

The Language Of Paradox Cleanth Brooks

Critical analyses of ten English poems reveal changing styles from Donne to Yeats

Richard Eldridge presents a clear and compact survey of philosophical theories of the nature and significance of art. Drawing on materials from classical and contemporary philosophy as well as from literary theory and art criticism, he explores the representational, expressive, and formal dimensions of art, and he argues that works of art present their subject matter in ways that are of enduring cognitive, moral, and social interest. His accessible study will be invaluable to students and to all readers who are interested in the relation between thought and art.

This volume covers a variety of authors and topics related to the New Criticism school of the 1920s–1950s in America. Contributors trace the history of the New Criticism as a movement, consider theoretical and practical aspects of various proponents, and assess the record of subsequent engagement with its tenets. The volume will prove valuable for its renewed concentration not only on the New Critics themselves, but also on the way they and their work have been contextualized, criticized, and valorized by theorists and educators during and after their period of greatest influence, both in the United States and abroad.

Patricia McKee demonstrates that Richardson, Eliot, and James see disorderliness and indeterminacy in the human self, human relations, and literature as primary sources of meaningfulness. The relationships these novels portray as most satisfying are unsettled and unsettling, interfering with rather than contributing to social stability. Originally published in 1986. 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 Basics

Formalist Literary Theory in America

From Ritual to Romance and Beyond

Language, Culture, Critical Theory

Modern Criticism

Studies in the Structure of Poetry

Critical Theory for Literary and Cultural Studies

In attempting to define a "poetics of paradox" from a traditional Chinese standpoint, James Liu explores through a comparative approach linguistic, textual, and interpretive problems of relevance to Western literary criticism. Liu's study evolves from a paradoxical view--originating from early Confucian and Daoist philosophical texts--that the less is "said" in poetry, the more is "meant." Such a view implied the existence of paradox in the very use of language and led traditional Chinese hermeneutics to a study of "metaparadox"--the use of language to explicate texts the meaning of which transcends language itself. As Liu illustrates elements of traditional Chinese hermeneutics with examples of poetic and critical works, he makes comparisons with the works of such Western literary figures as Shakespeare, Mallarmé, Pound, Ionesco, Derrida, and Shepard. The comparisons bring to light a crucial difference in conceptualization of language: Chinese critics, especially those influenced by Daoism and Buddhism, seem to have held a deictic view of language (language points to things), whereas Western critics seem to have thought of language as primarily mimetic (language represents things). Liu examines the consequences of these views, showing how both offer insights into the "meaning" of text and to what extent both have led to a "metaparadox of interpretation." Originally published in 1988. 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.

In *Mystical Discourse* D.J. Moores builds on the work of current transatlantic scholarship in a lucid analysis of the connections between William Wordsworth and Walt Whitman. As he demonstrates, the "transatlantic bridge" between both poets lies in their privileging of a type of mystical language he calls "cosmic" rhetoric, which served the function of ideological resistance, as it enabled them to rebel against Enlightenment modes of thinking and being. In a thorough engagement with the work of Wordsworth and Whitman, Moores shows that the cosmic rhetoric of both writers involves a subversive reorientation towards self and society, nature and God, and knowledge and religion, as well as a radical revisioning of language and poetics.

Reading Poetry offers a comprehensive and accessible guide to the art of reading poetry. Discussing more than 200 poems by more than 100 writers, ranging from ancient Greece and China to the twenty-first century, the book introduces readers to the skills and the critical and theoretical awareness that enable them to read poetry with enjoyment

and insight. This third edition has been significantly updated in response to current developments in poetry and poetic criticism, and includes many new examples and exercises, new chapters on 'world poetry' and 'eco-poetry', and a greater emphasis throughout on American poetry, including the impact traditional Chinese poetry has had on modern American poetry. The seventeen carefully staged chapters constitute a complete apprenticeship in reading poetry, leading readers from specific features of form and figurative language to larger concerns with genre, intertextuality, Caribbean poetry, world poetry, and the role poetry can play in response to the ecological crisis. The workshop exercises at the end of each chapter, together with an extensive glossary of poetic and critical terms, and the number and range of poems analysed and discussed – 122 of which are quoted in full – make Reading Poetry suitable for individual study or as a comprehensive, self-contained textbook for university and college classes.

An accessible introduction to poetry's unusual uses of language that tackles a wide range of poetic features from a linguistic point of view. Equally appealing to the non-expert and more experienced student of linguistics, this book delivers an engaging and often witty summary of how we define what poetry is.

Close Reading

How to Interpret Literature

Poetry and Language

William Faulkner

Comparative Literature and Comparative Religious Studies ; Proceedings of the ICLA Conference at Jacobs University, Bremen, August 6 - 8, 2008

Virgil: The Aeneid

Collective Trauma and the Making of International Politics

James A. Grimshaw, Jr., brings together for the first time more than 350 letters exchanged by two scholars who altered the way literature is taught in this country. The selected letters focus on the development of their five major textbooks--the rationale for selections, the details involved in obtaining permissions and preparing indexes, and the demands of meeting deadlines. More important, these letters reveal their attitudes toward literature, teaching, and scholarship. Providing insight into two of the most influential literary minds of this century, these letters show two men who were deeply involved in research and writing, and who were committed to a life of travel, conversation, and learning. Their zest for life and their love of literature explain, in part, their uncanny ability to persevere and to succeed. Yet their human qualities are also present in the letters, which bring Brooks and Warren to life as rare individuals able to sustain a deep, lifelong friendship. Cleanth Brooks and Robert Penn Warren will help readers better understand the critical work of Brooks and the creative work of Warren. Students and teachers of American literature will find this book indispensable.

This accessible guide provides the ideal first step in understanding literary theory.

A book of light verse.

There is a marked awareness about the language of literature and its meaning both in Indian and Western aesthetic thinking. The aestheticians of both schools hold that the language of literature embodies a significant aspect of human experience, and represents a creative pattern of verbal structure to impart meaning effectively. Modern Western aesthetic thinking, which includes theories like formalism, new criticism, stylistics, structuralism, post-structuralism, deconstruction, discourse analysis, semiotics and dialogic criticism, in one way or another emphasizes the study of the language of literature in order to understand its meaning. Similarly, there is a distinct focus on the language of literature and its meaning in Indian literary theories which include the theory of rasa (aesthetic experience), alamkāra (the poetic figure), rīti (diction), dhvani (suggestion), vakrokti (oblique expression) and aucitya (propriety). This book explores how the language of literature and its meaning have been dealt with in both Indian and Western aesthetic thinking. In doing so, the study concentrates on Kuntaka's theory of vakrokti and Ānandavardhana's theory of dhvani in Indian aesthetic thinking and Russian formalism and deconstruction in Western thinking. The book categorically focuses on the intersection between the theory of vakrokti and Russian formalism and the meeting-point between the theory of dhvani and deconstruction.

A Chinese Perspective

Lyrical Ballads

The Language of Paradox

A Glossary of Literary Terms

Cleanth Brooks and the Art of Reading Poetry

Understanding Poetry

Metaphor and Art

"Distinguished in the market by its ability to mesh accessibility and intellectual rigor, How to Interpret Literature offers a current, concise, and broad historicist survey of contemporary thinking in critical theory. Ideal for upper-level undergraduate courses in literary and critical theory, this is the only book of its kind that thoroughly merges literary studies with cultural studies, including film. Robert Dale Parker provides a critical look at the major movements in literary studies since the 1930s, including those often omitted from other texts. He includes chapters on New Criticism, Structuralism, Deconstruction, Psychoanalysis, Feminism, Queer Studies, Marxism, Historicism and Cultural Studies, Postcolonial and Race Studies, and Reader Response. Parker weaves connections among chapters, showing how these different ways of thinking respond to and build upon each other. Through these exchanges, he prepares students to join contemporary dialogues in literary and cultural studies. The text is enhanced by charts, text boxes that address frequently asked questions, photos, and a bibliography"--

A study of eighteenth- and early nineteenth-century poetry in English, French and German, focusing on the mock epic (from Pope's Dunciad to Byron's Don Juan) as a critique of serious epic poetry and also as a literary means of exploring a wide range of sexual and religious issues in a humorous style.

Hailed by critics and scholars as the most valuable study of Faulkner's fiction, Cleanth Brooks's *William Faulkner: The Yoknapatawpha Country* explores the Mississippi writer's fictional county and the commanding role it played in so much of his work. Brooks shows that Faulkner's strong attachment to his region, with its rich particularity and deep sense of community, gave him a special vantage point from which to view the modern world. Books's consideration of such novels as *Light in August*, *The Unvanquished*, *As I Lay Dying*, and *Intruder in the Dust* shows the ways in which Faulkner used Yoknapatawpha County to examine the characteristic themes of the twentieth century. Contending that a complete understanding of Faulkner's writing cannot be had without a thorough grasp of fictional detail, Brooks gives careful attention to "what happens: In the Yoknapatawpha novels. He also includes useful genealogies of Faulkner's fictional clans and a character index.

The Language of Paradox
The Well Wrought Urn
Studies in the Structure of Poetry
Houghton Mifflin Harcourt

The Etymological Poetry of W. H. Auden, J. H. Prynne, and Paul Muldoon

Mock-Epic Poetry from Pope to Heine

Things Merely Are

From the Ashes of History

A Comparative Study of Indian and Western Aesthetics

Shakespeare in Harlem

An Anthology

A critical look at three fundamental Romantic poets from a leading scholar of British romanticism

Considering The Great Popularity Of The First Four Editions Of The Book, Twentieth Century Literary Criticism, And Keeping In Mind The Valuable Suggestions Received From Several Quarters, The Present Fifth Edition Has Been Revised And Enlarged By An Addition Of Twelve New Chapters. It Contains Fifty Chapters In All, Organized Into Two Parts. Part I Of The Book Lays Emphasis On Various Schools Of Criticism That Are Prevalent In India And The West. Each Chapter Contains An Analysis Of The Theory In Question And Shows The Trend And Development As Well As The Methodology Of Literary Criticism In The 20Th Century. Recent Issues In Twentieth Century Criticism, Postcolonial Theory, Translation Theory, Cultural Criticism And Gender Studies Are Among The Many Attractions Of The Book. Part Ii Of The Book Contains Discussions On A Large Number Of Critical Essays And Critics Such As Eliot, Richards, Leavis, Barthes, Foucault And The Postcolonial Critics. The Seminal Critical Essays Included In This Section Have Influenced The Critical Trends In The Twentieth Century And Changed The General Perception Of Criticism. These Chapters, Apart From Giving A Comprehensive Idea Of The Critical Concepts Also Provide An Analytic Study Of The Critical Works. Important Postcolonial Critics Like Edward Said, Homi K. Bhabha And Gayatri Chakravorty Spivak Have Been Discussed With New Insight. Professor Das Has Explained The Theories And The Texts With Clarity And Precision In A Lucid Language. This Is An Invaluable Reference Book For Anyone Interested In The Field Of Literary Criticism In The Twentieth Century.

Alphabetically arranged and followed by an index of terms at the end, this handy reference of literary terms is bound to be of invaluable assistance to any student of English literature.

Pocket Essentials is a dynamic series of books that are concise, lively, and easy to read. Packed with facts as well as expert opinions, each book has all the key information you need to know about such popular topics as film, television, cult fiction, history, and more. It sounds daunting: all those -isms, long technical words, weird French thinkers, and incomprehensible Germans. Most books providing introductions to "Literary Theory" are long-winded tomes, guiding dogged readers through the twists and turns of critical analysis and logic. This small volume goes to the heart of the key concepts of Literary Theory, explaining them in clear everyday language. It provides witty and memorable comments and quotations, and enables the student of literature to raise the most pertinent and challenging questions, which even university professors have difficulty answering.

The New Criticism

Interactionism and Reference in the Verbal and Nonverbal Arts

Keats, Coleridge, and Wordsworth

The Play of Great Ideas

Heroic Commitment in Richardson, Eliot, and James

A Transatlantic Bridge

Arden Student Guides: Language and Writing offer a new type of study aid which combines lively critical insight with practical guidance on the critical writing skills you need to develop in order to engage fully with Shakespeare's texts. The books' core focus is on language: both understanding and enjoying Shakespeare's complex dramatic language, and expanding your own critical vocabulary, as you respond to his plays. Key features include: • an introduction considering when and how the play was written, addressing the language with which Shakespeare created his work, as well as the generic, literary and theatrical conventions at his disposal • detailed examination and analysis of the individual text, focusing on its literary, technical and

historical intricacies • discussion of performance history and the critical reception of the work • a 'Writing matters' section in every chapter, clearly linking the analysis of Shakespeare's language to your own writing strategies in coursework and examinations Written by world-class academics with both scholarly insight and outstanding teaching skills, each guide will empower you to read and write about Shakespeare with increased confidence and enthusiasm. Shakespeare's *The Tempest* is among the most widely-admired works of literature. More than any other Shakespeare play, it has lent itself to rewriting and is among the most 'metadramatic' of Shakespeare's works, pondering the value of creating worlds with words.

This volume explores how the scientific method enters and determines the dominant methodologies of various modern academic disciplines. It highlights the ways in which practitioners from different disciplinary backgrounds — the humanities, the natural sciences, and the social sciences — engage with the scientific method in their own disciplines. The book maps the discourse (within each of the disciplines) that critiques the scientific method, from different social locations, in order to argue for more complex and nuanced approaches in methodology. It also investigates the connections between the method and the structures of power and domination which exist within these disciplines. In the process, it offers a new way of thinking about the philosophy of the scientific method. Part of the Science and Technology Studies series, this volume is the first of its kind in the South Asian context to debate scientific methods and address questions by scholars based in the global south. It will be useful to students and practitioners of science, humanities, social sciences, philosophy of science, and philosophy of social science. Research scholars from these disciplines, especially those engaging in interdisciplinary research, will also benefit from this volume.

This book is an invitation to read poetry. Simon Critchley argues that poetry enlarges life with a range of observation, power of expression and attention to language that eclipses any other medium. In a rich engagement with the poetry of Wallace Stevens, Critchley reveals that poetry also contains deep and important philosophical insight. Above all, he argues for a 'poetic epistemology' that enables us to think afresh the philosophical problem of the relation between mind and world, and ultimately to cast the problem away. Drawing astutely on Kant, the German and English Romantics and Heidegger, Critchley argues that through its descriptions of particular things and their stubborn plainness - whether water, guitars, trees, or cats - poetry evokes the 'mereness' of things. It is this experience, he shows, that provokes the mood of calm and releases the imaginative insight we need to press back against the pressure of reality. Critchley also argues that this calm defines the cinematic eye of Terrence Malick, whose work is discussed at the end of the book.

DIVA reader intended for courses, presenting the continuity of close reading from New Criticism through poststructuralism./div

A Literary Correspondence

Mapping Scientific Method

Mystical Discourse in Wordsworth and Whitman

Disciplinary Narrations

Reader-Response Criticism and the Gospel of Mark

Dialogue and Critical Discourse

A Complete Coursebook

Robert Fowler's groundbreaking method—reader-response criticism—as a strategy for reading the Gospel of Mark invites contemporary readers to participating in making the meaning of the Gospel. Now available in paperback.

*In recent years, calls for reparations and restorative justice, alongside the rise of populist grievance politics, have demonstrated the stubborn resilience of traumatic memory. From the transnational Black Lives Matter movement's calls for reckoning with the legacy of slavery and racial oppression, to continued efforts to secure recognition of the Armenian genocide or Imperial Japan's human rights abuses, international politics is replete with examples of past violence reasserting itself in the present. But how should scholars understand trauma's long-term impacts? Why do some traumas lie dormant for generations, only to surface anew in pivotal moments? And how does trauma scale from individuals to larger political groupings like nations and states, shaping political identities, grievances, and policymaking? In *From the Ashes of History*, Adam B. Lerner looks at collective trauma as a foundational force in international politics--a "shock" to political cultures that can constitute new actors and shape decision-making over the long-term. As Lerner shows, uncovering collective trauma's role in international politics is vital for two key reasons. First, it can help explain longstanding tensions between groups--an especially relevant topic as scholars examine the transnational resurgence of nationalism and populism. Second, it pushes the discipline of International Relations to more completely account for mass violence's true long-term costs, particularly as they become embedded in longstanding structural inequalities and injustices. While IR scholarship has largely dismissed non-systematic, latent phenomena like trauma, Lerner argues that collective trauma can help draw the lines between international political groups and frame the logics of international political action. Drawing on three historical cases that uncover the impact of collective trauma in Indian, Israeli, and American foreign policymaking, *From the Ashes of History* demonstrates the broad utility of collective trauma as a theoretical lens for investigating how mass violence's legacy can resurge and dissipate over time.*

Critical Theory Today is the essential introduction to contemporary critical theory. It provides clear, simple explanations and concrete examples of complex concepts, making a wide variety of commonly used critical theories accessible to novices without sacrificing any theoretical rigor or thoroughness. This new edition provides in-depth

*coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading.*

*This book provides a bridge between Shakespeare studies and classical social theory, opening up readings of Shakespeare to a new audience outside of literary studies and the humanities. Shakespeare has long been known as a "great thinker" and this book reads his plays through the lens of an anthropologist, revealing new connections between Shakespeare's plays and the lives we now lead. Close readings of a selection of frequently studied plays—*Hamlet*, *The Winter's Tale*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Julius Caesar*, and *King Lear*—engage with the texts in detail while connecting them with some of the biggest questions we all ask ourselves, about love, friendship, ritual, language, human interactions, and the world around us. The plays are examined through various social theories including performance theory, cognitive theory, semiotics, exchange theory, and structuralism. The book concludes with a consideration of how "the new astronomy" of his day and developments in optics changed the very idea of "perspective," and shaped Shakespeare's approach to embedding social theory in his dramatic texts. This accessible and engaging book will appeal to those approaching Shakespeare from outside literary studies but will also be valuable to literature students approaching Shakespeare for the first time, or looking for a new angle on the plays.*

An Anthology for College Students

With a Few Other Poems

The Reader

Romantic Complexity

Twentieth Century Literary Criticism

Philosophy in the Poetry of Wallace Stevens

Let the Reader Understand

This interdisciplinary volume of collected, mostly unpublished essays demonstrates how Mikhail Bakhtin's theory of dialogic meaning--and its subsequent elaborations--have influenced a wide range of critical discourses. With essays by Michael Holquist, Jerome J. McGann, John Searle, Deborah Tannen, Gary Saul Morson, Caryl Emerson, Shirley Brice Heath, Don H. Bialostosky, Paul Friedrich, Timothy Austin, John Farrell, Rachel May, and Michael Macovski, the collection explores dialogue not only as an exchange among intratextual voices, but as an extratextual interplay of historical influences, oral forms, and cultural heuristics as well. Such approaches extend the implications of dialogue beyond the boundaries of literary theory, to anthropology, philosophy, linguistics, and cultural studies. The essays address such issues as the establishment and exercise of political power, the relation between conversational and literary discourse, the historical development of the essay, and the idea of literature as social action. Taken together, the essays argue for a redefinition of literary meaning--one that is communal, interactive, and vocatively created. They demonstrate that literary meaning is not rendered by a single narrator, nor even by a solitary author--but is incrementally exchanged and constructed.

This book defines, analyses, and theorises a late modern 'etymological poetry' that is alive to the past lives of its words, and probes the possible significance of them both explicitly and implicitly. Close readings of poetry and criticism by Auden, Prynne, and Muldoon investigate the implications of their etymological perspectives for the way their language establishes relationships between people, and between people and the world. These twin functions of communication and representation are shown to be central to the critical reception of etymological poetry, which is a category of 'difficult' poetry. However resonant poetic etymologising may be, critics warn that it shows the poet's natural interest in language degenerating into an unhealthy obsession with the dictionary. It is unavoidably pedantic, in the post-Saussurean era, to entertain the idea that a word's history might have any relevance to its current use. As such, etymological poetry elicits the closest of close readings, thus encouraging readers to reflect not only on its own pedantry, obscurity, and virtuosity, but also on how these qualities function in criticism. As well as presenting a new way of reading three very different late modern poet-critics, this book addresses an understudied aspect of the relationship between poetry and criticism. Its findings are situated in the context of literary debates about difficulty and diction, and in larger cultural conversations about the workings of language as a historical event.

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

Literary Theory

The Yoknapatawpha Country

An Essay on Man

Reading Poetry

Cleanth Brooks and Robert Penn Warren

The Tempest: Language and Writing

