

Jazz Parody Anthology Of Jazz Fiction

A Parody Anthology A Parody Anthology Parody A Parody Anthology (Classic Reprint) Modernist Parody A Parody Anthology The Princeton Handbook of Poetic Terms Apes and Parrots Brand-X Fiction The Princeton Encyclopedia of Poetry and Poetics Transgressive Humor of American Women Writers Brand-X Poetry ZAA "The" academy Brand-X Poetry Parodies Chicorel Index to Poetry in Anthologies and Collections in Print A Parody Anthology. Collected by Carolyn Wells The Academy The Reader's Adviser Carolyn Wells Beate Müller Carolyn Wells Sarah Davison Carolyn Wells (D. 1942, Comp) Roland Greene Sir John Collings Squire William Zaranka Stephen Cushman Sabrina Fuchs Abrams William Zaranka William Zaranka Dwight Macdonald Marietta Chicorel Carolyn WELLS

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parody is a most iridescent phenomenon of ancient greek origin parody s very malleability has allowed it to survive and to conquer western cultures changing discourse on parody its complex relationship with related humorous forms e g travesty burlesque satire its ability to cross genre boundaries the many parodies handed down by tradition and its ubiquity in contemporary culture all testify to its multifaceted nature no wonder that parody has become a phrase without clear meaning the essays in this collection reflect the multidimensionality of recent parody studies they pay tribute to its long and varied tradition covering examples of parodic practice from the middle ages to the present day and dealing with english american postcolonial austrian and german parodies the papers range from the medieval classics e g chaucer parodies of shakespeare

and the role of parody in german romanticism to parodies of fin de si cle literature and the intertextual puzzles of the late twentieth century such as cross dressing schwab s faustparody and rushdie s satanic verses and they have transformed the contentious nature of parody into a diverse range of methodologies in doing so these essays offer a survey of the current state of parody studies

excerpt from a parody anthology the requirements of the best parody are in a general way simply the requirements of the best literature of any sort but specifically the true parodist requires an exact mental balance a fine sense of proportion and relative values good humor refinement and unerring taste self con trol and self restraint are also needed a parodist may go to the very edge but he must not fall over the fact that poor parodies outnumber the good ones in the ratio of about ten to one which is not an unusual percentage in any branch of literature is because a wide and generous sense of humor is so rarely found in combination with the somewhat circumscribed quality of good taste it is therefore on account of the abuse of parody and not the use of it that a defence of the art has been found necessary about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks com this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

parody often stands accused of producing derivative art deficient in taste and skill but in the hands of writers such as ezra pound wyndham lewis t s eliot james joyce ford madox ford and virginia woolf the mode engendered revolutionary self reflexive critical and creative practices that were crucial to the development of truly modern art this book contends that the jauntiness verve and daring of high modernism is fundamentally parodic it argues that parody is central to the whole modernist project even to supposedly earnest movements such as imagism and not just to the extreme avant garde antics of dada as a literary technique parody provided the means for modernists of many stripes to learn their craft sharpen their historical sense define themselves as post victorians and respond to sources of inspiration while composing it offered a ready method to laugh at folly amuse friends criticize opponents spike enemies and transgress conventions being double coded parody proved a powerful weapon in the culture wars enabling modernists to present and simultaneously challenge prevailing ideologies in all their historically determined complexity its fundamentally dialogic and

palimpsestual form exposed the limitations of naïve mimesis insisting that literature is always language in unstable play while simultaneously foregrounding the relational structures that underwrote the modernists paradoxical claims to originality and modernity as a principle of continual genesis and a spur to the production of yet more forcefully experimental art parody therefore became the modernists primary reflex as they negotiated their position in literary culture and made it new

an essential handbook for literary studies the princeton handbook of poetic terms drawn from the latest edition of the acclaimed princeton encyclopedia of poetry and poetics provides an authoritative guide to the most important terms in the study of poetry and literature featuring 226 fully revised and updated entries including 100 that are new to this edition the book offers clear and insightful definitions and discussions of critical concepts genres forms movements and poetic elements followed by invaluable up to date bibliographies that guide users to further reading and research because the entries are carefully selected and adapted from the princeton encyclopedia the handbook has unrivalled breadth and depth for a book of its kind in a convenient portable size fully indexed for the first time and complete with an introduction by the editors this is an essential volume for all literature students teachers and researchers as well as other readers and writers drawn from the latest edition of the acclaimed princeton encyclopedia of poetry and poetics provides 226 fully updated and authoritative entries including 100 new to this edition written by an international team of leading scholars features entries on critical concepts canon mimesis prosody syntax genres forms and movements ballad blank verse confessional poetry ode and terms apostrophe hypotaxis and parataxis meter tone includes an introduction bibliographies cross references and a full index

the most important poetry reference for more than four decades now fully updated for the twenty first century through three editions over more than four decades the princeton encyclopedia of poetry and poetics has built an unrivaled reputation as the most comprehensive and authoritative reference for students scholars and poets on all aspects of its subject history movements genres prosody rhetorical devices critical terms and more now this landmark work has been thoroughly revised and updated for the twenty first century compiled by an entirely new team of editors the fourth edition the first new edition in almost twenty years reflects recent changes in literary and cultural studies providing up to date coverage and giving greater attention to the international aspects of poetry all while preserving the best of the previous volumes at well over a million words and more than 1 000 entries the encyclopedia has unparalleled breadth and depth entries range in length from brief paragraphs to major essays of 15 000 words offering a more thorough treatment including expert synthesis and indispensable bibliographies than conventional handbooks or dictionaries this is a book

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this collection is the first to focus on the transgressive and transformative power of american female humorists it explores the work of authors and comediennes such as carolyn wells lucille clifton mary mccarthy lynne tillman constance rourke roz chast amy schumer and samantha bee and the ways in which their humor challenges gendered norms and assumptions through the use of irony satire parody and wit the chapters draw from the experiences of women from a variety of racial class and gender identities and encompass a variety of genres and comedic forms including poetry fiction prose autobiography graphic memoir comedic performance and new media transgressive humor of american women writers will appeal to a general educated readership as well as to those interested in women s and gender studies humor studies urban studies american literature and cultural studies and media studies

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