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Haptic Modernism Touch And The

At the same time it is an expansive, audacious and supremely well-handled study of what it means to touch and be touched, to feel and be felt. Haptic Modernism establishes Abbie Garrington as one of the most compelling voices in the rapidly-evolving critical conversation about literature and 'the business of the bodily'.

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Haptic Touch vs 3D Touch: What's the Difference? - MacRumors

Haptic Modernism asks why it is that modernist texts of various
stripes return with unprecedented alacrity to the haptic experiences
of the human body. On the other hand, it seeks to identify clusters

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of haptic happenings within modernist texts as a means of understanding the touch-transforming social and historical contexts out of which those writings emerge.

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The first substantial account of the representation of the haptic in literature of the modernist period. Haptic Modernism focuses on areas of sensory experience which were being re-conceptualised in response to technological and scientific innovations in the modernist years: touch, kinaesthesia, proprioception and the vestibular sense.

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DOI:10.3366/edinburgh/9780748641741.003.0001. This opening chapter begins with a reading of hand depictions in Sinclair Lewis's

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Babbitt (1922), spinning off to consider the representation and importance of manicures and manicurists in modernist literature and culture. Thereafter, tracing the history of the term and concept 'haptic' from the eighteenth century onwards, the chapter contends that modernists were peculiarly alert to issues of touch, the tactile and the experiences of the ...

Haptic Modernism - Edinburgh Scholarship

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In this book, leading international scholars explore the major ideas and debates that have made the study of modernist literature one of the most vibrant areas of literary studies today. The Bloomsbury Companion to Modernist Literature offers a comprehensive guide to current research in the field, covering topics including: · The modernist everyday: emotion, myth, geographies and language · scepticism · Modernist literature and the arts: music, the visual arts, cinema and popular culture · Textual and archival approaches: manuscripts, genetic criticism and modernist magazines · Modernist literature and science: sexology, neurology, psychology, technology and the theory of relativity · The geopolitics of modernism: globalization, politics and economics · Resources: keywords and an annotated bibliography

James Joyce and the Phenomenology of Film reappraises the lines of influence said to exist between Joyce's writing and early cinema and provides an alternative to previous psychoanalytic readings of Joyce and film. Through a compelling combination of historical research and critical analysis, Cleo Hanaway-Oakley demonstrates that Joyce, early film-makers, and phenomenologists (Maurice Merleau-Ponty, in particular) share a common enterprise: all are concerned with showing, rather than explaining, the 'inherence of the self in the world'. Instead of portraying an objective, neutral world, bereft of human input, Joyce, the film-makers, and the phenomenologists present embodied, conscious engagement with the environment and others: they are interested in the world-as-it-is-lived and transcend the seemingly-rigid binaries of seer/seen, subject/object, absorptive/theatrical, and personal/impersonal. This book re-evaluates the history of body- and spectator-focused film

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theories, placing Merleau-Ponty at the centre of the discussion, and considers the ways in which Joyce may have encountered such theories. In a wealth of close analyses, Joyce's fiction is read alongside the work of early film-makers such as Charlie Chaplin, Georges Melies, and Mitchell and Kenyon, and in relation to the philosophical dimensions of early-cinematic devices such as the Mutoscope, the stereoscope, and the panorama. By putting Joyce's literary work--Ulysses above all--into dialogue with both early cinema and phenomenology, this book elucidates and enlivens literature, film, and philosophy.

Introduces the most important terms for understanding literature, past and present. Literature Now argues that modern literary history is currently the main site of theoretical and methodological reflection in literary studies. Via 19 key terms, the book takes stock of recent scholarship and demonstrates how analyses of particular historical phenomena have modified our understanding of crucial notions like archive, book, event, media, objects, style and the senses. The book not only reveals a rich diversity of subjects and approaches but also identifies the most salient traits of literature and literary studies today. Leading literary critics and historians offer thought-provoking arguments as well as authoritative explorations of the key terms of literary studies providing students as well as scholars with a rich resource for exploring theoretical issues from a historically informed perspective. Key Features Organised around the key terms used in literary studies today: archive, book, medium, translation, subjects, senses, animals, objects, politics, time, invention, event, generation, period, beauty, mimesis, style, popular and genre Puts literary history at the forefront of theoretical and methodological reflection in literary studies Original chapters by leading literary critics, theorists and historians

A new critical perspective on the relationship between text and tact in 20th- and 21st-century literature and theory

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This study explores lyric poetry's response to a crisis of relevance in Victorian Modernity, offering an analysis of literature usually elided by studies of the modern formation of the genre and uncovering previously unrecognized discourses within it. Setting the focal aestheticist poetry (c. 1860 to 1914) within much broader historical, theoretical and aesthetic frames, it speaks to those interested in Victorian and modernist literature and culture, but also to a burgeoning audience of the 'new lyric studies'. The six case studies introduce fresh poetic voices as well as giving innovative analyses of canonical writers (such as D. G. Rossetti, Ezra Pound, A. C. Swinburne).

This collection of essays offers twelve innovative approaches to contemporary literary criticism. The contributors, women scholars who range from undergraduate students to contingent faculty to endowed chairs, stage a critical dialogue that raises vital questions about the aims and forms of criticism— its discourses and politics, as well as the personal, institutional, and economic conditions of its production. Offering compelling feminist and queer readings of avant-garde twentieth- and twenty-first-century texts, the essays included here are playful, performative, and theoretically savvy. Written for students, scholars, and professors in literature and creative writing, *Reading and Writing Experimental Texts* provides examples for doing literary scholarship in innovative ways. These provocative readings invite conversation and community, reminding us that if the stakes of critical innovation are high, so are the pleasures.

From Robert Lovelace's uninvited hand grasps in Samuel Richardson's *Clarissa* to Jane Eyre's sexual awakening at Edward Rochester's embrace to Basil Hallward's first encounter with Dorian Gray, literary depictions of touching hands in British literature from the 1740s to the 1890s communicate emotional

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dimensions of sexual experience that reflect shifting cultural norms associated with gender roles, sexuality?, and sexual expression. But what is the relationship between hands, tactility, and sexuality in Victorian literature? And how do we interpret ?what those touches communicate between characters? This volume addresses these questions by asserting a connection between the prevalence of violent, sexually charged touches in eighteenth-century novels such as those by Eliza Haywood, Samuel Richardson, and Frances Burney and growing public concern over handshake etiquette in the nineteenth century evident in works by ?Jane Austen, the Brontës, George Eliot, Elizabeth Gaskell, Thomas Hardy, Oscar Wilde, and Flora Annie Steel. This book takes an interdisciplinary approach that combines literary analysis with close analysis of paintings, musical compositions, and nonfictional texts?, such as etiquette books and scientific treatises?, to make a case for the significance of tactility to eighteenth- and nineteenth-century perceptions of selfhood and sexuality. In doing so, it draws attention to the communicative nature of skin-to-skin contact ?as represented in literature and traces a trajectory of meaning from the forceful grips that violate female characters in eighteenth-century novels to the consensual embraces common in Victorian ?and neo-Victorian literature.

Reveals the links, both positive and negative, between disabled bodies and aspects of modernism and modernity through readings of a wide range of literary texts

Since W. B. Yeats wrote in 1890 that "the man of science is too often a person who has exchanged his soul for a formula," the anti-scientific bent of Irish literature has often been taken as a given. Science, Technology, and Irish Modernism brings together leading and emerging scholars of Irish modernism to challenge the stereotype that Irish literature has been unconcerned with scientific and technological change. The collection spotlights authors ranging

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from James Joyce, Elizabeth Bowen, Flann O'Brien, and Samuel Beckett to less-studied writers like Emily Lawless, John Eglinton, Denis Johnston, and Lennox Robinson. With chapters on naturalism, futurism, dynamite, gramophones, uncertainty, astronomy, automobiles, and more, this book showcases the far-reaching scope and complexity of Irish writers' engagement with innovations in science and technology. Taken together, the fifteen original essays in *Science, Technology, and Irish Modernism* map a new literary landscape of Ireland in the twentieth century. By focusing on writers' often-ignored interest in science and technology, this book uncovers shared concerns between revivalists, modernists, and late modernists that challenge us to rethink how we categorize and periodize Irish literature.

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