

The Voyage In Fictions Of Female Development

Collection of short stories and poems from the hopes , dreams and world view of a 8 yr old girl.

“Like All the Light We Cannot See, *The Paris Hours* explores the brutality of war and its lingering effects with cinematic intensity. The ending will leave you breathless.” —Christina Baker Kline, author of *Orphan Train* and *A Piece of the World*
One day in the City of Light. One night in search of lost time. Paris between the wars teems with artists, writers, and musicians, a glittering crucible of genius. But amidst the dazzling creativity of the city’s most famous citizens, four regular people are each searching for something they’ve lost. Camille was the maid of Marcel Proust, and she has a secret: when she was asked to burn her employer’s notebooks, she saved one for herself. Now she is desperate to find it before her betrayal is revealed. Souren, an Armenian refugee, performs puppet shows for children that are nothing like the fairy tales they expect. Lovesick artist Guillaume is down on his luck and running from a debt he cannot repay—but when Gertrude Stein walks into his studio, he wonders if this is the day everything could change. And Jean-Paul is a journalist who tells other people’s stories, because his own is too painful to tell. When the quartet’s paths finally cross in an unforgettable climax, each discovers if they will find what they are looking for. Told over the course of a single day in 1927, *The Paris Hours* takes four ordinary people whose stories, told together, are as extraordinary as the glorious city they inhabit.

Narrative of a Voyage to Senegal in 1816 tells a story of the shipwreck of the *Medusa* frigate, its aftermath, and the tales of its survivors. Later in the book the author, Jean Baptiste Henri Savigny, describes the area where the shipwreck took place as well as his thoughts about colonization and about the practice of slavery.

Passionate Fictions was first published in 1994. 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. “Clarice Lispector is the premiere Latin American woman prose writer of this century,” Suzanne Ruta noted in the *New York Times* Book Review, “but because she is a woman and a Brazilian, she has remained virtually unknown in the United States.” *Passionate Fictions* provides American readers with a critical introduction to this remarkable writer and offers those who already know Lispector’s fiction a deeper understanding of its complex workings.

Feminine Fictions

Girlhood in British Coming-of-Age Novels

Voyage from Yesteryear

Not Wanted on the Voyage

The Voyage

The Voyage of Bran, Son of Febal, to the Land of the Living

When strange animals land in Red’s yard, he and his friend Slim agree to keep it to themselves. The creatures are unlike any that they’ve ever seen before, and are - to them - animals that would make a fortune putting on a show at the circus. All the while, their fathers are fretting over the arrival of interstellar diplomats, on whose trade their civilisation may have to rely on to survive. Despite the urgency of the mission, however, neither hide nor hair of them have been seen...

Purchase one of 1st World Library’s Classic Books and help support our free internet library of downloadable eBooks. Visit us online at www.1stWorldLibrary.ORG - - As the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm. If you persist, lawyers’ clerks will have to make flying leaps into the mud; young lady typists will have to fidget behind you. In the streets of London where beauty goes unregarded, eccentricity must pay the penalty, and it is better not to be very tall, to wear a long blue cloak, or to beat the air with your left hand. One afternoon in the beginning of October when the traffic was becoming brisk a tall man strode along the edge of the pavement with a lady on his arm. Angry glances struck upon their backs. The small, agitated figures - for in comparison with this couple most people looked small - decorated with fountain pens, and burdened with despatch-boxes, had appointments to keep, and drew a weekly salary, so that there was some reason for the unfriendly stare which was bestowed upon Mr. Ambrose’s height and upon Mrs. Ambrose’s cloak. But some enchantment had put both man and woman beyond the reach of malice and unpopularity. In his guess one might guess from the moving lips that it was thought; and in hers from the eyes fixed stonily straight in front of her at a level above the eyes of most that it was sorrow. It was only by scowling all she met that she kept herself from tears, and the friction of people brushing past her was evidently painful. After watching the traffic on the Embankment for a minute or two with a stoical gaze she twitched her husband’s sleeve, and they crossed between the swift discharge of motor cars. When they were safe on the further side, she gently withdrew her arm from his, allowing her mouth at the same time to relax, to tremble; then tears rolled down, and leaning her elbows on the balustrade, she shielded her face from the curious. Mr.

Ambrose attempted consolation; he patted her shoulder; but she showed no signs of admitting him, and feeling it awkward to stand beside a grief that was greater than his, he crossed his arms behind him, and took a turn along the pavement.

The book discusses a selection of coming-of-age narratives that offer a revisiting of the classic Bildungsroman heroine – the young white middle-class woman – and present her developments in postwar and postmillennial British literature. In terms of theoretical approaches, the study draws on works by the feminist critics whose incorporation of gender into the studies of the Bildungsroman resulted in the delineation of the female version of the genre, the female Bildungsroman and its specific twentieth-century variation, the feminist Bildungsroman. The selected coming-of-age novels present further transformations of the female Bildungsroman. The classic heroine of eighteenth- and nineteenth-century Bildung narratives reappears in twentieth-century novels as a modern girl who experiences a significant rise of feminist consciousness. In more recent works, she becomes a postfeminist girl who questions “victim feminism” and tests the potential of “girl power” to subvert the patriarchal tradition. Relating the postfeminist developments of the girl heroine to the influence of contemporary media culture, the book explores whether these literary representations of girlhood incorporate antifeminist backlash messages. It will be of interest to scholars and students in the fields of literary and girls’ studies, particularly those who want to see new trends and issues in young adult fiction in the context of a literary tradition.

In African studies, the “Echeruano ideal” is understood as an intervention or intellectual engagement characterized by a broadness of vision as well as a depth of analysis. The essays gathered in this volume celebrate that ideal and honor Echeruo’s contribution to the African intellectual tradition. Editors Nwosu and Obiwu explore the driving forces in the literature of Africa and the African diaspora. Contributors examine such themes as migration and exile, trauma and repression, violence and rebellion, and gender and human rights. Showcasing a rich diversity of cultural and academic backgrounds, this volume inaugurates a new paradigm for further examination of African literature as world literature and for analysis of African literature through the lens of psychoanalytic semiotics. While varied in modes of inquiry, the essays are unified in their ambition to explore new theoretical directions, reinvigorating the conversation around how African literature is read and studied.

Revisiting the Postmodern

Once Upon a Time

Shackleton’s Incredible Voyage

Changing the Story

Fictions of Female Development

The Voyage of the Arrow to the China Seas

A Novel

At the turn of the century, three teenage boys leave their Maine home at the orders of their father, Cyrus Braithwaite, and embark on the voyage of a lifetime down the Atlantic coast, an adventure that years later reveals remarkable truths about the Braithwaite family to Cyrus’s great-granddaughter. Reprint. 30,000 first printing.

Charles Brockden Brown: An American Tale is the first comprehensive literary, biographical, and cultural study of the novelist whom critic Leslie Fiedler has dubbed “the inventor of the American writer.” The author of Wieland, Arthur Mervyn, Ormond, and Edgar Huntly, Charles Brockden Brown (1771-1810) is considered the first American professional author. He introduced Indian characters into American fiction. His keen interest in character delineation and abnormal psychology anticipates the stories of Poe, Hawthorne, and later masters of the psychological novel. Brown was eager to establish for himself an American identity as a writer, to become what Crèvecoeur called “the new man in the New World.” It is especially this intimate identification of writer with country that makes Brown a telling precursor of our most characteristic authors from Poe, Hawthorne, and Cooper to Fitzgerald, Hemingway, and Faulkner. To understand its significance, Brown’s work must be examined as both art and artifact. Accordingly, Charles Brockden Brown: An American Tale is literary history as well as criticism, imbued with insights into a writer’s sources and influences and the psychology of literary composition. It is also a fascinating examination of a nation’s emotional and intellectual impact on a young man in search of his identity as creative artist.

From one of our most critically acclaimed and beloved storytellers comes a sweeping novel set on board the Morning Light, a Nova Scotian merchant ship sailing through the south pacific in 1912. Kay and Thea are half-sisters, separated in age by almost twenty years, but deeply attached. When their stern father dies, Thea returns to Nova Scotia for her long-promised marriage to the captain of the Morning Light. But she cannot abandon her orphaned young sister, so Kay too embarks on a life-changing voyage to the other side of the world. At the heart of The Difference is a crystallizing moment in Micronesia: Thea, still mourning a miscarriage, forms a bond with a young boy from a remote island and takes him on board as her own son. Over time, the repercussions of this act force Kay, who considers the boy her brother, to examine her own assumptions—which are increasingly at odds with those of society around her--about what is forgivable and what is right. Inspired by a true story, Endicott shows us a now-vanished world in all its wonder, and in its darkness, prejudice and difficulty, too. She also brilliantly illuminates our present time through Kay’s examination of the idea of “difference”—between people, classes, continents, cultures, customs and species. The Difference is a breathtaking novel by a writer with an astonishing ability to bring past worlds vividly to life while revealing the moral complexity of our own.

The harrowing tale of British explorer Ernest Shackleton’s 1914 attempt to reach the South Pole, one of the greatest adventure stories of the modern age. In August 1914, polar explorer Ernest Shackleton boarded the Endurance and set sail for Antarctica, where he planned to cross the last uncharted continent on foot. In January 1915, after battling its way through a thousand miles of pack ice and only a day’s sail short of its destination, the Endurance became locked in an island of ice. Thus began the legendary ordeal of Shackleton and his crew of twenty-seven men. When their ship was finally crushed between two ice floes, they attempted a near-impossible journey over 850 miles of the South Atlantic’s heaviest seas to the closest outpost of civilization. In Endurance, the definitive account of Ernest Shackleton’s fateful trip, Alfred Lansing brilliantly narrates the harrowing and miraculous voyage that has defined heroism for the modern age.

Youth

Narrative of a Voyage to Senegal in 1816

The Story of the Voyage

The Voyage Out

British Literature and Culture in Second World Wartime

The Widening World of Children’s Literature

Women’s Fiction

Reproduction of the original: Introduction to the Literature of Europe by Henry Hallam

Study of voyage narratives, including Cook and Bligh, set in the context of British imperialism.

The collection discusses texts from the early 18th century to the present. It also addresses those meta-narratives by which we understand and mediate these riches for contemporary and future use. The cumulative effect is to call into question, often in new contexts, master narratives of Irish studies. Some essays focus on the aesthetic - a vital category of discussion about a national literature - and its interweaving with ideological purposes. Others concentrate on different phases of the retrieval of women’s texts previously occluded by gender bias in canon formation. A central theme is the need to renegotiate the relations of feminism with nationalism and to transact the potential contest of these two important narratives, each possessing powerful emancipatory force. Irish Literature: Feminist Perspectives contributes incisively to contemporary debates about Irish culture, gender and ideology.

"A luminous work of historical fiction that explores the far reaches of the Arctic and of men’s souls."
"Denver Post Capturing a crucial moment in the history of exploration!the mid-nineteenth century romance with the Arctic!Andrea Barrett’s compelling novel tells the story of a fateful expedition. Through the eyes of the ship’s scholar-naturalist, Erasmus Darwin Wells, we encounter the Narwhal’s crew, its commander, and the far-north culture of the Esquimaux. In counterpoint, we meet the women left behind in Philadelphia, explorers only in imagination. Together, those who travel and those who stay weave a web of myth and mystery, finally discovering what they had not sought, the secrets of their own hearts.

The Big Book of Stories and Poems

From 1945 to Today

Little Stories of the South Sea Islands

Feminist Fiction and the Tradition

Feminist Perspectives

Charles Brockden Brown

Volume 2

This book looks at the changing shape of children’s literature in English from the eighteenth to the twentieth century. In particular it examines the dialect between ‘enclosure’ and ‘exposure’: control and freedom of both fictional child and child reader, how the balance of these forces has altered over time, and the possible reasons for these changes. It also looks at the representation of the child in the English novel from the 1830s to the 1860s - the period preceding the publication of Alice in Wonderland , the first major work of literature for children - and the influence of such representation in later children’s books. Writers as well known as Lewis Carroll, Louisa M. Alcott, Rudyard Kipling and Charlotte Brontë are examined in the course of this work, but this study also considers works which have been (unfairly) neglected till now and which deserve to be better known: this list includes the Marlow series by Antonia Forest, Jane Gardam’s Bilgewater and Henry Handel Richardson’s The Getting of Wisdom .

FRIGHTENED MONSTERS. STOLEN TIME. AND ONE SERIOUSLY UNDERESTIMATED DAMSEL. Katie ran from the magical world years ago. She never planned on being dragged back in by a prophesying clamshell. The seers believe she alone can prevent an apocalypse of ruined time and broken worlds. Bran the Crow King believes she can save him from his cannibalistic grandfather. Katie believes they’re all nuts. One thing is for certain: she’s not waiting around for help. Operation Katie Saves her Own Damn Self is officially on.

Sherrill Grace shows how Malcolm Lowry’s theme of a cyclical pattern of initiation, repeated ordeals with failure and retreat, followed by success and development, which in turn gave way to fresh defeat, influenced the structure, narrative style, and the symbolic pattern in his writing. The author also includes an appendix in which she examines the elements of Conrad Aiken’s fiction and prose that had a significant impact on Lowry’s work.

An army from Earth battles to regain control over a space colony that has developed advanced technology but has evolved into a society that will do anything to retain their liberty. Reissue.

The Phantom Tollbooth

The Voyage in Fictions of Female Development

For the Duration

An Anthology of Criticism

Sea-Narratives in Eighteenth-Century England

The Enchanted April

The Otherworld Voyage in Early Irish Literature

This study explores the mother-daughter relationship as the most fundamental and most intimate female relationship. It draws on both early and contemporary writings of Arab women to illuminate the traditional and evolving nature of mother-daughter relationships in Arab families and how these family dynamics reflect and influence modern Arab life.

A journey through a land where Milo learns the importance of words and numbers provides a cure for his boredom.

Mary Jo Bona reconstructs the literary history and examines the narrative techniques of eight Italian American women’s novels from 1940 to the present. Largely neglected until recently, these women’s family narratives compel a reconsideration of what it means to be a woman and an ethnic in America. Bona discusses the novels in pairs according to their focus on Italian American life. She first examines the traditions of italianità (a flavor of things Italian) that inform and enhance works of fiction. The novelists in that tradition were Mari Tomasi (Like Lesser Gods, 1949) and Marion Benasutti (No Steady Job for Papa, 1966). Bona then turns to later novels that highlight the Italian American belief in the family’s honor and reputation.

Conflicts between generations, specifically between autocratic fathers and their children, are central to Octavia Waldo’s 1961 A Cup of the Sun and Josephine Gattuso Hendin’s 1988 The Right Thing to Do. Even when writers choose to steer away from the familial focus, Bona notes, their developmental narratives trace the reintegration of characters suffering from a crisis of cultural identity. Relating the characters’ struggles to their relationship to the family, Bona examines Diana Cavallo’s 1961 A Bridge of Leaves and Dorothy Bryant’s 1978 Miss Giardino. Bona then discusses two innovative novels—Helen Barolini’s 1979 Umbertina and Tina De Rosa’s 1980 Paper Fish—both of which feature a granddaughter who invokes her grandmother, a godparent figure. Through Barolini’s feminist and De Rosa’s modernist perspectives, both novels present a young girl developing artistically. Closing with a discussion of the contemporary terrain Italian American women traverse, Bona examines such topics as sexual identity when it meets cultural identity and the inclusion of italianità when Italian American identity is not central to the story. Italian American women writers, she concludes, continue in the 1980s and 1990s to focus on the interplay between cultural identity and women’s development.

The Voyage InFictions of Female Development

Gothic Literature 1764-1824

The Voyage in

British Writing Fiction

The Trembling of a Leaf

An American Tale

Gender, Narrative, and Violence in Clarice Lispector

Irish Literature

‘Postmodernism’ and ‘feminsim’ have become familiar terms since the 1960s, developing alongside one another and clearly sharing many strong points of contact. Why then have the critical debates arising out of these movements had so little to say about each other? Patricia Waugh addresses the relationship between feminist and postmodernist writing and theory through the insights of psychoanalysis and in the context of the development of modern fiction in Britain and America. She attempts to uncover the reasons why women writers have been excluded from the considerations of postmodern art. Her route takes her through the theorization of self offered by Freud and Lacan and on to the concept of subjectivity articulated by Kleinian and later object-relations psychoanalysts. She argues that much women’s writing has been inappropriately placed and interpreted within a predominantly formalist-oriented aesthetic and a post-Freudian/liberal, individualist conceptualization of subjectivity and artistic expression. This tendency has been intensified in discussions of postmodernism, and a new feminist aesthetic is thus badly needed. In the second part of the book Patricia Waugh analyses the work of six ‘traditional’ and six ‘experimental’ writers, challenging the restrictive definitions of ‘realist’, ‘modernist’, ‘postmodernist’ in the light of the theoretical position developed in part one. Authors covered include: Woolf (viewed as a postmodernist ‘precursor’ rather than a ‘high’ modernist), Drabble, Tyler, Plath, Brookner, Paley, Lessing, Weldon, Atwood, Walker, Spark, Fuss, and Piery.

Scottish novelist David Lindsay (1876-1945) was born to a middle-class Calvinist family, forced by poverty to work as an insurance clerk instead of attending university, and at the age of forty took up the cause and worked his way to Corporal of the Royal Army Pay Corps in World War I. After the war he moved to Cornwall with his wife and began writing full-time, publishing his first novel, “A Voyage to Arcturus,” in 1920. Although the science fiction novel initially sold less than six hundred copies, it has come to be known as a major “underground” novel of the 20th century, and heavily influenced C.S. Lewis’s “Out of the Silent Planet.” The story is set at Torrance, an imaginary planet orbiting Arcturus, where an adventurous Scot named Muskall has travelled and where he encounters myriad characters and lands that reflect Lindsay’s critique of various philosophical systems.

The first book to study systematically & from a comparative perspective the female novel of development.

With The Otherworld in Irish Literature and History, Jonathan Wooding presents a major collection of essays by some of the best-known academics in Ireland, Britain and America today.

Claiming a Tradition

The Family Frontier

The Paris Hours

Italian American Women Writers

Half-Shell Prophecies

The Critical Imagination in African Literature

Its Adventures and Perils, Including Its Capture by Sea Vultures from the Countess of Warwick, as Set Down by William Gore, Chief Mate

An informal, jargon-free introduction to the fiction of 16 contemporary writers either brought up or now living in England, from Muriel Spark to Jeanette Winterson. It seeks to present a balanced view of women’s writing since the 1950s and 1960s, those who attracted critical attention during the 1970s and 1980s, and those who have burst upon the literary scene more recently, including Afro-Caribbean and African women. The essays show how each of these writers treats British subjects and themes, sometimes from radically different perspectives, and how those who are daughters of immigrants see themselves as women writing on the margins of society.

The feminist fiction movement of the 1960s-1980s was and is as significant a movement as Modernism, Greene argues here. Focusing on the metafiction of Doris Lessing, Margaret Drabble, Margaret Atwood, and Margaret Laurence, she traces the roots of this feminist literary explosion to the second women’s movement and places these writers within a sociohistorical matrix, and at the same time creates a new literary canon. Greene also speculates on the future of feminist fiction in the current regressive period of edition (unseen), \$17.50. Annotation copyrighted by Book News, Inc., Portland, OR

British Literature and Culture in Second World Wartime excavates British late modernism’s relationship to war in terms of chronophobia: a joint fear of the past and future. As a wartime between, but distinct from, those of the First World War and the Cold War, Second World wartime involves an anxiety that is both repetition and imaginary: both a dread of past violence unleashed anew, and that of a future violence still ungraspable. Identifying a constellation of temporalities and affects under three tropes—time capsules, time zones, and ruins—this volume contends that Second World wartime is a pivotal moment when wartime surpassed the boundaries of a specific state of emergency, becoming first routine and then open-ended. It offers a synoptic, wide-ranging look at writers on the home front, including Henry Green, Elizabeth Bowen, Virginia Woolf, and Rose Macaulay, through a variety of genres, such as life-writing, the novel, and the short story. It also considers an array of cultural and archival material from photographers such as Cecil Beaton, filmmakers such as Charles Crichton, and artists such as John Minton. It shows how figures harnessed or exploited their media’s temporal properties to formally register the distinctiveness of this wartime through a complex feedback between anticipation and retrospection, oftentimes fashioning the war as a memory, even while it was taking place. While offering a strong foundation for new readers of the mid-century, the book’s overall theoretical focus on chronophobia will be an important intervention for those already working in the field.

This title offers a detailed yet accessible introduction to classic British Gothic literature and the popular sub-category of the Female Gothic designed for the student reader. Works by such classic Gothic authors as Horace Walpole, Matthew Lewis, Ann Radcliffe, William Godwin, and Mary Shelley are examined against the backdrop of eighteenth- and nineteenth-century British social and political history and significant intellectual/cultural developments. Identification and interpretation of the Gothic’s variously reconfigured major motifs and conventions is provided alongside suggestions for further critical reading, a timeline of notable Gothic-related publications, and consideration of various theoretical approaches.

The Difference

An Old Irish Saga

Introduction to the Literature of Europe

Passionate Fictions

The Bildungsroman Heroine Revisited

A Voyage to Arcturus (□□□□□)

The Voyage In

FINDLEY/NOT WANTED ON VOYAGE (MC)

Now in its second edition and with new chapters covering such texts as Elizabeth Gilbert’s Eat, Pray, Love and ‘yummy mummy’ novels such as Allison Pearson’s I Don’t Know How She Does It, this is a wide-ranging survey of popular women’s fiction from 1945 to the present. Examining key trends in popular writing for women in each decade, Women’s Fiction offers readers, through these readings, the book explores how popular texts often neglected by feminist literary criticism have charted the shifting demands, aspirations and expectations of women in the 20th and 21st centuries.

Driven to action by the dreariness of their lives in London, two not-quite friends, in the hopes of finding renewal, plan to rent a medieval Italian castle for a month. They are joined by two other women, a socialite and a dowager, each also seeking a remedy for their dissatisfactions. As the quartet eventually (though not necessarily gracefully) settles in together, the becomes reacquainted with the self they had forgotten. Whether or not the enchantment can carry into their lives and loves in the “real” world is the question. The basis for the film, of the same name, this is a classic to cherish.

“The Voyage of the Arrow to the China Seas” by T. Jenkins Hains. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten⁊or yet undiscovered gems⁊of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously researched and proofread. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Endurance

Malcolm Lowry’s Fiction

Voyage of the Narwhal: A Novel

Essays in Honor of Michael J. C. Echeruo

The Voyage that Never Ends

Mothers and Daughters in Arab Women’s Literature

Views and Reviews