

Irish, and American authors, including Edgar Allan Poe, James Joyce, Flannery O'Connor, and more. Applying close reading skills and critical literary approaches to twelve selected short stories in English, this work conducts comparative analyses to reveal the interrelationships between the texts, the authors, the readers, and the sociocultural contexts. Developed and tested in literature classes at university over several semesters, this book addresses key issues, topics and trends in the short story genre.

A comprehensive case for a fresh literary approach to the New Testament For at least a half century, scholars have been adopting literary approaches to the New Testament inspired by certain branches of literary criticism and theory. In this important and illuminating work, Michal Beth Dinkler uses contemporary literary theory to enhance our understanding and interpretation of the New Testament texts. Dinkler provides an integrated approach to the relation between literary theory and biblical interpretation, employing a wide range of practical theories and methods. This indispensable work engages foundational concepts and figures, the historical contexts of various theoretical approaches, and ongoing literary scholarship into the twenty-first century. In *Literary Theory and the New Testament*, Dinkler assesses previous literary treatments of the New Testament and calls for a new phase of nuanced thinking about New Testament texts as both ancient and literary.

This book not only discloses and examines different functions and concepts of authorship in fiction and theory from the 1950s and 1960s to the present but it also reveals, at least implicitly, a trajectory of some of the modes and functions of the novel as a genre in the last few decades. It argues that the explicit terms of much of the theoretical and philosophical debate surrounding the concept of authorship in the moment of High Theory in the 1980s had already been engaged, albeit often more implicitly, in literary fictions by writers themselves. This book examines the fortunes of the authorship debate and the conceptualisations and functions of authorship before, during, and after the Death of the Author came to prominence as one of the key foci for the moment of High Theory in the 1980s.

Literary Criticism: An Introduction to Theory and Practice, 5/e presents the thirteen basic schools of twentieth-century literary theory and criticism in their historical and philosophical contexts. This book explores the philosophical assumptions of each school of criticism and provides a clear methodology for writing essays according to each school's beliefs and tenets.

The book is the first of its kind in using the methodology of Comparative Literature to look at ethnographic fiction written in different regional languages of India. The issue of cultural identity of writers has often been seen as a simple case of a one-to-one relationship between the writer and the community of his/her birth. However, in reality, there is no one cultural space that any writer, or even any individual, inhabits. Cultural boundaries are today more porous than ever, and it is highly problematic to see the writer as either an 'insider' or 'outsider' of any ethnic community about which he/she writes. Informed by such perspectives, *Ethnic Worlds in Select Indian Fiction* closely looks at the chronological history of the Assamese ethnic novel within the framework of Comparative Literature. It is very rare that literary representations by and about ethnic communities in India have been compared and contrasted.

Is Shakespeare any Good? reveals why certain literary works and authors are treated as superior to others, and questions the literary establishment's criteria for creating an imperium of 'great' writers. Enables readers to articulate and formulate their own arguments about the quality of literature - including works that convention forbids us to dislike Dismantles the claims of academic criticism - particularly Theory - to tell us anything useful about why we like or appreciate literature Challenges and shatters many longstanding beliefs about literature and its evaluation Poses serious questions about the value of literature, and studying literature, and presents these in a lively and entertainingly provocative manner

Texts and Contexts Writing about Literature with Critical Theory, Books a la Carte Edition Pearson

Providing the ideal first step in understanding the often bewildering world of literary theory, this text is an easy to follow and clearly presented introduction to this fascinating area.

By considering how adept readers behave and what assumptions they might make while interacting with literary text, REVEL(TM) for Texts and Contexts: Writing About Literature with Critical Theory teaches students the challenging art of writing about literature. The Seventh Edition provides overviews of literature and how to write about it, as well as critical and literary theory with examples throughout. Students will learn versatile strategies in reading, writing, interpreting data, and constructing arguments that can be applied to virtually any field. REVEL is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL gives students everything they need for the course. Informed by extensive research on how people read, think, and learn, REVEL is an interactive learning environment that enables students to read, practice, and study in one continuous experience-for less than the cost of a traditional textbook. NOTE: This Revel Combo Access pack includes a Revel access code plus a loose-leaf print reference (delivered by mail) to complement your Revel experience. In addition to this access code, you will need a course invite link, provided by your instructor, to register for and use Revel.

Because of the emphasis placed on nonfiction and informational texts by the Common Core State Standards, literature teachers are re-evaluating their curriculum and looking for thoughtful ways to incorporate nonfiction into their courses. They are also rethinking their pedagogy as they consider ways to approach texts that are outside the usual fare of secondary literature classrooms. The Third Edition of *Critical Encounters in Secondary English* provides an integrated approach to incorporating nonfiction and informational texts into the literature classroom. Grounded in solid theory with new field-tested classroom activities, this new edition shows teachers how to adapt practices that have always defined good pedagogy to the new generation of standards for literature instruction. New for this edition includes; a new preface and a new introduction that discusses the CCSS and their implications for literature instruction; lists of nonfiction texts at the end of each chapter related to the critical lens described in that chapter; a new chapter on new historicism, a critical lens uniquely suited to interpreting nonfiction and informational sources; new classroom activities created and field-tested specifically for use with nonfiction texts, and additional activities that demonstrate how informational texts can be used in conjunction with traditional literary texts.

NOTE: This edition features the same content as the traditional text in a convenient, three-hole-punched, loose-leaf version. Books a la Carte also offer a great value; this format costs significantly less than a new textbook. Before purchasing, check with your instructor or review your course syllabus to ensure that you select the correct ISBN. Several versions of Pearson's MyLab & Mastering products exist for each title, including customized versions for individual schools, and registrations are not transferable. In addition, you may need a Course ID, provided by your instructor, to register for and use Pearson's MyLab & Mastering products. For courses in literary criticism or literary analysis. Theories and strategies for writing about literature By considering how adept readers behave and what assumptions they might make while interacting with literary text, *Texts and Contexts: Writing About Literature with Critical Theory* teaches students the challenging art of writing about literature. The Seventh Edition provides overviews of literature and how to write about it, as well as critical and literary theory with examples throughout. Students will learn versatile strategies in reading, writing, interpreting data, and constructing arguments that can be applied to virtually any field. Also available with MyLiteratureLab® MyLiteratureLab is an online resource that works with our literature anthologies to provide engaging experiences to instructors and students. Students can access new content that fosters an understanding of literary elements, which provides a foundation for stimulating class discussions. This simple and powerful tool offers state-of-the-art audio and video resources along with practical tools and flexible assessment. Note: You are purchasing a standalone product; MyLiteratureLab does not come packaged with this content. Students, if interested in purchasing this title with MyLiteratureLab, ask your instructor for the correct package ISBN and Course ID. Instructors, contact your Pearson representative for more information. If you would like to purchase both the physical text and MyLiteratureLab, search for: 0134272471 / 9780134272474 *Texts and Contexts: Writing About Literature with Critical Theory, Books a la Carte Edition Plus MyLiteratureLab - Access Card* Package consists of: 0134117255 / 9780134117256 *Texts and Contexts: Writing About Literature with Critical Theory, Books a la Carte Edition* 0205883583 / 9780205883585 NEW MyLiteratureLab without Pearson eText - Access Card The *Critical Dictionary of Film and Television Theory* clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image, as well as defining key theoretical terms. This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies. Entries include: *audience * Homi K. Bhabha * black cinema * the body * children and media * commodification * cop shows * deep focus * Umberto Eco * the gaze * Donna Haraway * bell hooks * infotainment * master narrative * medical dramas * morpheme * myth * panopticon * pastiche * pleasure * real time * social realism * sponsorship * sport on television * subliminal * third cinema * virtual reality Consultant Editors: David Black, USA, William Urricchio, University of Utrecht, The Netherlands, Gill Branston, Cardiff University, UK, Elayne Rapping, USA

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), alaṅkāra (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 Nandavardhana'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.

About the book: Postcolonial English Literature that has gained wide currency as a theoretical as well as critical approach to postmodernist literature in English owed much to writings of Chinua Achebe and Nadine Gordimer who were the trendsetters. Since then it has been growing in rapid number and many writers alongwith theorists like Edward Said, Gayatri Chakravorty Spivak, Bill Ashcroft and Homi K Bhabha from across the globe have started writing their theory as well as literature. Writers from Africa and the Caribbean, South Asia, mostly from Indian subcontinent, New Zealand, England and Ireland are taking interest in this area of study. Now the area of postcolonial English literature has become so broad and ever-expanding that the task of encompassing it in an anthology has become a tough work. Still the present anthology is an endeavour from the part of authors and contributors to comprise the ever-widening area of postcolonial English literature into twenty one well written chapters of different perspectives which the authors hopefully see serve the window through which the glimpses of many unexplored regions of this area of study will be caught. About the Editor: Dipak Giri- M.A. (Double), B.Ed. - is a Ph. D. Research Scholar in Raiganj University, Raiganj, Uttar Dinajpur (W.B.). He is working as an Assistant Teacher in Katamari High School (H.S.), Cooch Behar, West Bengal. He is an Academic Counsellor in Netaji Subhas Open University, Cooch Behar College Study Centre, Cooch Behar, West Bengal. He was formerly Part-Time Lecturer in Cooch Behar College, Vivekananda College and Thakur Panchanan Mahila Mahavidyalaya, West Bengal and worked as a Guest Lecturer in Dewanhat College, West Bengal. He has the credit of qualifying U.G.C.-N.E.T. two times. He has attended seminars on national and state levels sponsored by U.G.C. Along with this book on Postcolonial English Literature, he has also edited two books on Indian English drama, entitled *Indian English Drama: Themes and Techniques* and *Indian English Novel*, entitled *Indian English Novel: Styles and Motives*. He is a well-known academician and has published many scholarly research articles in books and journals of both national and international repute. His area of studies includes Post-Colonial Literature, Indian Writing in English, Dalit Literature, Feminism and Gender Studies.

The fifth edition of this reader's guide remains true to the ideals of previous editions, providing a concise guide to contemporary literary theories. The book covers a vast range of differing forms of English literature.

'In our era, criticism is not merely a library of secondary aids to the understanding and appreciation of literary texts, but also a rapidly expanding body of knowledge in its own right.' David Lodge This anthology uses extracts from the works of the leading thinkers in the field of literary criticism to introduce the main ideas at the centre of today's literary and cultural

debates. Each extract begins with an introduction that places the writing in context and ends with suggestions for further reading that will help students research the subject further. The new edition has been thoroughly updated and expanded to reflect the latest developments in the field, so there is now more coverage of post-colonialism, Queer theory and Ecocritical perspectives. There are improved references to web and electronic sources and a glossary of key terms to help students understand the subject.

Construction of Evil in North East India is an illuminating study on the concept of evil and its representations in literature, political theory and social and cultural movements. It encompasses a wide array of themes in the construction of 'evil' ranging from discourses about the belief in evil to the religious appropriation of 'evil' to its more contemporary politico-aesthetic construction. In order to explore the possible meanings of evil, it brings together essays contributed by scholars and practitioners from various human and social sciences such as philosophy, sociology and ethnography. Set in the tribal cultural mosaic of North East India, the book is an excellent exposition of the myths, narratives and discourses drawn from the tribal experiences of the region. It also examines the possibility of overcoming the forms of evil in correlation with both the 'local' and the 'global' situations of war, terror and redemption. The papers in this collection make a stimulating contribution to the debates centring the idea of evil and its application in public discourses.

Why think? Not, according to Gilles Deleuze, in order to be clever, but because thinking transforms life. Why read literature? Not for pure entertainment, Deleuze tells us, but because literature can recreate the boundaries of life. With his emphasis on creation, the future and the enhancement of life, along with his crusade against 'common sense', Deleuze offers some of the most liberating, exhilarating ideas in twentieth-century thought. This book offers a way in to Deleuzian thought through such topics as: * 'becoming' * time and the flow of life * the ethics of thinking * 'major' and 'minor' literature * difference and repetition * desire, the image and ideology. Written with literature students in mind, this is the ideal guide for students wishing to think differently about life and literature and in this way to create their own new readings of literary texts.

Richard Bradford's new introduction to poetry begins with and answers the slippery question, 'what is poetry?'. The book provides a compact history of English poetry from the 16th century to the present day and surveys the major critical and theoretical approaches to verse. It tackles the important issues of gender, race and nationality and concludes with a lengthy account of how to recognise good poetry. This engaging and readable book is accessible to all readers, from those who simply enjoy poetry through university first years to graduate students. Poetry: The Ultimate Guide provides the technical and critical tools you need to approach and evaluate poetry, and to articulate your own views.

This examination of the literary effectiveness of young adult literature from a critical, research-oriented perspective answers two key questions asked by many teachers and scholars in the field: Does young adult literature stand up on its own as literature? Is it worthy of close study? The treatment is both conceptual and pragmatic. Each chapter discusses a topical text set of YA novels in a conceptual framework—how these novels contribute to or deconstruct conventional wisdom about key topics from identity formation to awareness of world issues, while also providing a springboard in secondary and college classrooms for critical discussion of these novels. Uncloaking many of the issues that have been essentially invisible in discussions of YA literature, these essays can then guide the design of curriculum through which adolescent readers hone the necessary skills to unpack the ideologies embedded in YA narratives. The annotated bibliography provides supplementary articles and books germane to all the issues discussed. Closing "End Points" highlight and reinforce cross-cutting themes throughout the book and tie the essays together.

A new edition of one of the market leading texts for those interested in critical theory and its effect on our reading of the English literary canon. Renowned for its accessible, witty style, the new edition is updated throughout and contains four new chapters to reflect the continuing development of the subject. * The key elements of this book that make it so popular are its clear, highly accessible articulation of ideas, the wide range of texts used as illustrative examples, and its witty, humorous style. * Number 1 textbook on our Literature list. * Literary Theory & Criticism is the only major, core course in English departments - every Literature student will study it. * A new chapter on Creative Writing - currently the biggest 'growth area' in the Humanities in the UK.

This volume clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image as well as defining key theoretical terms. Over the last three decades, the field of television and film studies has emerged from several related disciplines: literary studies; psychoanalysis; history and sociology among others. It is now established as a discipline in its own right with a complex and developed theoretical apparatus of its own. This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminologies of screen studies. It offers beginning students an introductory map of the field and more experienced students and scholars a refresher course on the basic concepts. It features: over 400 entries; entries range from 500 to 3000 words and aim to give a context to the debate surrounding the term rather than a simplistic definition; includes suggestions for further reading; and is fully indexed; and cross-referenced. The dictionary is designed to be of optimum use to a range of potential users including students of communication, media, film and cultural studies, art, design and literature.

An introduction to literary theory unlike any other, Ten Lessons in Theory engages its readers with three fundamental premises. The first premise is that a genuinely productive understanding of theory depends upon a considerably more sustained encounter with the foundational writings of Hegel, Marx, Nietzsche, and Freud than any reader is likely to get from the introductions to theory that are currently available. The second premise involves what Fredric Jameson describes as "the conviction that of all the writing called theoretical, Lacan's is the richest." Entertaining this conviction, the book pays more (and more careful) attention to the richness of Lacan's writing than does any other introduction to literary theory. The third and most distinctive premise of the book is that literary theory isn't simply theory "about" literature, but that theory fundamentally is literature, after all. Ten Lessons in Theory argues, and even demonstrates, that "theoretical writing" is nothing if not a specific genre of "creative writing," a particular way of engaging in the art of the sentence, the art of making sentences that make trouble sentences that make, or desire to make, radical changes in the very fabric of social reality. As its title indicates, the book proceeds in the form of ten "lessons," each based on an axiomatic sentence selected from the canon of theoretical writing. Each lesson works by creatively unpacking its featured

sentence and exploring the sentence's conditions of possibility and most radical implications. In the course of exploring the conditions and consequences of these troubling sentences, the ten lessons work and play together to articulate the most basic assumptions and motivations supporting theoretical writing, from its earliest stirrings to its most current turbulences. Provided in each lesson is a working glossary: specific critical keywords are boldfaced on their first appearance and defined either in the text or in a footnote. But while each lesson constitutes a precise explication of the working terms and core tenets of theoretical writing, each also attempts to exemplify theory as a "practice of creativity" (Foucault) in itself.

Cognition, Literature, and History models the ways in which cognitive and literary studies may collaborate and thereby mutually advance. It shows how understanding of underlying structures of mind can productively inform literary analysis and historical inquiry, and how formal and historical analysis of distinctive literary works can reciprocally enrich our understanding of those underlying structures. Applying the cognitive neuroscience of categorization, emotion, figurative thinking, narrativity, self-awareness, theory of mind, and wayfinding to the study of literary works and genres from diverse historical periods and cultures, the authors argue that literary experience proceeds from, qualitatively heightens, and selectively informs and even reforms our evolved and embodied capacities for thought and feeling. This volume investigates and locates the complex intersections of cognition, literature, and history in order to advance interdisciplinary discussion and research in poetics, literary history, and cognitive science.

Beginning with approaches familiar to students and then gradually introducing schools of criticism that are more challenging, *THEORY INTO PRACTICE* provides extensive step-by-step guidance for writing literary analyses from each of the critical perspectives. This brief, practical introduction to literary theory explores core literary theories in a unique chronological format and includes an anthology of relevant fiction, poetry, and nonfiction to help bring those theories to life for students. Remarkably readable and engaging, the text makes even complex concepts manageable for those beginning to think about literary theory, and example analyses for each type of criticism show how real students have applied the theories to works included in the anthology. Now updated with the latest scholarship, including a full discussion of Ecocriticism and increased emphasis on American multicultural approaches, *THEORY INTO PRACTICE* provides an essential foundation for thoughtful and effective literary analysis. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

In this classic beginner's guide to English literature, Mario Klarer offers a concise and accessible discussion of central issues in the study of literary texts, looking at: definitions of key terms such as literature and text the genres of fiction, poetry, drama, and film periods and classifications of literature theoretical approaches to texts the use of secondary resources guidelines for writing research essays The new and expanded edition is fully updated to include: a wider range of textual examples from world literature additional references to contemporary cinema, a section on comparative literature an extended survey of literary periods and genres recent changes in MLA guidelines information on state-of-the-art citation management software the use and abuse of online resources. The book also features suggestions for further reading as well as an extensive glossary of key terms.

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