

RALPH FREEMAN

The Lyrical Novel

*Studies in Herman Hesse, André Gide,
and Virginia Woolf*



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The Lyrical Novel Ralph Freeman, 2015-12-08 The author in defining the genre of lyrical fiction separates a type of fiction that can be legitimately viewed as poetry from other narrative types The lyrical novelist uses fictional devices to find an aesthetic expression for experience achieving an effect most frequently seen in dreams picaresques and allegories Analyzing representative novels by Hermann Hesse Andre Gide and Virginia Woolf Ralph Freedman focuses on the problem of self consciousness His findings are directly applicable to much twentieth century fiction Originally published in 1963 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Lyrical Novel Ralph Freedman, 1966 The description for this book *The Lyrical Novel Studies in Herman Hesse Andre Gide and Virginia Woolf* will be forthcoming

Lyric Generations G. Gabrielle Starr, 2015-11-01 Eighteenth century British literary history was long characterized by two central and seemingly discrete movements the emergence of the novel and the development of Romantic lyric poetry In fact recent scholarship reveals that these genres are inextricably bound constructions of interiority developed in novels changed ideas about what literature could mean and do encouraging the new focus on private experience and self perception developed in lyric poetry In *Lyric Generations* Gabrielle Starr rejects the genealogy of lyric poetry in which Romantic poets are thought to have built solely and directly upon the works of Chaucer Spenser Shakespeare and Milton She argues instead that novelists such as Richardson Haywood Behn and others while drawing upon earlier lyric conventions ushered in a new language of self expression and community which profoundly affected the aesthetic goals of lyric poets Examining the works of Cowper Smith Wordsworth Coleridge and Keats in light of their competitive dialogue with the novel Starr advances a literary history that considers formal characteristics as products of historical change In a world increasingly defined by prose poets adapted the new forms characters and moral themes of the novel in order to reinvigorate poetic practice

The Facts on File Companion to the World Novel Michael Sollars, Arbolina Llamas Jennings, 2008

Existentialist Literature and Aesthetics William Leon McBride, 1997 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors* Miola's edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play's debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features

significant scholarship and commentary on The Comedy of Errors that is published in obscure and difficult accessible journals newspapers and other sources This collection brings together these essays for the first time

Jean Rhys and the Novel As Women's Text Nancy R. Harrison, 2017-10-10 Is a woman's writing different from a man's Many scholars and readers think so even though there has been little examination of the way women's novels enact the theories that women theorists have posited In Jean Rhys and the Novel as Women's Text Nancy Harrison makes an important contribution to the exchange of ideas on the writing practice of women and to the scholarship on Jean Rhys Harrison determines what the form of a well made women's novel discloses about the conditions of women's communication and the literary production that emerges from them Devoting the first part of her book to theory and general commentary on Rhys's approach to writing she then offers perceptive readings of Voyage in the Dark an early Rhys novel and Wide Sargasso Sea Rhys's masterpiece written twenty seven years later She shows how Rhys uses the terms of a man's discourse then introduces a woman's or several women's discourse as a compelling counterpoint that in time becomes prominent and gives each novel its thematic impact In presenting a continuing dialogue with the dominant language and at the same time making explicit the place of a woman's own language Rhys gives us a paradigm for a new and basically moral text Originally published in 1988 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

The Real Modern Christopher P. Hanscom, 2020-05-11 The contentious relationship between modernism and realism has powerfully influenced literary history throughout the twentieth century and into the present In 1930s Korea at a formative moment in these debates a crisis of representation stemming from the loss of faith in language as a vehicle of meaningful reference to the world became a central concern of literary modernists as they operated under Japanese colonial rule Christopher P Hanscom examines the critical and literary production of three prose authors central to 1930s literary circles Pak T aewon Kim Yujong and Yi T aejun whose works confront this crisis by critiquing the concept of transparent or empiricist language that formed the basis for both a nationalist literary movement and the legitimizing discourse of assimilatory colonization Bridging literary and colonial studies this re-reading of modernist fiction within the imperial context illuminates links between literary practice and colonial discourse and questions anew the relationship between aesthetics and politics The Real Modern challenges Eurocentric and nativist perspectives on the derivative particularity of non Western literatures opens global modernist studies to the similarities and differences of the colonial Korean case and argues for decolonization of the ways in which non Western literatures are read in both local and global contexts

Encyclopedia of the World Novel, 1900 to the Present Michael David Sollars, Arbolina Llamas Jennings, 2015-04-22 Praise for the print edition a useful and engaging reference to the vast world of the novel in world literature

Form and Feeling in Japanese Literary Culture Matthew

Mewhinney, 2022-11-17 This book explores how two early modern and two modern Japanese writers Yosa Buson 1716-83, Ema Saikō 1787-1861, Masaoka Shiki 1867-1902, and Natsume Soseki 1867-1916 experimented with the poetic artifice afforded by the East Asian literati *bunjin* tradition, a repertoire of Chinese and Japanese poetry and painting. Their experiments generated a poetics of irony that transformed the lineaments of lyric expression in literati culture and advanced the emergence of modern prose poetry in Japanese literature. Through rigorous close readings, this study changes our understanding of the relationship between lyric form and the representation of self, sense, and feeling in Japanese poetic writing from the late eighteenth through the early twentieth century. The book aims to reach a broad audience, including specialists in East Asian Studies, Anglophone literary studies, and Comparative Literature.

Transformative Fictions Daniel Just, 2022-07-27
 Transformative Fictions: World Literature and Personal Change engages with current debates in world literature over the past twenty years, addressing the nature of literary influence in centers and peripheries, the formation of transnational literary and pedagogical canons, and the role of translation and regionalism in how we relate to texts from around the globe. The author, Daniel Just, argues for a supranational but sub-global perspective of regions that emphasizes practical reasons for reading and focuses on the potential of literary texts to stimulate personal transformation in readers. One of the recurring dilemmas in these debates is the issue of delimitation of world literature. The trouble with the world as a frame of reference is that no single researcher is bound to have the in-depth knowledge and linguistic skills to discuss works from all countries. In response, this book revives literary theory and recasts it for the purposes of world literature by making a case for the continuing relevance of literature in the age of new media. With examples of fictional and nonfictional writings by Milan Kundera, Witold Gombrowicz, and Bohumil Hrabal, Just shows that regional literatures offer differing methods of activating readers and thereby prompting personal change. This book would be of general interest to anyone who wants to explore personal change through literature but is particularly indispensable for literary professionals, researchers, and postgraduate and graduate students.

The Rhetoric of Fiction Wayne C. Booth, 2010-05-15 The first edition of *The Rhetoric of Fiction* transformed the criticism of fiction and soon became a classic in the field. One of the most widely used texts in fiction courses, it is a standard reference point in advanced discussions of how fictional form works, how authors make novels accessible, and how readers recreate texts and its concepts and terms, such as the implied author, the postulated reader, and the unreliable narrator, have become part of the standard critical lexicon. For this new edition, Wayne C. Booth has written an extensive Afterword in which he clarifies misunderstandings, corrects what he now views as errors, and sets forth his own recent thinking about the rhetoric of fiction. The other new feature is a Supplementary Bibliography prepared by James Phelan in consultation with the author, which lists the important critical works of the past twenty years, two decades that Booth describes as the richest in the history of the subject.

The Tragicomic Novel Randall Craig, 1989 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 *Blending and the Study of Narrative* Ralf Schneider, Marcus Hartner, 2012-10-30 The theory of Blending or Conceptual Integration proposed by Gilles Fauconnier and Marc Turner is one of most promising cognitive theories of meaning production It has been successfully applied to the analysis of poetic discourse and micro textual elements such as metaphor Prose narrative has so far received significantly less attention The present volume aims to remedy this situation Following an introductory discussion of the connections between narrative and the processes of blending the contributions demonstrate the range of applications of the theory to the study of narrative They cover issues such as time and space literary character and perspective genre story levels and fictional minds some chapters show how such phenomena as metalepsis counterfactual narration intermediality extended metaphors and suspense can be fruitfully studied from the vantage point of Conceptual Integration Working within a theoretical framework situated at the intersection of narratology and the cognitive sciences the book provides both fresh readings for individual literary and film narratives and new impulses for post classical narratology **Fictional Realism in Twentieth-century China** Dewei Wang, 1992 Although deconstruction has become a popular catchword as an intellectual movement it has never entirely caught on within the university For some in the academy deconstruction and Jacques Derrida in particular are responsible for the demise of accountability in the study of literature Countering these facile dismissals of Derrida and deconstruction Herman Rapaport explores the incoherence that has plagued critical theory since the 1960s and the resulting legitimacy crisis in the humanities Against the backdrop of a rich informed discussion of Derrida's writings and how they have been misconstrued by critics and admirers alike *The Theory Mess* investigates the vicissitudes of Anglo American criticism over the past thirty years and proposes some possibilities for reform **Encyclopedia of German Literature** Matthias Konzett, 2015-05-11 Designed to provide English readers of German literature the opportunity to familiarize themselves with both the established canon and newly emerging literatures that reflect the concerns of women and ethnic minorities the Encyclopedia of German Literature includes more than 500 entries on writers individual work and topics essential to an understanding of this rich literary tradition Drawing on the expertise of an international group of experts the essays in the encyclopedia reflect developments of the latest scholarship in German literature culture and history and society In addition to the essays author entries include biographies and works lists and works entries provide information about first editions selected critical editions and English language translations All entries conclude with a list of further readings **Joseph Conrad and the Fictions of Skepticism** Mark Wollaeger, 1990-11-01 You want more scepticism at the very foundation of your work Scepticism the tonic of minds the tonic of life the agent of truth the way of art and salvation Joseph Conrad wrote these words to John Galsworthy in 1901 and this study argues that Conrad's skepticism forms the basis of his most important works participating in a tradition of philosophical skepticism that extends from Descartes to the

present Conrad's epistemological and moral skepticism expressed forestalled mitigated and suppressed provides the terms for the author's rethinking of the peculiar relation between philosophy and literary form in Conrad's writing and more broadly for reconsidering what it means to call any novel philosophical. Among the issues freshly argued are Conrad's thematics of coercion isolation and betrayal the complicated relations among author narrator and character and the logic of Conradian romance comedy and tragedy. The author also offers a new way of conceptualizing the shape of Conrad's career especially the decline evidenced in the later fiction. The uniqueness of Conrad's multifarious literary and cultural inheritance makes it difficult to locate him securely in the dominant tradition of the British novel. A philosophical approach to Conrad however reveals links to other novelists notably Hardy Forster and Woolf all of whom share in the increasing philosophical burden of the modern novel by enacting the very philosophical issues that are discussed within their pages. Conrad's interest as a skeptic is heightened by the degree to which he resists the insights proffered by his own skepticism. The first chapter introduces the idea of the Conradian shelter and the next two use Schopenhauer to show how the language of metaphysical speculation in *Tales of Unrest* and *Heart of Darkness* spills over into a religious impulse that resists the disintegrating effect of Conrad's skepticism. The author then turns to Hume to model the authorial skepticism that in *Lord Jim* contests the continuing visionary strain of the earlier fiction and Descartes to analyze the ways in which Romantic vision is more stringently chastened by irony in *Nostromo* and *The Secret Agent*. The concluding chapter touches on several late novels before examining how competing models of political agency in Conrad's last great fiction of skepticism *Under Western Eyes* situate it somewhere between ideology critique and a mystified account of the exigencies of individual consciousness.

The Artist and Political Vision Benjamin R. Barber, Michael J. Gargas McGrath, Art and politics are often regarded as denizens of different realms but few artists have been comfortable with the notion of a purely aesthetic definition of art. The artist has a public and thus political vision of the world interpreted by his art no less than the statesman and the legislator have a creative vision of the world they wish to make. The sixteen original essays in this volume bear eloquent witness to this interpenetration of art and politics. Each confronts the intersection of the aesthetic and the social each is concerned with the interface of poetic vision and political vision of reflection and action. They take art in the broadest sense ranging over poets dramatists novelists essayists and filmmakers. Their focus is on art and its political dilemmas not simply on the artist. They consider the issues raised for politics and culture by alienation violence modernization technology democracy progress and revolution. And they debate the capacity of art to stimulate social change and incite revolution the temptations of social control of culture and of political censorship the uncertain relationship between art and history the impact of economic structure on artistic creation and of economic class on artistic product the common ground between art and legislation and between creativity and control.

Fictions of Desire Stephen Snyder, 2000-05-01 Stephen Snyder examines Kifu's fiction in terms of narrative strategy placing him squarely within some of the most important currents of literary modernism at the

nexus of Naturalism and the largely antithetical development of the modernist reflexive novel Hermann Hesse Harold Bloom, 2003 Hermann Hesse's introspective lyrical writing won him praise from the literary world while his sense of estrangement from industrialized civilization and endorsement of pacifism brought him wide popular approval Winner of the Nobel Prize for *The Glass Bead Game* Hesse renders life's callings in a way that has called readers to a renewed sense of purpose and possibility **The Art of Brevity** Per Winther, Jakob Lothe, Hans H. Skei, 2004 *The Art of Brevity* gathers fresh ideas about the theory and writing of short fiction from around the globe to produce an international inclusive exploration of the steadily growing field of short story studies Though Anglo American scholars have served as the primary developers of contemporary short story theory since the field's inception in the 1960s this volume adds the contributions of scholars living in other parts of the world Such Anglo American pioneers as Mary Rohrberger Charles May Susan Lohafer and John Gerlach join with short fiction scholars at universities in Norway Denmark Sweden and Canada to build academic bridges and expand the field geographically as well as conceptually Contributors to the volume weave together themes of time space compression mystery reader response and narrative closure They discuss writers as varied as Edgar Allan Poe Nathaniel Hawthorne Herman Melville Sarah Orne Jewett James Joyce Franz Kafka Ernest Hemingway Mavis Gallant Flannery O'Connor Eudora Welty Margaret Atwood Alice Munro and Robert Olen Butler the nineteenth century queer short story and contemporary Danish short shorts

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