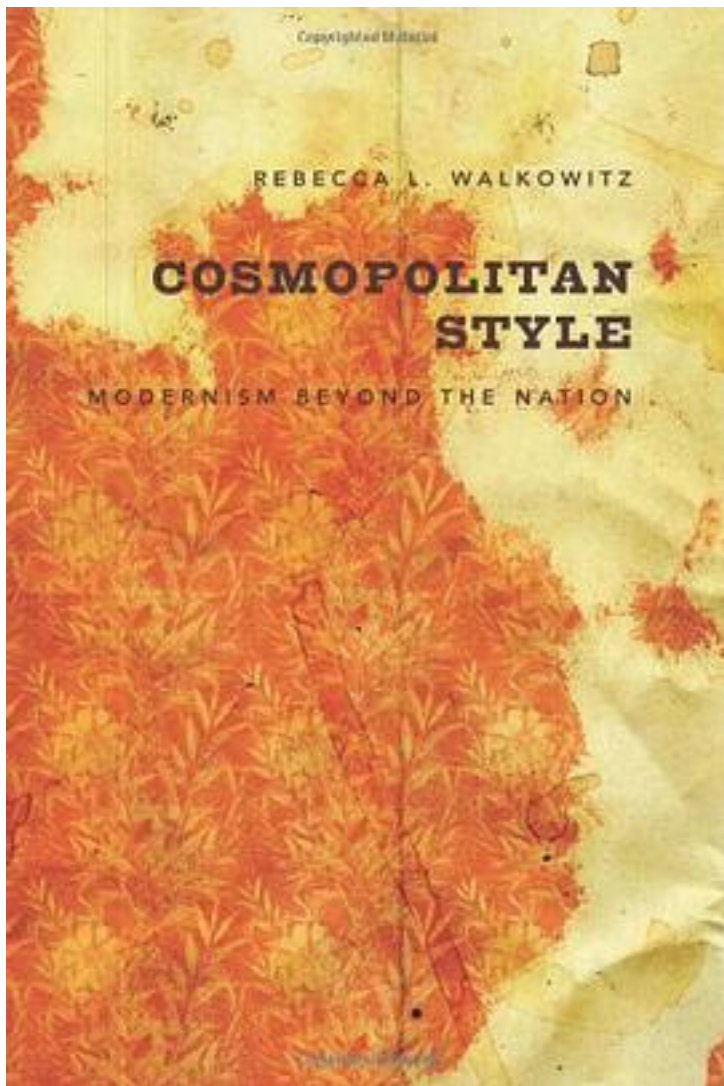


Cosmopolitan Style



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In this broad-ranging and ambitious intervention in the debates over the politics, ethics, and aesthetics of cosmopolitanism, Rebecca L. Walkowitz argues that modernist literary style has been crucial to new ways of thinking and acting beyond the nation. While she focuses on modernist narrative, Walkowitz suggests that style conceived expansively as attitude, stance, posture, and consciousness helps to explain many other, nonliterary formations of cosmopolitanism in history, anthropology, sociology, transcultural studies, and media studies. Walkowitz shows that James Joyce, Joseph Conrad, Virginia Woolf, Salman Rushdie, Kazuo Ishiguro, and W. G. Sebald use the salient features of literary modernism in their novels to explore different versions of transnational thought, question moral and political norms, and renovate the meanings of national culture and international attachment. By deploying literary tactics of naturalness, triviality, evasion, mix-up, treason, and vertigo, these six authors promote ideas of democratic individualism on the one hand and collective projects of antifascism or anti-imperialism on the other. Joyce, Conrad, and Woolf made their most significant contribution to this "critical cosmopolitanism" in their reflection on the relationships between narrative and political ideas of progress, aesthetic and social demands for literalism, and sexual and conceptual decorousness. Specifically, Walkowitz considers Joyce's critique of British imperialism and Irish nativism; Conrad's understanding of the classification of foreigners; and Woolf's exploration of how colonizing policies rely on ideas of honor and masculinity. Rushdie, Ishiguro, and Sebald have revived efforts to question the definitions and uses of naturalness, argument, utility, attentiveness, reasonableness, and explicitness, but their novels also address a range of "new ethnicities" in late-twentieth-century Britain and the different internationalisms of contemporary life. They use modernist strategies to articulate dynamic conceptions of local and global affiliation, with Rushdie in particular adding playfulness and confusion to the politics of antiracism. In this unique and engaging study, Walkowitz shows how Joyce, Conrad, and Woolf developed a repertoire of narrative strategies at the beginning of the twentieth century that were transformed by Rushdie, Ishiguro, and Sebald at the end. Her book brings to the forefront the artful idiosyncrasies and political ambiguities of twentieth-century modernist fiction.

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标签

现代主义

Cosmopolitanism

思想史

评论

探讨了cosmopolitanism的在地性，和Appiah形成对话，另外也很吸引我的却是一点关于艺术与政治的题外话。萨特在战后主张以“透明的、描述性的文字”旗帜鲜明地对抗极权，书写犹太人（政治的）与书写蝴蝶（审美的）因此势不两立。但阿多诺在六十年代则指出书写不可避免地属于社会建制的一部分，要反抗，则必须拿文字肌理的内部开刀，展现语言异质的潜力。萨特本人后来在《黑色的奥菲欧》中也转向了类似的观点，承认诗歌相对于现实主义书写在政治上的优势。Jessica Berman在前几年的Modernist Commitments一书里对这一点做了更多展开。

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书评

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