

The Portable Henry James Viking Portable Library

How does Victorian fiction represent personality? How does it express emotion and how does it imagine the mind? These questions stand at the centre of Eros and Psyche, first published in 1984. In examining how three authors - Charlotte Brontë, Charles Dickens and George Eliot - depict the mind and organise emotion, Chase approaches their works as expressive structures, and analyses their struggle to accommodate rival imperatives in depicting personality: desire and duty, guilt and innocence, love and autonomy. The title begins with Brontë's early Angrian tales, which introduce the problem that unifies the book: the attempt of Victorian fiction to escape the constraints of the romance mode, while assimilating its energies. There follow readings of The Pickwick Papers, Jane Eyre, Bleak House, and Middlemarch, in the light of such problems as confinement and exposure in Brontë, tragic doubt in Dickens, and the image of the moral mind in George Eliot.

In this book, Paula Backscheider considers Daniel Defoe's entire canon as related, developing, and in close dynamic relationship to the literature of its time. In so doing, she revises our conception of the contexts of Defoe's work and reassesses his achievement and contribution as a writer. By restoring a literary context for modern criticism, Backscheider argues the intensity and integrity of Defoe's artistic ambitions, demonstrating that everything he wrote rests solidly upon extensive reading of books published in England, his understanding of the reading tastes of his contemporaries, and his engagement with the issues and events of his time. Defoe, the dedicated professional writer and innovator, emerges with a new wholeness, and certain of his novels assume new significance. Defoe's literary status continues to be debated and misunderstood. Even critical studies of the novel often begin with Richardson rather than Defoe. By moving from Defoe's poetry, pamphlets, and histories to the novels, Backscheider offers an argument for the thematic and stylistic coherency of his oeuvre and for a recognition of the dominant place he held in shaping the English novel. For example, Defoe deserves to be recognized as the true originator of the historical novel, for three of his fictions are deeply engaged with just those conceptual and technical issues common to all later historical fiction. And Roxana now appears as Defoe's deliberate attempt to enter the fastest growing market for fiction -- that for women readers. What have been powerfully significant for the history of the novel, then, are the very characteristics of his writing that have been held against his literary stature: its contemporaneity, its mixed and untidy form, its formal realism, its concentration on the life of an individual, and its probing of the individual's psychological interaction with the empirical world, making that world representative even as it is referential. It is exactly these characteristics most original, prominent, and subsequently imitated in Defoe's fiction that define the form we call "novel."

A discussion of the literature of the war and a study of literary consciousness relative to the larger process of cultural myth-making.

Henry James wrote with an imperial elegance of style, whether his subjects were American innocents or European sophisticates, incandescent women or their vigorous suitors. His omniscient eye took in the surfaces of cities, the nuances of speech, dress, and manner, and, above all, the microscopic interactions, hesitations, betrayals, and self-betrayals that are the true substance of relationships. The entirely new Portable Henry James provides an unparalleled range of this great body of work: seven major tales, including Daisy Miller, The Turn of the Screw, "The Beast in the Jungle," and "The Jolly Corner"; a sampling of revisions James made to some of his most famous work; travel writing; literary criticism; correspondences; autobiography; descriptions of the major novels; and parodies by famous contemporaries, including T. S. Eliot, Ezra Pound, Virginia Woolf, and Graham Greene. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Through the Lens of the Reader

Perpetual Euphoria

Essays on Gothic and Victorian Sensation Fiction

Critical Studies on Indian Fiction in English

Readings Between Cavell and Derrida

Art and Artists in Henry James and Thomas Mann

The Essays In This Anthology Focus On Many Aspects Of Indian Fiction In English. It Seeks To Probe, Discuss And Analyse The Issues Arising Out Of The Novels And Offers Deep Insight To The Readers. Important Novelists Covered In The Volume Are : R.K. Narayan, Mulk Raj Anand, Anita Desai, Geeta Mehta, Salman Rushdie, Kavery Nambisan, Nayantara Sahgal, Arun Joshi, Shobha De And Arunhati Roy.

A comprehensive bibliography of secondary works on Henry James.

This collection of essays continues Adam Gillon's comparatist approach to Joseph Conrad, which he exhibited in three previous books: The Eternal Solitary: A Study of Joseph Conrad (1960 and 1964), Conrad and Shakespeare and Other Essays (1976), and Joseph Conrad (Twayne English Authors Series), 1982. In the present collection, Gillon extends his perspectives by examining the affinities between Conrad's descriptive art and painting and film. Gillon presents a variety of new views and insights as he traces the connections between Conrad and such writers as Henry James and Vladimir Nabokov and compares Conradian characters Prince Roman and Peer Ivanovitch. Gillon's Polish background looms large in this collection. His mastery of the Polish language is apparent in the discussion of two Polish novels about Conrad's early life and in his translation of excerpts from these novels. The first and last chapters offer moving glimpses of Gillon's own Polish footprints, his initiation into Conrad lore, and the visit to his native land after a long absence. The intimacy and wry humor of these recollections are evident also in his essay about adapting Conrad to film, which is illustrated with excerpts from his scripts Under Western Eyes and Dark Country, his screenplay inspired by Heart of Darkness and Conradian themes. A native of Poland, Adam Gillon is professor emeritus of English and comparative literature at the State University of New York, New Paltz. He has lectured at universities in Canada, Israel, and Europe. His numerous publications include critical studies of Conrad, fiction, poetry, translations, articles, and reviews. He has written award-winning plays for screen, stage, and radio. He wrote, directed, and produced a feature film, The Bet. Gillon is president of the Joseph Conrad Society of America and founder and senior editor of its newsletter, Joseph Conrad Today.Raymond Brebach is an associate professor of humanities at Drexel University. He is a contributing editor for the Cambridge Edition of the Works of Joseph Conrad and he edits Joseph Conrad Today, the newsletter of the Joseph Conrad Society of America. He has written on the collaboration of Joseph Conrad and Ford Madox Ford.

This collection of 13 essays examines the work of Victorian authors Wilkie Collins, M.E. Braddon, Letitia Elizabeth Landon, Mary Wollstonecraft, J. Sheridan Le Fanu, Bram Stoker, Charles Dickens, Robert Louis Stevenson, Elizabeth Gaskell, Henry James and Charlotte Bront ë . Each essay explores their use of archetypal Gothic elements, such as dark secrets and forbidden sensations, to depict nineteenth-century attitudes to class, gender, race, colonialism and imperialism.

Henry James and Germany

Nature: Thinking the Novel

The Portable Henry James

An Introduction and Interpretation

Literary Culture and Female Authorship in Canada 1760-2000

A Bibliography of Secondary Works

Sudden changes, opportunities, or revelations have always carried a special significance in Western culture, from the Greek and later the Christian kairos to Evangelical experiences of conversion. This fascinating book explores the ways in which England, under the influence of industrializing forces and increased precision in assessing the passing of time, attached importance to moments, events that compress great significance into small units of time. Sue Zemka questions the importance that modernity invests in momentary events, from religion to aesthetics and philosophy. She argues for a strain in Victorian and early modern novels critical of the values the age invested in moments of time, and suggests that such novels also offer a correction to contemporary culture and criticism, with its emphasis on the momentary event as an agency of change.

To the age-old debate over what it means to be human, the relatively new fields of sociobiology and artificial intelligence bring new, if not necessarily compatible, insights. What have these two fields in common? Have they affected the way we define humanity? These and other timely questions are addressed with colorful individuality by the authors of The Boundaries of Humanity. Leading researchers in both sociobiology and artificial intelligence combine their reflections with those of philosophers, historians, and social scientists, while the editors explore the historical and contemporary contexts of the debate in their introductions. The implications of their individual arguments, and the often heated controversies generated by biological determinism or by mechanical models of mind, go to the heart of contemporary scientific, philosophical, and humanistic studies. Contributors: Arnold I. Davidson, John Dupré, Roger Hahn, Stuart Hampshire, Evelyn Fox Keller, Melvin Konner, Alan Newell, Harriet Ritvo, James J. Sheehan, Morton Sosna, Sherry Turkle, Bernard Williams, Terry Winograd This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlog dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1991.

The authors of this research collection are not so much interested in what Europe thinks of itself, but rather what others think of it. They take a number of scenarios from recent history and examine how Europe has appeared to people in other parts of the world: America, China, the Arab world, for example.

From Robinson Crusoe's cave to Henry Selwyn's hermitage, the domestic interior tells a story about "things" and their relation to character and identity. Beginning with a description of a typical middle-class interior in America today--noting how its contents echo interiors described in literatures of the past--Julia Prewitt Brown asks why certain features persist, despite radical changes in domestic life over the past three hundred years. The answer lies, Brown argues, in the way the bourgeois interior functions as a medium, a many-layered fabric across which different energies travel, be they psychological, political, or aesthetic. In this way, objects are not symbols but rather the materials out of which symbols are made--symbols that constitute the very soul of the bourgeois. In a wide-ranging analysis, moving from works by Daniel Defoe, Jane Austen, Charles Dickens, and Henry James to those by Virginia Woolf, Ingmar Bergman, John Updike, and W. G. Sebald, Brown shows that what is at issue is less the economic basis of class than the bourgeoisie's imagination of itself. The themes explored include the middle class's ever-increasing desire for more wealth, as well as Victorian women's identification with the domestic interior and the changes that took place when they began working outside the home. Brown also examines the ambivalence of economically determined objects both as repositories of memory and dreams and as fetishized commodities that become detached from everyday reality. Does the bourgeois possess the interior and its objects, or do the interior and its objects possess the bourgeois?

The Tragicomic Novel

Secularization and Urbanization in Theological Perspective

Grace King and Modernism

Eros and Psyche (Routledge Revivals)

Angel in the Parlor

The Novel and the Everyday

Portable Prose: The Novel and the Everyday explores issues related to objecthood, the everyday, and portability within the novel. The scope of this wide-ranging collection includes nineteenth- and twentieth-century fiction, contemporary postmodern literature and science fiction, as well as broader theories of the novel and the nature of reading.

An investigation of society's heroes during any time period will reveal the personnel deemed worthy of being emulated at that particular time by that particular society. There will be many old and time-tested figures, sometimes with new faces and new profiles: there will also be a mix of new faces. Thus the hero-like history itself-is constantly in transition, and both the hero and the transition are fundamental to the study of a culture. These essays turn the pantheon of heroes around before our eyes and reveal the many complicated aspects of hero worship.

Henry James - American Writers 4 was first published in 1960. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions.

Demonstrates the importance of physical pain to late-nineteenth century aesthetic sensibilities and, in particular, to American literary realism with a focus on the work of William Dean Howells, Henry James, Edith Wharton, Mark Twain, and Charles Chesnut.

Daniel Defoe

Fiction, 1876-1983: Titles

Europe and European Civilisation as Seen from Its Margins and by the Rest of the World, in the Nineteenth and Twentieth Centuries

Cognitive Poetics in Practice

Imagining Europe

The Relation of Theme and Setting in the Major Novels of Henry James

The only work of its kind, this exciting collection assembles a number of analytically minded philosophers, psychologists, and literary theorists, all of whom seek to provide fine-grained accounts of critical problems having to do with emotion and art. How best to explain emotions produced by works of art? What goes on when we feel emotion for an abstract art such as music? How is it that we can intelligibly feel emotion for persons and situations that we know are fictional? What is involved in our empathic experience of negative emotion through the art of tragedy? A strongly interdisciplinary volume that captures the richness of current debates about the role of agency in human emotional response, this collection also considers the influence of culture on emotion and demonstrates that cognitivist and social- constructivist perspectives need not be antagonistic and may actually work together in a complementary way. Essays cluster under four rubrics--"The Paradox of Fiction", "Emotion and its Expression through Art", "The Rationality of Emotional Responses to Art", and "The Value of Emotion"--and together they address questions of emotion in film, painting, music, dance, literature, and theater. With new work by leading thinkers in the field of aesthetics, and drawing upon state of the art scholarship from areas such as cognitive science, literary studies, and contemporary ethics, Emotion and the Arts is essential reading for those who study aesthetics, literature, theories of emotion, and the mind.

This delightful collection brings together five short stories and eight essays on writing by Newbery Medal-winning author Nancy Willard Nancy Willard's gift for bringing out the whimsical in all of us illuminates this memorable anthology. " Who Invented Water?" " celebrates the craft and magic of creating children's books. In "Becoming a Writer," Willard admits she dislikes giving and receiving advice. She prefers telling a story, with real-life characters ranging from members of her own family to Jane Austen, Rainer Maria Rilke, and Charles Dickens on stilts. "The Well-tempered Falsehood" explores the fabulist art of storytelling; "The Rutabaga Lamp" is a dreamy, delightful riff on how to read and write fairy tales. In an autobiographical piece, "Her Father's House," Erica, Theo, and their three-year-old son travel home for the funeral of Erica's father. As the whole family gathers, the heroine is hit with an onslaught of memories. Willard style, "The Tailor Who Told the Truth" is Morson Ael, who tells nothing but lies . . . until the day a wild boar comes into his shop. This ebook includes an introduction by Robert Pack, former director of the Bread Loaf Writers' Conference.

"This refiguring of Cavell's notion of inheritance as then brought alongside important features of Derrida's deconstruction and the question of its reception in America. By extending Cavell's thought in this manner -- through its meeting with Derrida -- broader concerns are opened up with regard to both philosophers' work. In Derrida's case, deconstruction - especially its American reception - gets situated in the emerging post-structuralist rubrics of film theory, cultural criticism, postcolonialism, and multiculturalism."--Jacket.

The essays in this book explore the role of Grace King's fiction in the movement of American literature from local color and realism to modernism and show that her work exposes a postbellum New Orleans that is fragmented socially, politically, and linguistically. In her introduction, Melissa Walker Heidari examines selections from King's journals and letters as views into her journey toward a modernist aesthetic-what King describes in one passage as "the continual voyage I made." Sirpa Salenius sees King's fiction as a challenge to dominant conceptualizations of womanhood and a reaction against female oppression and heteronormativity. In his analysis of "An Affair of the Heart," Ralph J. Poole highlights the rhetoric of excess that reveals a social satire debunking sexual and racial double standards. Ineke Bockting shows the modernist aspects of King's fiction through a stylistic analysis which explores spatial, temporal, biological, psychological, social, and racial liminalities. Françoise Buisson demonstrates that King's writing "is inspired by the Southern oral tradition but goes beyond it by taking on a theatrical dimension that can be quite modern and even experimental at times." Kathie Birat claims that it is important to underline King's relationship to realism, "For the metonymic functioning of space as a signifier for social relations is an important characteristic of the realist novel." Stephanie Durans analyzes "The Story of a Day" as an incest narrative and focuses on King's development of a modernist aesthetics to serve her terrifying investigation into social ills as she probes the inner world of her silent character. Amy Doherty Mohr explores intersections between regionalism and modernism in public and silenced histories, as well as King's treatment of myth and mobility. Brigitte Zaugg examines in "The Little Convent Girl" King's presentation of the figure of the double and the issue of language as well as the narrative voice, which, she argues, "definitely inscribes the text, with its understatement, economy and quiet symbolism, in the modernist tradition." Miki Pfeffer closes the collection with an afterword in which she offers excerpts from King's letters as encouragement for "scholars to seek Grace King as a primary source," arguing that "Grace King's own words seem best able to dialogue with the critical readings herein." Each of these essays enables us to see King's place in the construction of modernity; each illuminates the "continual voyage" that King made.

Ethan Frome

Nineteenth-Century Southern Women Writers

Time and the Moment in Victorian Literature and Society

Five Stories and Eight Essays

Selected Titles for Small Libraries and New Branches

Ambition and Innovation

Poe, 'The House of Usher,' and the American Gothic discusses the interrelation between Poe's tale and the modern horror genre, demonstrating how Poe's work continues to serve as a model for exploring the deepest and most primitive corners of the human mind and heart.

First published in 1996, This comparative study investigates thematic and technical similarities in the works of the two authors who shared a cultural heritage and achieved comparable status in their separate literary traditions. Drawing upon theories by Bloom, Bakhtin, and Lacan, the book examines ways in which Henry James and Thomas Mann treat the creative artist and analyze the creative and interpretive processes in their fiction. The texts covered range from early works to the similarities between the works stem from the authors' preoccupation with artistic responsibility. Adopting Bloom's claim that the creative activity is an interpretive one, and that the reader, as well as the writer, interprets a text into being the book also investigates the reader's responsibility in confronting the dilemmas challenging James' and Mann's artist figures. Such challenges are "the dangers of interpretation" discussed in this book. Index. Bibliography. Cognitive Poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. This student-friendly book provides a set of case studies to help students understand the theory and master the practice of cognitive poetics in analysis. Written by a range of well-known scholars from a variety of disciplines and countries, Cognitive Poetics in Practice offers students a unique insight into this exciting subject. In each chapter, poetics, to a range of texts, from Wilfred Owen to Roald Dahl. The editors' general introduction provides an overview of the field, and each chapter begins with an editors' introduction to set the chapter in context. Specifically designed sections suggesting further activities for students are also provided at the end of each case study. Cognitive Poetics in Practice can be used on its own or as a companion volume to Peter Stockwell's Cognitive Poetics: An Introduction. This book is interdisciplinary and will be of interest to all those involved in literary studies, critical theory and linguistics.

Happiness today is not just a possibility or an option but a requirement and a duty. To fail to be happy is to fail utterly. Happiness has become a religion--one whose smiley-faced god looks down in rebuke upon everyone who hasn't yet attained the blessed state of perpetual euphoria. How has a liberating principle of the Enlightenment--the right to pursue happiness--become the unavoidable and burdensome responsibility to be happy? How did we become unhappy about not being happy? Pascal Bruckner takes up these questions with all his unconventional wit, force, and brilliance, arguing that we might be happier if we simply abandoned our mad pursuit of happiness. Gripped by the twin illusions that we are responsible for being happy or unhappy and that happiness can be produced by effort, many of us are now martyring ourselves--sacrificing our time, fortunes, health, and peace of mind--in the hope of entering an earthly paradise. Much better, Bruckner argues, only by grace and luck. A stimulating and entertaining meditation on the unhappiness at the heart of the modern cult of happiness, Perpetual Euphoria is a book for everyone who has ever bristled at the command to "be happy."

Emotion and the Arts

The Secular City

Poe, "The House of Usher," and the American Gothic

The Dangers of Interpretation

Explorations of European Narrative

Love and Good Reasons

A New England farmer must choose between his duty to care for his invalid wife and his love for her cousin

Through the Lens of the Reader is a sequence of ten essays exploring European narrative from the eighteenth to the twentieth century. It covers a wide spectrum of authors ranging from Goethe through Balzac, Flaubert, Zola, George Eliot, Henry James to Rilke, Thomas Mann, and Kafka. The essays are unified by a particular mode of reading, in which the lens of the reader becomes the filter through which texts are constructed in accordance with the signals emitted by their narrational and linguistic strategies.

"Pearson writes beautifully, clearly, and entertainingly (with a touch of sardonic sarcasm here and there). This is the single best work centering on performance in film that I have read."--Thomas Gunning, author of D. W. Griffith and the Origins of American Narrative Film

Since its initial publication in 1965, The Secular City has been hailed as a classic for its nuanced exploration of the relationships among the rise of urban civilization, the decline of hierarchical, institutional religion, and the place of the secular within society. Now, half a century later, this international best seller remains as relevant as when it first appeared. The book's

arguments--that secularity has a positive effect on institutions, that the city can be a space where people of all faiths fulfill their potential, and that God is present in both the secular and formal religious realms--still resonate with readers of all backgrounds. For this brand-new edition, Harvey Cox provides a substantial and updated introduction. He reflects on the book's initial

stunning success in an age of political and religious upheaval and makes the case for its enduring relevance at a time when the debates that The Secular City helped ignite have caught fire once again.

Books for Public Libraries

Pain and the Aesthetics of US Literary Realism

The Representation of Personality in Charlotte Brontë, Charles Dickens, George Eliot

Sounding the Abyss

Portable Prose

Postliberal Approaches to Christian Ethics and Literature

Theoretically grounded in classical and Renaissance writings, as well as in the work of modern theorists, this study analyzes the role of tragicomedy in the development of the English novel from the late nineteenth to the early twentieth century. Diana of the Crossways, the Awkward Age, the Old Wives' Tale, and Ulysses are among the illustrative works discussed.

"There are two ladies in the province. I am told, who read," writes Frances Brooke's Arabella Fermor, "but both are above fifty and are regarded as prodigies of erudition." Brooke's The History of Emily Montague (1769) was the first work of fiction to be set in Canada, and also the first book to reflect on the situation of the woman writer there. Her analysis of the experience of writing in Canada is continued by the five other writers considered in this study - Susanna Moodie, Sara Jeannette Duncan, L.M. Montgomery, Margaret Atwood and Carol Shields. All of these authors examine the social position of the woman of letters in Canada, the intellectual stimulation available to her, the literary possibilities of Canadian subject-matter, and the practical aspects of reading, writing, and publishing in a (post)colonial country. This book turns on the ways in which those aspects of authorship and literary culture in Canada have been inscribed in imaginative, autobiographical and critical texts by the six authors. It traces the evolving situation of the Canadian woman writer over the course of two centuries, and explores the impact of social and cultural change on the experience of writing in Canada.

DIVThis study seeks to articulate a particular moral, Christian vision and discover what it entails for reading texts. It tries to bring literary criticism and Christian ethics into discussion with one another./div

The controversial British writer Ford Madox Ford (1873-1939) is increasingly recognized as a major presence in early twentieth-century literature. This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him. Each volume is based upon a particular theme or issue, and relates aspects of Ford's work, life, and contacts, to broader concerns of his time. Ford is best-known for his fiction, especially The Good Soldier, long considered a modernist masterpiece; and Parade's End, which Anthony Burgess described as "the finest novel about the First World War". Samuel Hynes has called "the greatest war novel ever written by an Englishman", and which has been adapted by Tom Stoppard for the acclaimed BBC/HBO television series. This volume focuses on Ford's work from the Edwardian decade and a half before the First World War. It contains Michael Schmidt's Ford Madox Ford Lecture, and fourteen other essays by British, American, French and German experts, both leading authorities and younger scholars. Chapters on Ford's fiction, poetry, criticism of literature and painting, writing about England, and dealings on the Edwardian literary scene as editor and with publishers, bring out his versatility and ingenuity throughout his first major creative phase.

The Transformation of Performance Style in the Griffith Biograph Films

Henry James

The Edwardian Ford Madox Ford

American Literature and the Experience of Vietnam

The Portable

Studies in a Fictional Mode from Meredith to Joyce