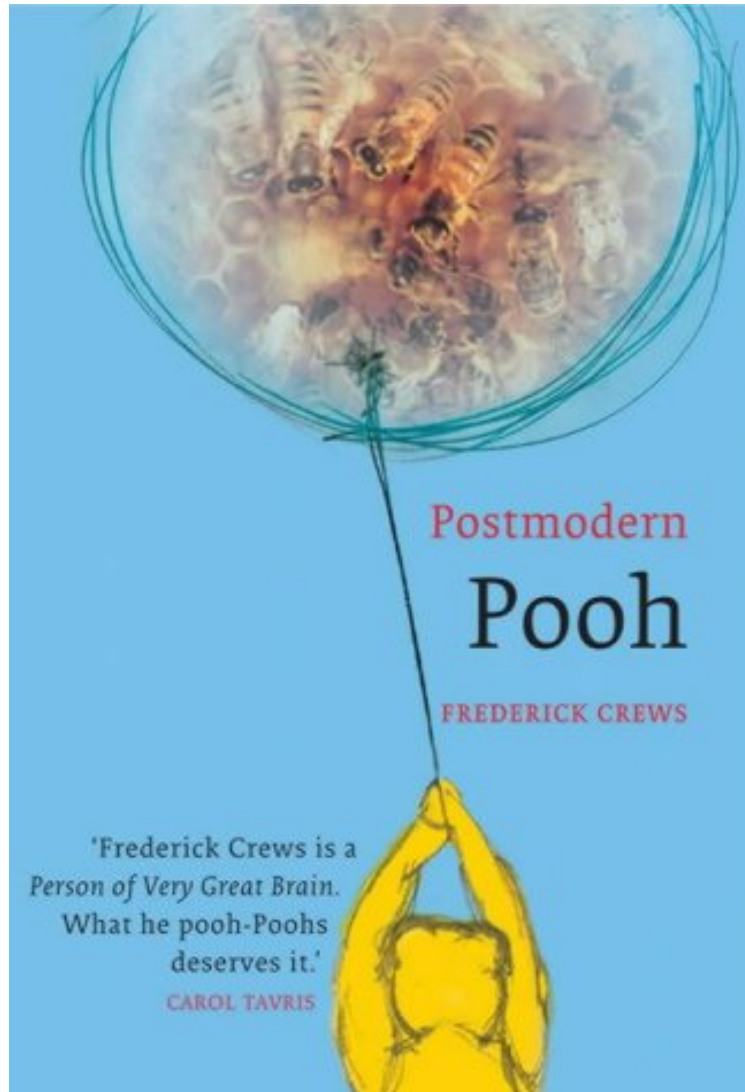


(Free) Postmodern Pooh

Postmodern Pooh

Frederick Crews

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Frederick Crews : Postmodern Pooh before purchasing it in order to gage whether or not it would be worth my time, and all praised Postmodern Pooh:

0 of 0 people found the following review helpful. Oh my goodness-- even better than the original "The Pooh Perplex" -- a complete ...By Lenore CowenOh my goodness-- even better than the original "The Pooh Perplex" -- a complete sendup of all modern schools of lit crit-- feminist theory, media studies, deconstruction, I even am pretty sure a thinly disguised Harold Bloom makes a cameo as "Orpheus Bruno". A must for every graduate student in English on your list...1 of 1 people found the following review helpful. For the literateBy Gerard RejskindThis is, in a sense, the second volume of his Pooh Perplex book, now in reprint, and recommended. Crewes continues his

"analyses" of the Pooh books in the voices of various academics from varied disciplines. It will be funniest to those who are familiar with academic writing, and it is probably more opaque than the earlier book, but no matter. It deserves all five stars, perhaps more. 0 of 0 people found the following review helpful. Second greatest English textbook ever! By Wolf After the "Pooh Perplex", which is the funniest English textbook ever, this holds up very well. Every English major (and actually everyone) should be required to read these two books. Absolutely brilliant!

'Almost 40 years ago, Crews mocked post-war academic fashions in *The Pooh Perplex*, a set of scholarly essays on A. A. Milne's great bear. Now bear and dons are back for a fresh dose of pin-sharp...A guilty treat for all survivors of Post 1970's arts degrees.' Boyd Tonkin. *The Independent* 'Fred Crews is a Person of Very Great Brain. What he pooh-poohs, deserves it. Reading this book actually makes me grateful that I toil in the jargon-choked fields of psychology instead of the impenetrably murky caverns of literary criticism. But literary criticism is luckier than psychology: It has Fred Crews to light the way.' Carol Tarvis 'If literary theory can generate a book as funny as *'Postmodern Pooh'*, you have to love it.' Elaine Showalter in the *London Review of Books* 'A brilliant and savagely witty skewering of the combatants on all sides of the academic culture wars...Pitch-perfect lampoons...This is the last academic satire you'll ever need to read.' *The Washington Post*

From *Publishers Weekly* In 1964, a young English professor at Berkeley published *The Pooh Perplex*, a slim academic satire purporting to collect a dozen critical essays on Winnie-the-Pooh. Insightful and searingly funny, it took academia by storm and gave the humanities a much-needed poke in the ribs. Little known then, Crews would become a highly influential cultural critic, whose humor and clarity leaven many books more serious than Pooh. Now, concluding a "long if uneventful career of devotion to humanistic values and to Pooh," Crews has issued a sequel, which is, if possible, more trenchant and hilarious than the original. This is partly circumstantial, the English Lit profession having become more self-parodying than ever. In 11 sham essays (complete with footnotes of brilliantly chosen actual texts), Crews takes on deconstruction, queer theory, gender/body studies, postcolonial studies, chaos theory, etc. His genius lies in details, like the "stochastic teddy bear descent rate" chart in the gene-theory paper and the Marxist professor with a "cross-departmental chair at Duke as Joe Camel Professor of Child Development." Crews steers largely clear of ethnic studies, reserving his finest shots for the Freudian and post-Freudian pretensions he has been dismantling for most of his career. Insiders will readily recognize minences grises like Harold Bloom and Stanley Fish, broadly caricatured. Occasionally, Crews falls somewhat wide of the mark. But in general his touch is too deft to be mean-spirited, and should be welcomed by a profession famous for its need and ability to laugh at itself. This small volume should be required reading for the 30,000 members of the MLA and any other bemused spectators of the academic fishbowl. Copyright 2001 Cahners Business Information, Inc. From *Library Journal* Crews (English, emeritus, Berkeley) recently created controversy with his book-length invective against Freudianism, *The Memory Wars*. For this updated version of his wildly popular lampooning of literary criticism, *The Pooh Perplex*, published almost four decades ago, Crews sinks his fangs into more recent movements, such as deconstructionism, new historicism, radical feminism, trauma studies, postcolonialism, and cybercriticism. The book gathers papers from a fictional panel on Pooh at the Modern Language Association's annual convention, all written by Crews and garnished with footnotes that allow the bathos and muddled thinking in some actual scholarship to speak for itself. But like a gang of sorcerer's apprentices, Crews's targets often wriggle free of their creator's grasp and endow his satire with some of the passion, eloquence, and wit that has earned them their following. Although his animus against Freud knows no bounds, Crews eschews cynicism and ideological agendas as ringmaster of this learned *Cage aux folles*, magnanimously skewering radicals and archconservatives alike. Crews's obvious pleasure in letting a stuffed bear show up those critics who have clearly kept him reading for years will keep anyone interested in literary scholarship in stitches. Recommended for larger public and all academic libraries. Ulrich Baer, New York Univ. Copyright 2001 Reed Business Information, Inc. From *Booklist* When Crews wrote his surprise best-seller, *The Pooh Perplex*, JFK was president, and most college English departments were rather calm and civil places. Still, *Perplex* won readers by applying that era's conflicting modes of literary criticism to A. A. Milne's classic children's book. Imagine, then, the potential for belly laughs when a new panel of academics, culture-war veterans, takes on the Bear. Winnie and friends encounter a wide variety of "theory," including deconstruction, poststructuralist Marxism, new historicism, radical feminism, cultural studies, recovered-memory theory, and postcolonialism. Consider the names of Crews' "contributors": Victor S. Fassell, for example, or Sisera Catheter. Some essays' titles are bloated with jargon (e.g., "late-capitalist metanarrative," "gene/meme covariation"); others are brief and to the point ("Just Lack a Woman," "Resident Aliens," "The Importance of Being Portly"). Cast as presentations at a Modern Language Association convention, each essay opens with a brief biography of its "author," and most "presenters" are highly critical of the speakers who preceded them. Likely to entertain readers who wrestled with these theories in college. Mary Carroll Copyright American Library Association. All rights reserved