

**Andreia Irina Suciu**

**Malcolm Bradbury  
between  
Modernism and Postmodernism**

Editura "Alma Mater"  
Bacău  
2011

## CONTENTS

<b>Introduction.....</b>	<b>11</b>
<b>1. The ‘history man’/ the chronicler and his transgressing</b>	
<b>ages.....</b>	<b>16</b>
1.1. PRemodernism/ MOdernism/ POSTmodernism.....	18
1.2. Socio-political context.....	29
1.2.1. Marxism.....	29
1.2.2. Communism.....	31
1.2.3. Totalitarianism – from history (in)to fiction.....	32
1.2.4. Capitalism.....	34
1.2.5. Between “beat” and “angry”.....	41
1.2.6. Consumerism – the new politics for the new “ego consumans” individual.....	42
1.3. Postmodernism – simply a “post-”/ just another “-ism”? .....	48
1.3.1. Origins and periodizations.....	53
1.3.2. Definitions.....	62
1.3.3. Causes and effects.....	63
1.3.4. Features.....	68
1.3.5. Theories of the postmodern.....	75
1.3.5.1. Hybridization and heterogeneity.....	75
1.3.5.2. Double-coding.....	76
1.3.5.3. Surfiction.....	80
1.3.5.4. Simulacra and simulations – the leap into hyperreality.....	81
1.3.5.5. The postmodern condition.....	83
1.3.5.6. The anti-aesthetic.....	87
1.3.5.7. Paracritical postmodernism.....	88
1.3.5.8. Historiographic metafiction.....	92
1.3.5.9. Cultural logic of late capitalism .....	95
1.3.5.10. Epistemological vs. ontological .....	97
1.3.5.11. The postmodern turn .....	99
1.3.6. Postmodernism and postmodernity.....	106
1.3.7. New Postmodernism(s) @ the turn of the millennium – between the realistic mode and experiment.....	108
1.4. Mass communication or the need to be mediagenic.....	117

1.5. Cultural crossover or cross-coding.....	127
1.5.1. Demythicalizing or (pseudo-)myths of the 20 <sup>th</sup> century .....	127
1.5.1.1. Various approaches to myths.....	128
1.5.1.2. The American myth.....	138
1.5.1.2.1. East vs. West and/ in history.....	139
1.5.1.2.2. Migrations or imports/ exports.....	141
1.5.1.2.3. The (re)inventing/(re)defining and loss of cultural identity.....	146
1.5.1.3. The myth of consumerism.....	149
1.5.2. From “high” culture to “low” culture.....	153
1.5.3. Interpretation .....	155
1.5.4. Language games.....	157
1.5.5. From parody to pastiche as a mode of expression	157
1.5.5.1. Parody as imitation.....	159
1.5.5.2. Parody beyond imitation.....	163
1.5.5.3. Parody vs. time.....	166
1.5.5.4. Malcolm Bradbury and the use of parody.....	169
<b>2. Malcolm Bradbury’s work – principles, methods,     roles, art.....</b>	<b>179</b>
2.1. The context of the (Bradburian) postmodern fiction/ criticism .....	179
2.2. The novelist/ homo fabulans.....	182
2.2.1. New Age, new authors, new rules/ roles.....	184
2.2.2. The historical becoming of the artist/ author... ..	185
2.2.3. The author creating literature/ created by literature.....	191
2.2.4. The author in/ through/ above/ beyond his work.....	199
2.2.5. The author vs. the other authors.....	202
2.3. The critic.....	205
2.4. Between critic and novelist.....	214
2.5. The scriptwriter.....	220
2.6. The monographer.....	222

2.7. The promoter of creative writing.....	224
<b>3. Thematic constants.....</b>	<b>228</b>
3.1. The sense of history.....	228
3.1.1. History – a finished project (?).....	228
3.1.2. Postmodern fiction – history revisited.....	232
3.1.3. Thatcherism.....	239
3.2. Liberalism.....	243
3.3. (The) Subject(ivity).....	245
<b>4. From travellers to meta-heroes.....</b>	<b>247</b>
4.1. The intellectual community.....	248
4.2. Multiple and conflicting selves.....	251
4.3. Subject, hero, meta-hero, author – plotters or plotted?.....	257
<b>5. Inhabiting time and space – cultural frames.....</b>	<b>261</b>
5.1. Time and the wind of change .....	261
5.2. Nostalgia of historic past or perpetual present.....	263
5.3. Travelogues or real and imagined spatial coordinates..	265
5.3.1. The cultural journey within and across continents.....	267
5.3.2. The city as metaphor.....	268
5.3.2.1. The historical becoming of the city	269
5.3.2.1.1 Spatial fragmentation and eclecticism – the Gesellschaft social order.....	270
5.3.2.1.2. Culture-capitals.....	275
5.3.2.2. A topography of (post)modernism..	278
5.3.2.2.1. Promoting the local.....	281
5.3.2.2.2. Illusory spaces.....	283
5.3.2.2.3. Networking spaces.....	285
5.3.2.3. Geographic/physical mapping and mental mapping.....	288
5.3.2.4. The process of metaphorization ....	290
5.3.3. The campus.....	292

<b>6. From the style of fiction to the style of criticism.....</b>	<b>303</b>
6.1. Language in context.....	303
6.1.1. The language of fiction.....	305
6.1.2. Language as idiom.....	308
6.1.3. The language of writing fiction.....	313
6.1.4. Character as a sign and peoples as semiotic systems.....	319
6.2. Technical (dis)play.....	322
6.3. Postmodern (re)presentations.....	335
6.3.1. The ironic mode.....	335
6.3.2. Postmodern (s)attire – from humour to spoof and lampoon.....	338
<b>Conclusions.....</b>	<b>343</b>
<b>Glossary.....</b>	<b>349</b>
<b>Bibliography.....</b>	<b>354</b>