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Peter Barta offers a new perspective on the narrative apparatus in three prominent modernist European city novels. He argues that the narrative combination of rambling, thinking, observing, and talking creates a "peripatetic" perspective, a manner of facing oneself and the world. The book examines Andrei Bely's Petersburg, James Joyce's Dublin, and Alfred Dblin's Berlin with special attention to the juxtaposition of details of the city with details of the characters' mental wanderings. Barta sees that the city forces upon its characters psychic displacement, tensions, and oppositions--the fragmentation characterizing much of contemporary fiction. None of the three works resolves the conflicts responsible for the restless narrative peregrinations. The city text (a maze without a center) dispossesses its characters, though they retain the desire to come to terms with their environment. In showing how three novels--Bely's Petersburg, Joyce's Ulysses, and Dblin's Berlin Alexanderplatz--illustrate idiosyncratic

features of the modernist European city, Peter Barta adds a fresh dimension to our reading of urban fiction, its characters, types, and general themes.

An introduction to a complex but hugely influential Russian novel written on the eve of the First World War. Accessible essays explain how Petersburg articulated the sensibility, ideas, phobias, and aspirations of Russian and transnational modernism.

In this book, Keith Williams explores Victorian culture's emergent 'cinematicity' as a key creative driver of Joyce's experimental fiction, showing how Joyce's style and themes share the cinematograph's roots in Victorian optical entertainment and science.

This collection of essays is the first work to focus entirely on the concept of space and its ramifications in the works of Joyce.

This collection presents articles that examine Joyce and Beckett's mutual interest in and use of the negative for artistic purposes. The essays range from philological to psychoanalytic approaches to the literature, and they examine writing from all stages of the authors' careers. The essays do not seek a direct comparison of author to author; rather they lay out the intellectual and philosophical foundations of their work, and are of interest to the beginning student as well as to the specialist.

Landscapes of Liminality expands upon existing notions of spatial practice and spatial theory, and examines more intricately the contingent notion of "liminality" as a space of "in-between-ness" that avoids either essentialism or stasis, as well as the role of interstitiality in delineating between space and place.

James Joyce's preoccupation with space—be it urban, geographic, stellar, geometrical or optical—is a central and idiosyncratic feature of his work. In *Making Space in the Works of James Joyce*, some of the most esteemed scholars in Joyce studies have come together to evaluate the perception and mental construction of space, as it is evoked through Joyce's writing. The aim is to bring together several recent trends of literary research and criticism to bear on the notion of space in its most concrete sense. The essays move dialectically out of an immediate focus on the phenomenological and intra-psychic, into broader and wider meditations on the social, urban and collective. As Joyce's formal experiments appear the response to the difficulty of enunciating truly the experience of lived space, this eventually leads us to textual and linguistic space. The final contribution evokes the space with which Joyce worked daily, that of his manuscripts—or what he called "paperspace." With essays addressing all of Joyce's major works, this volume is a critical contribution to our understanding of modernism, as well as of the relationship between space, language, and literature.

"James Joyce and the Mythology of Modernism" examines anew how myth exists in Joyce's fiction. Using Joyce's idiosyncratic appropriation of the myths of Catholicism, this study explores how the rejected religion still acts as a foundational aesthetic for a new mythology of the Modern age starting with "A Portrait of the Artist as a Young Man" and maturing within "Ulysses". Like the mythopoeists before him—Homer, Dante, Milton, Blake—Joyce consciously sets out to encapsulate his vision of a splintered and rapidly changing reality into a new aesthetic which alone is capable of successfully rendering the fullness of life in a meaningful way. Already reeling from the humanistic implications of an impersonal Newtonian universe, the Modern world now faced an Einsteinian one, a re-evaluation which includes Stephen's awakening from the "nightmare" of history, a re-definition of deity, and Bloom's urban identity. Written with both the experienced Joycean and the beginner in mind, this book tells how the Joycean myth is our own conception of the human being, and our place in the universe becomes (re)defined as definitively Modernist, yet still, through Molly Bloom's final affirmation, profoundly human.

All Future Plunges to the Past explores how Russian writers from the mid-1920s on have read and responded to Joyce's work. Through contextually rich close readings, José Vergara uncovers the many roles Joyce has occupied in Russia over the last century, demonstrating how the writers Yury Olesha, Vladimir Nabokov, Andrei Bitov, Sasha Sokolov, and Mikhail Shishkin draw from Joyce's texts, particularly *Ulysses* and *Finnegans Wake*, to address the volatile questions of lineages in their respective Soviet, émigré, and post-Soviet contexts. Interviews with contemporary Russian writers, critics, and readers of Joyce extend the conversation to the present day, showing how the debates regarding the Irish writer's place in the Russian pantheon are no less settled one hundred years after *Ulysses*. The creative reworkings, or "translations," of Joycean themes, ideas, characters, plots, and styles made by the five writers Vergara examines speak to shifting cultural norms, understandings of intertextuality, and the polarity between Russia and the West. Vergara illuminates how Russian writers have used Joyce's ideas as a critical lens to shape, prod, and constantly redefine their own place in literary history. *All Future Plunges to the Past* offers one overarching approach to the general narrative of Joyce's reception in Russian literature. While each of the writers examined responded to Joyce in an individual manner, the sum of their methods reveals common concerns. This subject raises the issue of cultural values and, more importantly, how they changed throughout the twentieth century in the Soviet Union, Russian emigration, and the post-Soviet Russian environment.