

Ihab Hassan, *Selves at Risk: Patterns of Quest in Contemporary American Letters* (Madison: The University of Wisconsin Press, 1990). Pp. 232. ISBN 0 299 12370 7.

For anyone familiar with Ihab Hassan's literary criticism of the 1970s and the 1980s, *Selves at Risk* may seem a somewhat unusual book. It is unusual, because the author's chief consideration here is literature – the actual writers and books. Though in his *Paracriticisms* (1975) and *The Right Promethean Fire* (1980) Hassan did deal with literature, it basically furnished him only with a pretext for his speculations on much vaster subjects such as culture and civilization. With those two volumes Hassan showed himself a major theoretician and analyst of the postmodern consciousness, and he practically stopped writing about individual authors and texts. Instead of examining details of literary mechanics he would speculate on time, human consciousness and the future of mankind. However, with *Selves at Risk*, published at the beginning of this new decade, Hassan goes back to books and their authors.

This change of interests, or rather a return to what Hassan was doing at the beginning of his career, though surprising, has not been totally unheralded. The two books published before *Selves at Risk* – *Out of Egypt* (1986) and *The Postmodern Turn* (1987) – had both been recapitulatory in character. The former was the author's autobiography, summing up the most crucial episodes from Hassan's life. The latter was a collection of previously published essays, a summary of the most important points that he had made about postmodernism. The two books, then, seem to have closed a certain period in Hassan's life and in his critical career. One could expect, then, that the new book was going to be different.

Much of Hassan's older writing (including his autobiography) is characterized by a kind of interrogatory tone; the author tends to ask questions rather than give unequivocal answers. Hassan speculates, forms hypotheses, suggests possible areas of scholarly interest and looks for answers rather than actually offering them. In this respect the new book is not much different. Its theme is the quest in American literature. This time Hassan's questions and doubts pertain to the nature of quest and the motivations behind it, as well as to the nature of the self, the legitimacy of autobiographical writing and other similar problems that many scholars of literature have been preoccupied with for the last two decades. Hassan, however, joins forces with no deconstructionists, Marxists or members of any other critical school: just like the narrators and characters from the texts he studies, the critic undertakes his own scholarly quest as a solitary.

Hassan explores his subject in less celebrated texts. The three writers to whom he pays special attention (devoting a separate chapter to each) are Paul Bowles, Paul Theroux and Peter Matthiessen. Annie Dillard, Michael Arlen, John McPhee, Mary Morris and Harriet Doerr also figure prominently in Hassan's discussion. At the same time, while mapping out new territory, Hassan returns to such lengthily discussed classics of the literature of quest as James Dickey's *Deliverance*, Norman Mailer's *Why Are We in Vietnam?* and Saul Bellow's *Henderson the Rain King*.

Unlike most of Hassan's earlier books, *Selves at Risk* is written in an easy, though always elegant style, and its structure – to many readers' delight and most

# Selves At Risk Patterns Of Quest In Contemporary American Letters

**LP Steffe**



## **Selves At Risk Patterns Of Quest In Contemporary American Letters:**

Selves at Risk Ihab Hassan,1990 In this era of supersonic jets ubiquitous McDonalds and pervasive Panasonics in our coddled jacuzzi culture our cybernetic society of acronyms and first names does the spirit of quest endure Indeed from rain forests across oceans steppes savannahs and saharas to the peaks of the Andes or Himalayas American writers still test the limits of human existence They test spirit flesh marrow and imagination in a timeless quest for meaning beyond civilization at the razor edge of mortality And they return with sun cracked skin and gazes honed on horizons to tell us the tale Ihab Hassan s new book on quests turns out to be a quest of his own He takes us through an invigorating range of today s American writers as they test themselves against the far corners of our tattered planet Hassan shows us how their quests and incidentally his own entwine risks commitments and desperate exercises in belief how their aspirations are human but uniquely American This is a book everyone interested in American culture can learn from and enjoy Hassan s voice is one of graceful wisdom and passionate elegance a refreshing landfall in today s turgid sea of criticism Norman N Holland University of Florida

**Selves at Risk** Ihab Habib Hassan,1990 *The Hero in Contemporary American Fiction* S.

Halldorson,2007-12-09 This book sets out to write nothing short of a new theory of the heroic for today s world It delves into the why of the hero as a natural companion piece to the how of the hero as written by Northrop Frye and Joseph Campbell over half a century ago The novels of Saul Bellow and Don DeLillo serve as an anchor to the theory as it challenges our notions of what is heroic about nymphomaniacs Holocaust survivors spurious academics cult followers terrorists celebrities photographers and writers of novels who all attempt to claim the right to be hero

**Global Failure and World Literature**

Karen Borg Cardona,2023-10-24 While the contemporary era has witnessed a series of spectacular failures with severe and widespread global consequences failure is still broadly understood on an individual level while its broader causes and consequences receive little attention This book reconceptualises failure as a method for characterising and critiquing systems and institutions on both a global and a local level It defines global failure as comprising global inequality economic crisis and ecological disaster and as a condition which informs and is informed by localised failure It examines the negotiation between global and local failure in narratives of failed quests by four contemporary authors Cormac McCarthy Julia Kristeva Michael Ondaatje and Basma Abdel Aziz As a genre the quest narrative is associated with the idea of hard won success The failed quest narrative or the narrative of the failed quest is therefore the ideal vehicle through which to examine the socio political and institutional conditions of failure Primarily a contribution to the field of world literature this book is also relevant to those with an interest in the contemporary novel failure studies and the quest narrative

The Mennonite Quarterly Review

Harold Stauffer Bender,2008 *World Literature Today* ,1990 **John Barth and Postmodernism**

Berndt Clavier,2007 John Barth s eminence as a postmodernist is indisputable However much of the criticism dealing with his work is prompted by his own theories of exhaustion and subsequent replenishment leaving his writing relatively

untouched by theories of postmodernism in general This book changes that by focusing on the relationship between Barth's aesthetic and the ideology critique of the historical avant gardes which were the first to mobilize art against itself and its institutional practices and demands Examining Barth's metafictional parodies in the light of theories of space and subjectivity Clavier engages the question of ideology critique in postmodernism by offering the montage as a possible model for understanding Barth's fiction In such a light postmodernism may well be perceived as a mimesis of reality particularly a recognition of the collective nature of self and the world *American Puritanism and the Defense of Mourning* Mitchell Robert Breitwieser,1990 Mary White Rowlandson a New England Congregationalist minister's wife was held captive by the Algonquin Indians during King Philip's War in 1676 Several years after she was ransomed and living among the British again she wrote a narrative of the captivity chronicling her experience in grief love resentment and ethnic trauma Breitwieser argues that this narrative undercuts the Puritan values Rowlandson attempted to uphold He reveals where and how Rowlandson breaks with Puritan conventions He points out that in American Puritan religious practice real experiences were seen as signs or emblems of moral abstractions *American Puritanism and the Defense of Mourning* will be essential reading for all who study early American literature and culture **Henry Miller and Narrative Form** James Decker,2006-06-01 In this bold study James M Decker argues against the commonly held opinion that Henry Miller's narratives suffer from formlessness He instead positions Miller as a stylistic pioneer whose place must be assured in the American literary canon From *Moloch* to *Nexus* through such widely read texts as *Tropic of Cancer* and *Tropic of Capricorn* Decker examines what Miller calls his spiral form a radically digressive style that shifts wildly between realism and the fantastic Drawing on a variety of narratological and critical sources as well as Miller's own aesthetic theories he highlights that this fragmented narrative style formed part of a sustained critique of modern spiritual decay A deliberate move rather than a compositional weakness then Miller's style finds a wide variety of antecedents in the work of such figures as Nietzsche Rabelais Joyce Bergson and Whitman and is viewed by Decker as an attempt to chart the journey of the self through the modern city *Henry Miller and Narrative Form* affords readers new insights into some of the most challenging writings of the twentieth century and provides a template for understanding the significance of an extraordinary and inventive narrative form *A Political Companion to Saul Bellow* Gloria L. Cronin, Lee Trepanier,2013-07-02 Saul Bellow is one of the twentieth century's most influential respected and honored writers His novels *The Adventures of Augie March* *Herzog* and *Mr Sammler's Planet* won the National Book Award and *Humboldt's Gift* was awarded the 1976 Pulitzer Prize for fiction In addition his plays garnered popular and critical acclaim and some were produced on Broadway Known for his insights into life in a post Holocaust world Bellow's explorations of modernity Jewish identity and the relationship between art and society have resonated with his readers but because his writing is not overtly political his politics have largely been ignored *A Political Companion to Saul Bellow* examines the author's novels essays short stories and letters in order to illuminate his evolution from liberal to

neoconservative It investigates Bellow's exploration of the United States as a democratic system the religious and ideological influences on his work and his views on race relations religious identity and multiculturalism in the academy Featuring a fascinating conclusion that draws from interviews with Bellow's sons this accessible companion is an excellent resource for understanding the political thought of one of America's most acclaimed writers **Reception of Northrup Frye**

,2021-09-23 The Reception of Northrup Frye takes a thorough accounting of the presence of Frye in existing works and argues against Frye's diminishing status as an important critical voice Immigrant Narratives Wail S. Hassan,2011-11-14 Since the work of Edward Said first appeared countless studies have shown the ways in which Western writers sometimes unwittingly participate in the oversimplified East West dichotomy of Orientalism Yet no study has considered how writers from the so called Orient approach this idea A wide ranging survey of the vast and diverse world of Anglophone Arab literature Immigrant Narratives examines the complex ways in which Arab emigres contend with resist and participate in the problems of Orientalism Hassan's account begins in the early twentieth century as he considers the pioneering Lebanese American writers Ameen Rihani and Kahlil Gibran The former's seminal novel The Book of Khalid sought to fuse Arabic and European literary traditions in search of a civilizational synthesis whereas the latter found success by mixing Hindu Christian mystical and English Romantic ideas into a popular spiritualism Hassan then considers Arab immigrant life writing ranging from autobiographies by George Haddad and Abraham Rihbany to memoirs of exile by the Egyptian born Leila Ahmed and Palestinian refugees like Fawaz Turki and Edward Said Hassan considers issues of representation in looking to how Arab immigrant writers like Ramzi Salti and Rabi Alameddine use homosexuality to reflect on Arab typecasting Ahdaf Soueif's fiction reflects her growing awareness of the politics of reception of Anglophone Arab women writers while Leila Aboulela's fiction inspired by an immigrant Islamic perspective depicts the predicament of the Muslim minority in Britain Drawing upon postcolonial translation and minority discourse theory Immigrant Narratives investigates how key writers have described their immigrant experiences acting as mediators and interpreters between cultures and how they have forged new identities in their adopted countries *American Superrealism* Jonathan Veitch,1997-11-01 Nathanael West has been hailed as an apocalyptic writer a writer on the left and a precursor to postmodernism But until now no critic has succeeded in fully engaging West's distinctive method of negation In American Superrealism Jonathan Veitch examines West's letters short stories screenplays and novels some of which are discussed here for the first time as well as West's collaboration with William Carlos Williams during their tenure as the editors of Contact Locating West in a lively American avant garde tradition that stretches from Marcel Duchamp to Andy Warhol Veitch explores the possibilities and limitations of dada and surrealism the use of readymades scatological humor human machines exquisite corpses as modes of social criticism American Superrealism offers what is surely the definitive study of West as well as a provocative analysis that reveals the issue of representation as the central concern of Depression era America **Pinocchio Goes Postmodern** Richard

Wunderlich, Thomas J. Morrissey, 2014-04-04 In the first full length study in English of Carlo Collodi's *The Adventures of Pinocchio* the authors show how the checkered history of the puppet illuminates social change from the pre World War One era to the present The authors argue that most Americans know a trivialized diluted version of the tale one such source is Disney's perennial classic The authors also discover that when adults are introduced to the real story they often deem it as unsuitable for children Placing the puppet in a variety of contexts the authors chart the progression of this childhood tale that has frequently undergone dramatic revisions to suit America's idea of children's literature

*Female Quest in Christina Stead's For Love Alone* Mathilda Adie, 2004 Christina Stead's works resist simplistic categorization a circumstance which has attracted some critics and exasperated many others The upsurge of post colonial and feminist criticism in the 1980s revitalized critical interest in her books Exuberant intertextuality and an abundance of contradictory literary and ideological discourses previously often regarded as excesses flawing Stead's literary style now became appreciated qualities The aim of this book is to illuminate a host of revealing but frequently overlooked details that form patterns essential for a deeper understanding and enjoyment of Stead's novels Intertextuality and the workings of conflicting discourses play prominent parts in the critical analyses of quests undertaken by Stead's female characters particularly that of Teresa Hawkins whose quest provides *For Love Alone* with its romance structure A combination of Northrop Frye's myth criticism with feminist and post colonial criticism opens the way for an in depth analysis of Teresa as a modern quest hero informed by literature but at odds with its conventional gender roles The intertextual perspective sheds light on her progress as well as on important parts of the literary context in which *For Love Alone* is embedded The concluding survey of Stead's other novels traces the development of Stead's treatment of female quest within the entire body of her fiction

**Roads of Her Own** Alexandra Ganser, 2009 Reading Jack Kerouac's classic *On the Road* through Virginia Woolf's canonical *A Room of One's Own* the author of this book examines a genre in North American literature which despite its popularity has received little attention in literary and cultural criticism women's road narratives The study shows how women's literature has inscribed itself into the American discourse of the Whitmanesque open road or more generally the freedom of the road Women writers have participated in this powerful American myth yet at the same time also have rejected that myth as fundamentally based on gendered and racial ethnic hierarchies and power structures and modified it in the process of writing back to it The book analyzes stories about female runaways outlaws questers adventurers kidnappees biker chicks travelling saleswomen and picares and makes theoretical observations on the debates regarding discourses of spatiality and mobility debates which have defined the so called spatial turn in the humanities The analytical concept of transdifference is introduced to theorize the dissonant plurality of social and cultural affiliations as well as the narrative tensions produced by such pluralities in order to better understand the textual worlds of women's multiple belongings as they are present in these writings *Roads of Her Own* is thus not only situated in the broader context of a constructivist cultural studies but also by discussing narrative

mobility under the sign of gender combines insights from social theory and philosophy feminist cultural geography and literary studies Key names and concepts Doreen Massey Rosi Braidotti Literary Studies Spatial Turn Gendered Space and Mobility Nomadism Road writing Transdifference American Culture Popular Culture Women s Literature after the Second Wave Quest Picara *Sites of Autopsy in Contemporary Culture* Elizabeth Klaver,2012-02-01 In this compelling interdisciplinary study Elizabeth Klaver considers how autopsies are performed in a variety of contexts from the real thing in hospitals and county morgues to various depictions in paintings novels plays films and television shows Autopsies can serve a variety of pedagogical legal scientific and social functions and the autopsied cadaver Klaver shows has lately become one of the most spectacular bodies offered up to the public on film television and the Internet Setting her discussion within the history of the modern autopsy and including the narrative of her own attendance at a medical autopsy Klaver makes the autopsy readable in a number of diverse venues from Rembrandt s *The Anatomy Lesson* and Vesalius s *Fabrica* to *The Silence of the Lambs* *The X Files* and *CSI* Moving from the actual autopsy itself to its broader symbolic ramifications Klaver addresses questions as disparate as the social constructedness of the body the perception and treatment of death under late capitalism and the ubiquity of paranoia in contemporary culture **Women in Search of Literary Space** Gudrun Grabher, Maureen Devine,1992 *Tableaux Vivants* Grace Ann Hovet,2009-06-26 Grace Ann Hovet contends in this study of novels written by middle class white American women from 1850 to the contemporary period that their portrayals of the development of female identity adds a great deal of supporting evidence to the assertion of several influential psychologists social scientists and philosophers that while identity is surely shaped in part by culture and social structures it is also unique to each individual In the words of Mark Tappan in *Narratives and Story Telling* an inner self defines itself through an ongoing dialogue between the internally persuasive discourse of individual consciousness and the authoritarian enforced discourse of the dominant culture and institutions 1991 18 In the novels considered here much of the inner discourse is performed The female protagonist understands that she is expected to act out the accepted feminine role As a consequence the inner self expresses itself through the conscious manipulation of the image For this reason Professor Hovet argues that tableaux vivants provide an apt central metaphor for the development of female identity in these novels These living pictures consist of individuals usually women carefully costumed and posed to replicate famous scenes from history and the arts In the nineteenth century these tableaux evolved in the United States into an extremely popular parlor game or entertainment interlude in middle class social gatherings In the novels Lily Barts portrayal of Joshua Reynoldss Mrs Lloyd in Edith Whartons *The House of Mirth* provides the most vivid example But the novels also make it clear that tableaux vivants were a part of everyday life as young women learned to pose before others as the model of feminine beauty or as the angel in the house This study adds to those of Susan Fraiman Lori Merish and Nancy Armstrong that describe the relationship of novels to the development of middle class subjectivity In particular it explains the process by which a female subjectivity evolved in the

United States from the mid nineteenth to late twentieth century Employing a historical continuum Professor Hovet selected for study novels that she saw as most influential in the culture of the United States because of their ongoing popularity and continued presence in the culture Literary historians consider Susan Warners *The Wide Wide World* 1850 to be Americas first best seller *Little Women* 1869 has been one of the most read and loved novels at least among young female readers for more than a century and has been made into at least four well known movies with stars the caliber of Katherine Hepburn and Winona Ryder Harriet Beecher Stowes *My Wife and I* 1871 was hugely successful in an intensely competitive serial fiction market Kate Chopins *The Awakening* 1899 has become a mainstay in literature and womens studies classrooms and has been made into at least two movies *End of August* and *Grand Isle* Edith Whartons *The House of Mirth* 1905 was not only popular among middle class readers of the time but has become known to mass culture through the 2000 movie version Margaret Mitchells *Gone with the Wind* 1936 and its movie version generated the term blockbuster Harper Lees *To Kill a Mockingbird* has been one of the most widely read books of the twentieth century and the movie starring Gregory Peck is now a cultural icon Marilyn Frenchs *The Womens Room* 1977 remains a cause celebre and Mona Simpsons *Anywhere But Here* 1986 was reprinted six times within two months of its publication and became a movie starring Susan Sarandon The study also tries to show how depictions of female identity surfaced tensions and anxieties in the dominant social discourse All the novels in this analysis are so called crossover novels The term crossover has become common in culture studies particularly in analyses of the way some works reach a large enough audience to breach the walls that t

*Keeping Literary Company* Jerome Klinkowitz, 1998-01-01 A witty intelligent first person account of what Kurt Vonnegut Jerzy Kosinski Donald Barthelme and other important writers of the last three decades wrote how they wrote it and what it means for the development of American fiction



## Unveiling the Energy of Verbal Artistry: An Mental Sojourn through **Selves At Risk Patterns Of Quest In Contemporary American Letters**

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