The Real, the True, and the Told: Postmodern Historical Narrative and the Ethics of Representation

Creators:
Berlatsky, Eric L., 1972-

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Historical fiction -- History and criticism
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Woolf, Virginia, 1882-1941 -- Criticism and interpretation
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"Memory as forgetting": historical reference, ethics, and postmodernist fiction -- The pageantry of the past and the reflection of the present: history, reality, and feminism in Virginia Woolf's Between the acts -- "A knife blade called now": historiography, narrativity, and the "here and now" in Graham Swift's Waterland -- "What's real and what's true": metaphors, errata, and the shadow of the real in Salman Rushdie's Midnight's children -- "It's enough stories": truth and experience in Art Spiegelman's Maus -- Expanding the field.

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and the Constraints of History said that the historical Jesus could be viably identified by seeing how he interacted with the historical figures and forces of his day.18 1c. History through theology (1985 to the present). Thus the gap between narrative and history is an unnecessary one.27 In fact, Wright goes so far as to claim that first-century Jews and Christians “understood more about the real nature of history, that is, about the complex interaction of ‘event’ and ‘meaning,’ than has been grasped by the ardent proponents of ‘scientific history’ in comparatively recent times.”28 Vanhoozer speaks of an “ethics of reading” in which the reader is responsible “to determine to what kind of communicative act a text belongs, and to respond to this communicative act in an appropriate manner.”46 In the fic, Kirk, Spock and Bones are sent back to the set of the original Star Trek television series where they are swapped with their real-life counterparts and meet the Great Bird of the Galaxy himself, creator Gene Roddenberry. Likewise, an early fan critique of RPF in the Professionals fandom was published in the 7th issue of The Hatstand Express letterzine in 1985. Regarding the depiction of slash relationships between real people, the fan wrote: It’s not only dangerous, but it’s the height of bad manners and bad taste as well. Consider: how would you feel if you found out that people y... It could be argued that celebrity is the contemporary (or postmodern, heh) ‘fictional character.’ The book looks at the major figures of constructivist historiography and at postmodern fiction (and memoir) that explicitly presents and/or theorizes “history.” It does so in order to suggest that reading such fiction can intervene substantially in debates over historical reference and the parallel discussion of redefining contemporary ethics. Much theorization in the wake of Hayden White suggests that history is little better than fiction in its professed goal of representing the “truth” of the past, particularly because of its reliance on the narrative form. While postmodern fiction is often