fantasy literature ("the fantastic") based on differences between three shared dimensions: the use of antinomy (the simultaneous presence of two conflicting codes), the inclusion of events that cannot be integrated into a logical framework, and the use of authorial reticence. In fantasy, the presence of the supernatural code is perceived as problematic, something that draws special attention—where in magical realism, the presence of the supernatural is accepted. In fantasy, authorial reticence creates a disturbing effect on the reader, it works to integrate the supernatural into the natural framework in magical realism. This integration is made possible in magical realism as the author presents the supernatural as being equally valid to the natural. There is no hierarchy between the two codes. The ghost of Melquíades in Márquez's One Hundred Years of Solitude or the baby ghost in Toni Morrison's Beloved who visit or haunt the inhabitants of their previous residence are both presented by the narrator as ordinary occurrences; the reader, therefore, accepts the marvelous as normal and common.[60]

To Dr. Clark Zlotchew, the differentiating factor between the fantastic and magical realism is that in fantastic literature, such as Kafka's story "The Metamorphosis," there is a hesitation experienced by the protagonist, implied author or reader in deciding whether to attribute natural or supernatural causes to an unsettling event, or between rational or irrational explanations. fantastical literature has also been defined as a piece of narrative in which there is a constant faltering between belief and non-belief in the supernatural or extraordinary event.

In Leal's view, magical realism has a tropical (or llano [plains] or desert) context,[61] but he says that the fiction of Julio Cortázar contains only "the fantastic," not magical realism.[62] In Leal's view, "In fantastic literature—in Borges, for example—the writer creates new worlds, perhaps new planets. By contrast, writers like García Márquez, who use magical realism, don't create new worlds, but suggest the magical in our world."[63] Even Cortázar's short story "Casa Tomada," about a brother and sister whose house is taken over by someone or something mysterious, for Leal is an example of the fantastic and not magical realism.[64]

**Science fiction**

While science fiction and magical realism both bend the notion of what is real, toy with human imagination, and are forms of (often fantastical) fiction, they differ greatly. Bower's cites Aldous Huxley's Brave New World as a novel that exemplifies the science fiction novel's requirement of a "rational, physical explanation for any unusual occurrences." Huxley portrays a world where the population is highly controlled with mood enhancing drugs, which are controlled by the government. In this world, there is no link between copulation and reproduction. Humans are produced in giant test tubes, where chemical alterations during gestation determine their fates. Bowers argues that, "The science fiction narrative's distinct difference from magical realism is that it is set in a world different from any known reality and its realism resides in the fact that we can recognize it as a possibility for our future. Unlike magical realism, it does not have a realistic setting that is recognizable in relation to any past or present reality."[65]
Major authors and works

Although critics and writers debate which authors or works fall within the magical realism genre, the following authors represent the narrative mode. Franz Kafka, writing The Metamorphosis in 1912, might be considered one of the seminal influences on the genre. Within the Latin American world, the most iconic of magical realist novelist is Nobel Laureate Gabriel García Márquez, whose novel One Hundred Years of Solitude was an instant worldwide success.

García Márquez confessed: "my most important problem was destroying the line of demarcation that separates what seems real from what seems fantastic." Isabel Allende was the first Latin American woman writer recognized outside the continent. Her most well-known novel, The House of the Spirits, is arguably similar to García Márquez's style of magical realist writing. Another notable novelist is Laura Esquivel, whose Like Water for Chocolate tells the story of the domestic life of women living on the margins of their families and society. The novel's protagonist, Tita, is kept from happiness and marriage by her mother. "Her unrequited love and ostracism from the family lead her to harness her extraordinary powers of imbuing her emotions to the food she makes. In turn, people who eat her food enact her emotions for her. For example, after eating a wedding cake Tita made while suffering from a forbidden love, the guests all suffer from a wave of longing.

In the English speaking world, major authors include British Indian writer Salman Rushdie, African American novelists Toni Morrison and Gloria Naylor, Latinos, as Ana Castillo, Rudolfo Anaya, and Helena Maria Viramontes, Native American authors Louise Erdrich and Sherman Alexie; English author Louis de Bernières and English feminist writer Angela Carter. Perhaps the best known is Rushdie, whose "language form of magical realism straddles both the surrealist tradition of magic realism as it developed in Europe and the mythic tradition of magical realism as it developed in Latin America." Morrison's most notable work, Beloved, tells the story of a mother who, haunted by the ghost of her child, learns to cope with memories of her traumatic childhood as an abused slave and the burden of nurturing children into a harsh and brutal society.

In Norway, the writers Erik Fosnes Hansen, Jan Kjærstad as well as the young novelist, Rune Salvesen, have marked themselves as premier writers of magical realism, something which has ben seen as very un-Norwegian.

For a detailed list of authors and works considered magical realist please see Magic realism novels.

Visual art

Historical development

The painterly style began evolving as early as the first decade of the 20th century, but 1925 was when magischer realismus and neue sächlichkeit were officially recognized as major trends. This was the year that Franz Roh published his book on the subject, Nach Expressionismus: Magischer Realismus: Probleme der neuesten europäischen Malerei (translated as After Expressionism: Magical Realism: Problems of the Newest European Painting) and Gustav Hartlaub curated the seminal exhibition on the theme, entitled simply Neue Sachlichkeit (translated as New Objectivity), at the Kunsthalle Mannheim in Mannheim, Germany. Irene Guenthe refers most frequently to the New Objectivity, rather than magical realism; which is attributed to that New objectivity is practical based, referential (to real practicing artists), while the magical realism is theoretical or critic's rhetoric. Eventually under Massimo Bontempelli guidance, the term magic realism was fully embraced by the German as well as in Italian practicing communities.
New Objectivity saw an utter rejection of the preceding impressionist and expressionist movements, and Hartlaub curated his exhibition under the guideline: only those, "who have remained true or have returned to a positive, palpable reality," in order to reveal the truth of the times, would be included. The style was roughly divided into two subcategories: conservative, (neo-)classicist painting, and generally left-wing, politically motivated Verists. The following quote by Hartlaub distinguishes the two, though mostly with reference to Germany; however, one might apply the logic to all relevant European countries. "In the new art, he saw a right, a left wing. One, conservative towards Classicism, taking roots in timelessness, wanting to sanctify again the healthy, physically plastic in pure drawing after nature...after so much eccentricity and chaos [a reference to the repercussions of World War I]... The other, the left, glaringly contemporary, far less artistically faithful, rather born of the negation of art, seeking to expose the chaos, the true face of our time, with an addiction to primitive fact-finding and nervous baring of the self... There is nothing left but to affirm it [the new art], especially since it seems strong enough to raise new artistic willpower.

Both sides were seen all over Europe during the 1920s and 1930s, ranging from the Netherlands to Austria, France to Russia, with Germany and Italy as centers of growth. Indeed, Italian Giorgio de Chirico, producing works in the late 1910s under the style arte metafisica (translated as Metaphysical art), is seen as a precursor and as having an "influence...greater than any other painter on the artists of New Objectivity." Further afield, American painters were later (in the 1940s and 1950s, mostly) coined magical realists; a link between these artists and the Neue Sachlichkeit of the 1920s was explicitly made in the New York Museum of Modern Art exhibition, tellingly titled "American Realists and Magic Realists." French magical realist Pierre Roy, who worked and showed successfully in the US, is cited as having "helped spread Franz Roh's formulations" to the United States.

**Magic realism that excludes the overtly fantastic**

When art critic Franz Roh applied the term *magic realism* to visual art in 1925, he was designating a style of visual art that brings extreme realism to the depiction of mundane subject matter, revealing an "interior" mystery, rather than imposing external, overtly magical features onto this everyday reality. Roh explains,

> We are offered a new style that is thoroughly of this world that celebrates the mundane. This new world of objects is still alien to the current idea of Realism. It employs various techniques that endow all things with a deeper meaning and reveal mysteries that always threaten the secure tranquility of simple and ingenuous things.... it is a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world.

In painting, magical realism is a term often interchanged with post-expressionism, as Ríos also shows, for the very title of Roh's 1925 essay was "Magical Realism:Post-Expressionism." Indeed, as Dr. Lois Parkinson Zamora of the University of Houston writes, "Roh, in his 1925 essay, described a group of painters whom we now categorize generally as Post-Expressionists."
Roh used this term to describe painting that signaled a return to realism after expressionism's extravagances, which sought to redesign objects to reveal the spirits of those objects. Magical realism, according to Roh, instead faithfully portrays the exterior of an object, and in doing so the spirit, or magic, of the object reveals itself. One could relate this exterior magic all the way back to the 15th century. Flemish painter Van Eyck (1395–1441) highlights the complexity of a natural landscape by creating illusions of continuous and unseen areas that recede into the background, leaving it to the viewer's imagination to fill in those gaps in the image: for instance, in a rolling landscape with river and hills. The magic is contained in the viewer's interpretation of those mysterious unseen or hidden parts of the image. Other important aspects of magical realist painting, according to Roh, include:

- A return to ordinary subjects as opposed to fantastical ones.
- A juxtaposition of forward movement with a sense of distance, as opposed to Expressionism's tendency to foreshorten the subject.
- A use of miniature details even in expansive paintings, such as large landscapes.

The pictorial ideals of Roh's original magic realism attracted new generations of artists through the latter years of the 20th century and beyond. In a 1991 New York Times review, critic Vivien Raynor remarked that "John Stuart Ingle proves that Magic Realism lives" in his "virtuoso" still life watercolors. Ingle's approach, as described in his own words, reflects the early inspiration of the magic realism movement as described by Roh; that is, the aim is not to add magical elements to a realistic painting, but to pursue a radically faithful rendering of reality; the "magic" effect on the viewer comes from the intensity of that effort: "I don't want to make arbitrary changes in what I see to paint the picture, I want to paint what is given. The whole idea is to take something that's given and explore that reality as intensely as I can."

Later development: magic realism that incorporates the fantastic

While Ingle represents a "magic realism" that harks back to Roh's ideas, the term "magic realism" in mid-20th century visual art tends to refer to work that incorporates overtly fantastic elements, somewhat in the manner of its literary counterpart.

Occupying an intermediate place in this line of development, the work of several European and American painters whose most important work dates from the 1930s through to the 1950s, including Bettina Shaw-Lawrence, Paul Cadmus, Ivan Albright, Philip Evergood, George Tooker, Ricco, even Andrew Wyeth, is designated as "magic realist." This work departs sharply from Roh's definition, in that it (according to artnet.com) "is anchored in everyday reality, but has overtones of fantasy or wonder."
Cadmus, for example, the surreal atmosphere is sometimes achieved via stylized distortions or exaggerations that are not realistic.

Recent "magic realism" has gone beyond mere "overtones" of the fantastic or surreal to depict a frankly magical reality, with an increasingly tenuous anchoring in "everyday reality." Artists associated with this kind of magic realism include Marcela Donoso and Gregory Gillespie. Artists such as Peter Doig, Richard T. Scott and Will Teather have become associated with the term in the early 21st century.

**Painters**
- Felice Casorati
- Antonio Donghi
- Marcela Donoso
- Gian Paolo Dulbecco
- Jared French
- Edward Hopper
- Gayane Khachaturian
- Ricco
- Carel Willink

**Film**
Magical realism is not an officially recognized film category; it is a literary film genre. It is presented matter of factly and occurs without explanation. Critics have recognized magical realism features in many films by applying the magical realism characteristics. Many films have magical realist narrative and events that contrast between real and magical elements, or different modes of production. This device explores the reality of what exists. Fredrick Jameson, “On Magic Realism in Film” advances a hypothesis that magical realism in film is a formal mode that is constitutionally depended on a type of historical raw material in which disjunction is structurally present. Like Water for Chocolate begins and ends with the first person narrative to establishing the magical realism storytelling frame. Telling a story from a child point of view, the historical gaps and holes perspective, and with cinematic color heightening the presence, are magical realist tools in films. Other films that convey elements of magic realism are Amélie, The Green Mile, Undertow and a number of films by Woody Allen, including Alice, The Purple Rose of Cairo, and Midnight in Paris.

**New media**
In electronic literature, early author Michael Joyce's *Afternoon, a story* deploys the ambiguity and dubious narrator characteristic of high modernism, along with some suspense and romance elements, in a story whose meaning could change dramatically depending on the path taken through its lexias on each reading. More recently, Pamela Sacred perpetuated the genre through *La Voie de l'ange*, a continuation of *The Diary of Anne Frank* written in French by a fictional character from her *Venetian Cell* hypertext saga.
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D’haen, Theo L., “Magic realism and postmodernism” from *MR: Theory, History, Community*, pp. 192-3 [D’haen references many texts that attest to these qualities.]


García, Leal, p. 90

García, Leal, p. 93.

García, Leal, p. 89.


Gabriel García Márquez and Magic Realism (http://www.danagioia.net/essays/ermanquez.htm)


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[90] Dr. Antonio Fernandez, Director of the Art Museum of Universidad de Concepción: “I was impressed by her original iconographic creativity, that in a way very close to magic realism, achieves to emphasize with precision the subjects specific to each folkloric tradition, local or regional,” Chile, 29/12/1997
[93] (http://www.artcyclopedia.com/artists/gillespie_gregory.html)

External links

- Ten Dreams Galleries - A comprehensive discussion of the historical development of Magic Realism in painting (http://www.tendreams.org/magic-art.htm)
- The Magic Realism Time Capsule (http://www.monograffi.com/magic.htm)
- Video montage of George Tooker's "The Subway," which recreates the mood via pictorial editing and sound (https://www.youtube.com/watch?v=hM-3jYVeeg) on YouTube