

Intimacy And Midnight All Day A Novel And Stories

May. [A Novel.] Edmund Fulleston; Or, The Family Evil Genius. [A Novel.] The Philosophical Novel as a Literary Genre A Fair Saxon. A Novel the Novel and the Modern World The Beautiful, Novel, and Strange The English Romantic Novel and Austrian Reaction The Rise of the Novel, Updated Edition Go Victims of the Book Ten Lectures on Applied Cognitive Linguistics The Novels and Tales of Robert Louis Stevenson Narrating the Self A Short History of English Literature The Waverley Novels A practical manual of typography and reference books for printers Sale-catalogues of Second-hand Books on Sale by Henry Sotheran & Co The Nation The Gentleman's Magazine The Eclectic Magazine of Foreign Literature, Science, and Art Mrs. Oliphant (Margaret) B. B. West Michael H. Mitias Justin Huntly McCarthy David Daiches Ronald Paulson Sibyl White Wyatt Ian Watt John Clellon Holmes François Proulx John Taylor Robert Louis Stevenson Tomi Suzuki George Saintsbury Walter Scott Arthur Oldfield (teacher in typography.) Sotheran, Henry and Co May. [A Novel.] Edmund Fulleston; Or, The Family Evil Genius. [A Novel.] The Philosophical Novel as a Literary Genre A Fair Saxon. A Novel the Novel and the Modern World The Beautiful, Novel, and Strange The English Romantic Novel and Austrian Reaction The Rise of the Novel, Updated Edition Go Victims of the Book Ten Lectures on Applied Cognitive Linguistics The Novels and Tales of Robert Louis Stevenson Narrating the Self A Short History of English Literature The Waverley Novels A practical manual of typography and reference books for printers Sale-catalogues of Second-hand Books on Sale by Henry Sotheran & Co The Nation The Gentleman's Magazine The Eclectic Magazine of Foreign Literature, Science, and Art Mrs. Oliphant (Margaret) B. B. West Michael H. Mitias Justin Huntly McCarthy David Daiches Ronald Paulson Sibyl White Wyatt Ian Watt John Clellon Holmes François Proulx John Taylor Robert Louis Stevenson Tomi Suzuki George Saintsbury Walter Scott Arthur Oldfield (teacher in typography.) Sotheran, Henry and Co

this book examines the conceptual existential and logical conditions under which the philosophical novel can be treated as a literary genre on a par with generally recognized literary genres such as mystery romantic adventure religious or historical novel michael h mitias argues that the philosophical novel meets these conditions he advances a detailed analysis of the concept of literary genre and discusses the reasons which justify the claim that philosophical novel is a distinct literary genre this is based on the assumption that philosophical ideas can be communicated metaphorically an analysis of this assumption necessarily leads to a detailed discussion of the concept of metaphor and the extent to which it can be the vehicle of communicating philosophical truth

originally published in 1995 in the beautiful novel and strange ronald paulson fills a lacuna in studies of aesthetics at its point of origin in england in the 1700s he shows how aesthetics took off not only from british empiricism but also from such forms of religious heterodoxy as deism the third earl of shaftesbury the founder of aesthetics replaced the christian god of rewards and punishments with beauty worship of god with a taste for a work of art william hogarth reacting against shaftesbury s disinterestedness replaced his platonist abstractions with an aesthetics centered on the human body gendered female and based on an epistemology of curiosity pursuit and seduction paulson shows hogarth creating first in practice and then in theory a middle area between the beautiful and the sublime by adapting joseph addison s category in the spectator of the novel uncommon and strange paulson retrieves an aesthetics that had strong support during the eighteenth century but has been obscured both by the more dominant academic discourse of shaftesbury and later sir joshua reynolds and by current trends in art and literary history arguing that the two traditions comprised not only painterly but also literary theory and practice paulson explores the innovations of henry fielding john cleland laurence sterne and oliver goldsmith which followed and complemented the practice in the visual arts of

hogarth and his followers

a classic description of the interworkings of social conditions changing attitudes and literary practices during the period when the novel emerged as the dominant literary form of the individualist era

before the world knew kerouac ginsberg and cassady this brilliant and important novel chronicled the author's early years among the beats los angeles free press published five years before on the road this candid and perceptive roman à clef chronicles the adventures of jack kerouac allen ginsberg and neal cassady before they became literary icons in dive bars and all night diners cabs racing across manhattan and squalid apartments sticky with tea smoke these would be artists pursue the ecstatic experiences that shape their work and satisfy their restless desire to live beyond the limits of convention at the heart of go is paul hobbes the alter ego of john clellon holmes an aspiring novelist who shares the same creative interests as his friends paul frequently participates in their reckless self indulgent behavior yet his innate solemnness makes him an outsider as does his commitment to his marriage as paul seeks to strike the right balance between experimentation and orthodoxy freedom and obligation he casts a discerning eye on his peers the result is a thrilling and indispensable portrait of the beat movement before it took america by storm

victims of the book uncovers a long neglected but once widespread subgenre the fin de siècle novel of formation in france novels about and geared toward adolescent male readers were imbued with a deep worry over young frenchmen's masculinity as evidenced by titles like crise de jeunesse youth in crisis 1897 la crise virile crisis of virility 1898 la vie st rile a sterile life 1892 and la mortelle impuissance deadly impotence 1903 in this book françois proulx examines a wide panorama of these novels many of which have rarely been studied as well as polemical essays pedagogical articles and medical treatises on the perceived threats posed by young frenchmen's reading habits against this cultural backdrop he illuminates all that was at stake in representations of the male reader by prominent novelists of the period including jules vallès paul bourget maurice barrès andr gide and marcel proust in the final decades of the nineteenth century social commentators insistently characterized excessive reading as an emasculating illness that afflicted french youth fin de siècle writers responded to this pathologization of reading with a profusion of novels addressed to young male readers paradoxically proposing their own novels as potential cures in the early twentieth century this corpus was critically revisited by a new generation of writers victims of the book shows how gide and proust in particular reworked the fin de siècle paradox to subvert cultural norms about literature and masculinity proposing instead a queer pact between writer and reader

a series of 10 lectures on various aspects of cognitive linguistics as these relate to matters of language teaching and learning topics addressed include the role of categorization the nature of rules the encyclopaedic scope of semantics spatial expressions metaphor and metonymy nouns and nominals tense and aspect and the theoretical status of the phoneme

narrating the self examines the historical formation of modern japanese literature through a fundamental reassessment of its most characteristic form the i novel an autobiographical narrative thought to recount the details of the writer's personal life thinly veiled as fiction closely analysing a range of texts from the late nineteenth century through to the present day the author argues that the i novel is not a given form of text that can be objectively identified but a historically constructed reading mode and cultural paradigm that not only regulated the production and reception of literary texts but also defined cultural identity and national tradition instead of emphasising as others have the thematic and formal elements of novels traditionally placed in this category she explores the historical formation of a field of discourse in which the i novel was retroactively created and defined

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