

1: GEORGIA iv. Literary contacts with Persia – Encyclopaedia Iranica

Faulkner uses his stream of consciousness style in the novel As I Lay Dying, published in The story is written in 15 different voices and follows the impoverished family of recently deceased.

It was in this prosaic and pragmatic atmosphere that the middle classes – bored with the unheroic and positivist spirit of former decades – began to feel the need for a new myth. Perhaps his most influential work was his literary criticism, which he expounded and continually revised in articles and books spanning nearly half a century. Unfortunately, his highly systematized approach to criticism led to a certain rigidity and a refusal to recognize the merits of some obviously important writers, and this was undoubtedly one reason why after World War II his authority waned. His monumental corpus of philosophical, critical, and historical works of great scholarship, humour, and common sense remains, however, the greatest single intellectual feat in the history of modern Italian culture. Literary trends before World War I While Croce was starting his arduous task, literary life revolved mainly around reviews such as *Leonardo*, *Hermes*, *La Voce*, and *Lacerba*, founded and edited by relatively small literary coteries. The leader of the Futuristi was Filippo Tommaso Marinetti, editor of *Poesia*, a fashionable cosmopolitan review. This led to an excessive cult of form in the narrow sense – as exemplified by the elegant but somewhat bloodless essays *elzeviri* published in Italian newspapers on page three – and obviously fitted in with the stifling of free expression under fascism. The sterility of this period, however, should not be exaggerated. The 20 years of fascist rule were hardly conducive to creativity, but in the dark picture there were a few glimmers of light. Meanwhile, the Florentine literary reviews *Solaria*, *Frontespizio*, and *Letteratura*, while having to tread carefully with the authorities, provided an outlet for new talent. Novelists such as Alberto Moravia, Corrado Alvaro Gente in *Aspromonte* [; *Revolt in Aspromonte*], and Carlo Bernari had to use circumspection in stating their views but were not completely silenced. The controversial Ignazio Silone, having chosen exile, could speak openly in *Fontamara*. Courtesy of the Italian Institute, London To multiply the fragmentation of levels of reality, Pirandello tried to destroy conventional dramatic structures and to adopt new ones: This was a way of transferring the dissociation of reality from the plane of content to that of form, thereby achieving an almost perfect unity between ideas and dramatic structure. Pirandello was awarded the Nobel Prize for Literature. The Hermetic movement Poetry in the fascist period underwent a process of involution, partly influenced by French Symbolism, with its faith in the mystical power of words, and partly under the stress of changed political conditions after World War I, during which literature had declined. Many poets of the wartime generation, weary of tradition and rhetoric, had been seeking new expression: Out of those efforts grew a poetry combining the acoustic potentialities of words with emotional restraint and consisting mainly of fragmentary utterances in which words were enhanced by contextual isolation and disruption of syntactic and semantic links. The resultant obscurity compensated poets for loss of influence in a society subservient to dictatorship by turning them into an elite and allowed some, notably Eugenio Montale who won the Nobel Prize for Literature in , to express their pessimism covertly. The model for these poets was Giuseppe Ungaretti. Born, like the Futurist Marinetti, of Italian parents in the cosmopolitan Egyptian seaport of Alexandria, Ungaretti studied in Paris, where among his friends were the avant-garde poet Guillaume Apollinaire and the painters Pablo Picasso and Georges Braque. In these poems each word is pronounced in isolation, as if a petrified, shell-shocked language had to be invented from scratch. This allusive and hieratic poetry recovers many elements of the tradition and couches them in a splendid but opaque diction. Thus, what in the s had appeared revolutionary proved later to be only another facet of the formalistic Petrarchan tradition. Against this background of refinement, obscurity, and unreality, only the simple and moving poems of the Triestine poet Umberto Saba preserved an immediate appeal. This development had been foreshadowed by some writers under fascism. In Alberto Moravia had written a scathing indictment of middle-class moral indifference, *Gli indifferenti*; *Time of Indifference*. The *Harvesters*; and Elio Vittorini wrote *Conversazione in Sicilia*; *Conversation in Sicily*; all definitely promised a new literary development. Certain English authors, the homegrown veristi, and the ideas of Marxism were also an influence on postwar authors, to whom in varying degrees the rather imprecise label of Neorealism

applied also to postwar Italian cinema was attached. It was a stimulating time in which to write, with a wealth of unused material at hand. The Estate in Abruzzi]. The Naked Streets] and Metello [; Eng. The Priest Among the Pigeons. Other writings Literary tastes gradually became less homogeneous. On the one hand, there was the rediscovery of the experimentalism of Carlo Emilio Gadda , whose best works had been written between and For this reason, it is easier to see Italian writing in terms of individual territory rather than general trends. Italo Calvino concentrated on fantastic tales Il visconte dimezzato [; The Cloven Viscount], Il barone rampante [; The Baron in the Trees], and Il cavaliere inesistente [; The Nonexistent Knight] and, later, on moralizing science fiction Le cosmicomiche [; Cosmicomics] and Ti con zero [; t zero]. Meanwhile, Alberto Moravia and Mario Soldati defended their corners as never less than conspicuously competent writers. Moravia generally plowed a lone furrow. Of his mature writings, Agostino ; Eng. Empty Canvas stand out as particular achievements. Set in Rome during the years 1947, the combination of fact and allegory is a tour de force and one of the most remarkable narrative works that came out of Italy after World War II. Palomar , continue to explore the possibilities and limitations of literature and its attempt to represent our world. The end of the century Poetry after World War II Paradoxically, of all the forms of writing, poetry seems to be the form that was most vibrant during the second half of the 20th century, although one late 20th-century critic remarked that there might have been more poets in Italy than readers of poetry. Cucchi and Giovanardi recognized that, in talking about the new poetry, they had to take into account the older, established poets who continued to write and publish verse in their mature years and who inevitably influenced the emerging poets. Poets of the so-called Fourth Generation— from the title of a anthology of postwar verse edited by Pietro Chiara and Luciano Erba— include Erba himself and the poet and filmmaker Nelo Risi, both of them Milanese, as well as the Italian Swiss Giorgio Orelli. Other Fourth Generation poets of note are epigrammatist Bartolo Cattafi; Rocco Scotellaro, poet of the southern peasant and the most convincing practitioner of Neorealism in verse; the eloquent soliloquist and elegant metricist Maria Luisa Spaziani; Umberto Bellintani, who, though he continued to write, quit publishing in ; and the hypersensitive Alda Merini, for whose work critics find the oxymoron Christian paganism, joyful grief, religious eroticism, mortal liveliness a useful figure. During the s several younger poets began publishing. Trained as a psychoanalyst, Cesare Viviani made a Dadaist debut, but he went on to express in his later work an almost mystical impulse toward the transcendent. Maurizio Cucchi was another Milanese poet and critic assimilable to the linea lombarda; when faced with the collapse of the greater constructs, he found solace in little things. Also notable are Mario Santagostini, whose early work described the drab outskirts of his native Milan but who moved on to more metaphysical monologues, and Biancamaria Frabotta, who combined militant feminism with an elevated lyric diction tending toward the sublime. Experimentalism and the new avant-garde In there appeared the important anthology-manifesto I Novissimi: As with previous avant-garde movements, starting with Futurism, the members of the enlarged Gruppo 63 , who insisted on the inseparability of literature and politics, proposed to subvert the inertia of a repressive tradition through a revolution in language. The traditional literary language, they claimed, was the medium of bourgeois hegemony , and a radical change in the language of literature would somehow shake off the oppression of the military-industrial complex and lead to a general social and political liberation. This does not seem to have happened, and with the passage of time the members of the group dispersed, going off in different individual directions as their concerns became less public and more personal. He first experimented in this direction when he was invited by Federico Fellini to collaborate on the screenplay of Casanova Another isolated experimental poet was polyglot Amelia Rosselli, who was born in Paris and was a resident of London and New York City before living in Rome. A musician who developed a complex metrical theory based on notions derived from musical theory, Rosselli published a volume of poetry in English Sleep [] in addition to her work in Italian. After her suicide in , the reputation of this troubled poet continued to grow. Dialect poetry A remarkable aspect of 20th-century poetry composed in Italy was the proliferation of cultivated poets who rejected what they saw as the pollution, inauthenticity, and debased currency of the national language. They chose to express an up-to-the-minute nonfolkloristic content, not in supraregional standard Italian but in a local dialect, seen as purer or closer to reality. Italy has always had a tradition of dialect poetry. During the 19th century two of the greatest writers of the period of romantic

realism, Carlo Porta and Giuseppe Gioachino Belli, made the oppressed common people of Milan and of Rome, respectively, the protagonists of their works. Napoli Milionaria and Filumena Marturano, film; Eng. Filumena, which, though written in his native Neapolitan dialect, paradoxically achieved international success. Among the last champions of the primacy of the written theatrical text were Pasolini and the Milanese expressionist Giovanni Testori, an uncompromising extremist who progressed from narrative fiction to the theatre and from subproletarian Neorealism to violent Roman Catholic mysticism. Otherwise, late 20th-century Italian theatre was dominated more by innovative directors and performers than by noteworthy new plays. Women writers The feminine condition both contemporary and historical, autobiography, female psychology, and family history and relationships are among the insistent themes of the remarkable number of accomplished women writers active in Italy throughout the 20th century. Among those whose writing in the late 19th and early 20th centuries laid the groundwork for subsequent women writers were Milanese popular novelist Neera pseudonym of Anna Zuccari; Neapolitan journalist Matilde Serao, the best of whose 16 social novels is *Il paese di cuccagna*; *The Land of Cockayne*; humanitarian socialist poet and fiction writer Ada Negri; and anticonformist feminist activist Sibilla Aleramo pseudonym of Rina Faccio, best known for her autobiographical novel *Una donna*; *A Woman*. Antifascist Natalia Levi wrote under the last name of her husband, the critic Leone Ginzburg, who died in a fascist jail not long after they were married. Her fiction, best exemplified by *Lessico familiare*; *Family Sayings*, explores the memories of childhood and middle-class family relationships. *A Childhood in Fascist Italy*. In such later novels as *Voci*; *Voices* and *Buio*; *Darkness* she turned to the popular genre of detective fiction to explore the problem of violence against women. In Rome, Maraini founded the feminist theatre collective *La Maddalena*, for which she subsequently composed more than 60 plays. The case of Gesualdo Bufalino is not dissimilar to that of Satta. He went on to publish several other novels. A truly postmodern phenomenon is that of Umberto Eco, a University of Bologna professor, philosopher, and semiotician who progressed from analyzing genres and deconstructing texts composed by others to synthesizing and constructing his own. Their novel *Q*; Eng. *Q* narrates the clash between Roman Catholic and Protestant religious extremists and opportunists in 16th-century Reformation Europe. In novels such as *Macno*; Eng. *Macno* and *Yucatan*; Eng. His career culminated with the reflections on grief, sickness, and death of *Camere separate*; *Separate Rooms*. Also notable are the short stories and short novels of Antonio Tabucchi—for example, *Notturmo indiano*; *Indian Nocturne* and *Piccoli equivoci senza importanza*; *Little Misunderstandings of No Importance*. His *Sostiene Pereira*; *Pereira Declares: Two of the most disinterested and earnestly reflective of the younger writers were Sebastiano Vassalli and especially Gianni Celati*. Vassalli gradually distanced himself from the more radical experimentalism of Gruppo 63 so as to better exploit his gift for storytelling. *La notte della cometa*; *The Night of the Comet* is a fictionalized biography of the early 20th-century Orphic poet Dino Campana, while in the Strega Prize-winning *La chimera*; *The Chimera*, perhaps taking a cue from historian Carlo Ginzburg as well as from Alessandro Manzoni, he reconstructs a 17th-century witch trial. The work of antic surrealists Ermanno Cavazzoni and Daniele Benati, who collaborated with Celati on the periodical *Il semplice*, combines Keaton, Franz Kafka, and echoes of the fantastic world of the romances of Ariosto and Matteo Boiardo and the macaronic parodies written by Teofilo Folengo. Crime, seen from the point of view of the perpetrator, the victim, the avenger, or the investigator, formed the backbone of much Italian narrative at the turn of the 21st century. An English and American invention, the genre was, however, not without its classical Italian practitioners. The volumes of abstract theorization subsequently produced by defenders of the new style often reflected the fact that in Italian the loanword pulp does not bring with it the English connotations of the facile, shoddy, and cheap potboiler. No evidence of innocence exists in the microcosm described by Simona Vinci. Her *Dei bambini non si sa niente*; Eng. *The novel is set in Bologna, where police inspector Grazia Negro tracks a serial murderer who, chameleon-like, takes on the characteristics of his victims*. Facing the new millennium The year came and went without apocalypse. Meanwhile, in Italy a chain—the great chain, so to speak, of the centuries of civilization—had been broken. The sequence of designations for the centuries—Duecento, Trecento, Quattrocento, and so on—that had accompanied and defined the phases of classical Italian culture since its late medieval stirrings reached its terminus with the close of the Novecento,

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or 20th century. The first century of the new millennium would have no such convenient and reassuring label. Literary and artistic historians, as they snipped year lengths from the chain and displayed their common characteristics, were always careful to stress the seamless continuity that actually underlay this segmenting and the artificiality of these convenient chronological divisions, which had been introduced, they were at pains to point out, for purely didactic purposes.

While it is accurate to characterize the style of the story under discussion as heavily introspective, the assertion that this is a feature that opposes "the typical Hemingway style" () rests on a one-sided view of the author's methods of literary production.

That Hughes was, with the exception of Richard Wright, the black writer most identified with the Communist Left during the 1930s is undeniable. This process of unification results in *Shakespeare in Harlem* and, ultimately, *Montage of a Dream Deferred*, in which formerly distinct addresses and addressees are combined to imagine a single audience and a single subject. The poetic voice that Hughes creates, unlike the voice established in most of the work of Sterling Brown, is not that of the individual narratorial consciousness, but of a simultaneously unitary and multiple urban community. While the persona of the poet-narrator may appear in a poem, as it does in "Air Raid Over Harlem," the poet-speaker is a liminal figure, who is both inside and outside the community, and whose only authority is that arrogated by the community. This relatively unified poetic voice, or collection of voices, bespeaks the existence of a new kind of audience, one which Hughes had a major part in creating, particularly through his work in the cultural institutions of the Communist Left. During this period Hughes largely abandoned the types of poems that had made his *Fine Clothes to the Jew* so notorious in the black press: As we shall see, the distinctions between these categories and their intended audiences are quite real. All in all these critics seem to accept the assumption that has been frequently attributed to intellectuals and artists most closely connected with the CPUSA: In short, such poetry is sloganeering and a slogan, as everyone knows, is inherently uninteresting except perhaps sociologically. This voice usually means what it says, but never quite says all that it means in a straightforward way. Instead it remains elusive through a skillful use of syntactic manipulation, rhythm, and other formal devices, conveying multiple meanings to multiple audiences. In this regard, it is ironic that with the plethora of critical discussions of the trope of the trickster and his or her linguistic polysemy, virtually none examine the work of Hughes, and certainly none consider his revolutionary poetry in this manner. One of the most interesting things about "Broadcast on Ethiopia," for example, is the use of the literary equivalent of the modernist montage: Of course, the use of these typically modernist devices was certainly not restricted to Hughes, but was common among many left-wing poets, including Kenneth Fearing, Muriel Rukeyser, Joy Davidman, and, as will be examined in the next chapter, other black writers such as Frank Marshall Davis. In this respect, Hughes is essentially optimistic, even in his most despairing radical poetry, such as "Broadcast on Ethiopia", where Fearing and Davidman are pessimistic--as are a surprising number of Left poets in the 1930s. Hughes embraced the aesthetic possibilities suggested by Popular Front ideology very early when many other Left poets and artists retained a sort of Third Period aesthetic, preferring either pessimism, as did Fearing and Davidman, or else locating poetic value in "popular" forms of the "folk" supposedly outside of mass culture, as did writers Sterling Brown and Don West and the participants of the Left folk song movement of the Popular Front. While the modernist literature of the 1930s has often been opposed to the proletarian literature movement of the 1920s, to a large extent the older Left writers and readers associated with journals such as *New Masses* saw themselves as proceeding out of modernism, particularly in matters of form. Thus Hughes, in part, made use of a sort of pastiche or montage technique to reach an audience of the Left intelligentsia brought up on literary modernism. Even so, the poems Hughes wrote and read for primarily African-American audiences in the early and middle 1930s, particularly southern black audiences, were more formally conservative than the "revolutionary" poetry. As seen above, the poetry Hughes wrote for southern African-American audiences in the early 1930s shared thematic concerns, and even broad formal strategies, with his "revolutionary" poetry. But where simultaneous voices existed, they were more explicitly labeled in such a way as to reduce the experience of fragmentation or dislocation than was the case with his explicitly "Left" work. From *The New Red Negro*:

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Chapter IV - Literary Figures and Actors () 7/4/ Page 2 written in a beautiful charming style and will, I hope, attract a large body of readers. It will serve as an excellent textbook.

Literary Forms in the Bible The Bible, as a unity in diversity, expresses its unique message in a rich variety of literary forms. The literature of the Bible is an aesthetically beautiful interpretation of human experience from a divine perspective. As we read, interpret, and seek to apply the truths of Scripture, we must be careful not to overlook this artistic dimension, or we will miss an important part of enjoying the Bible. In this section, we will take a brief look at the literary forms found in the pages of Scripture, including figurative language, narrative history, poetry, wisdom literature, prophetic literature, gospel, oratory, and epistle.

Figurative Language The Bible abounds in figurative expressions. The wonderful imagery of Scripture is derived from a wealth of human experience, the manners and customs of the ancient Near East, family and business life, and the whole sphere of nature. While literal meaning refers to the normal or customary usage of a word or expression, figurative meaning refers to a concept which is represented in terms of another. The following list is not complete, but it outlines the major figures of speech used in the Bible. Also see Isaiah

Metaphor A metaphor involves a direct or implied comparison of two unlike things. Also see Psalm

Figures of association

Metonymy In metonymy, the name of one object or concept is used for another because of an association or similarity between the two. It was not the city of Jerusalem that moved, but the people who lived in it. Also see Genesis

Synecdoche In a synecdoche, a part is used for a whole, or a whole is used for a part. Flesh is used for the whole person. Soul is used for the whole person.

Figures of humanization

Personification Personification is a figure of speech which takes a human characteristic and applies it to an object, quality, or idea. Also see Leviticus

Anthropomorphism Anthropomorphism is a figure of speech which takes a human characteristic and applies it to God. Also see Exodus

Apostrophe Apostrophe is a figure of speech in which an exclamation is addressed to an object as if it were a person. Also see 2 Samuel 1:

Figures of illusion

Irony Irony is an expression that denotes the opposite of what is meant by the words themselves. Also see Deuteronomy

Hyperbole In hyperbole, the writer or speaker exaggerates to create a strong effect. Also see Numbers

Figures of understatement

Euphemism A euphemistic figure substitutes an inoffensive or agreeable expression for one that may offend or suggest something distasteful. A euphemism for death. A euphemism for death and burial. A euphemism for death and resurrection. A euphemism for hell.

Litotes Litotes involves belittling or the use of a negative statement to affirm a truth. Whom do you pursue?

Figures of emphasis

Pleonasm Pleonasm is a figure that uses an excessive number of words for the sake of emphasis. Repetition

Emphasis is gained by a number of techniques that repeat the same word, phrase, or sentence. Climax This figure lists a series of actions or qualities and repeats each one. Also see Hosea 2:

Figures requiring completion

Ellipsis Ellipsis refers to the omission of one or more words that must be supplied by the reader to complete the thought. They were added to complete the sense of the passage. Also see 1 Chronicles

Zeugma In this figure, a word modifies two or more words but strictly refers to only one of them. One or more words must be supplied to complete the thought. Aposiopesis This is a rhetorical figure that breaks off a thought in mid-sentence. Also see Psalm 6: Try to identify the figures of speech found in the following verses some verses use more than one: Extended

Figures of Speech

Parables Parables are extended figures of comparison that often use short stories to teach a truth or answer a question. While the story in a parable is not historical, it is true to life, not a fairy tale. As a form of oral literature, the parable exploits realistic situations but makes effective use of the imagination. Jesus frequently composed parables in His teaching ministry see Mark 4: His parables are drawn from the spheres of domestic and family life as well as business and political affairs. He used imagery that was familiar to His hearers to guide them to the unfamiliar. Some of the parables were designed to reveal mysteries to those on the inside and to conceal the truth to those on the outside who would not hear Matt. This was especially true of the parables that related to the kingdom of God. However, other parables like the parable of the good Samaritan Luke

Parables have one central point; the details are not meant to call attention to themselves but to reinforce this single theme. In most parables, assigning allegorical

meanings to each of the details can lead to confusion and obscure the point. A good joke produces the spontaneous response of laughter. If the joke must be explained, it loses its impact. The story parables e. The moment it is grasped, the point of the parable penetrates like the point of an arrow. As soon as David caught the parable, he was caught by it. Allegories The parables in the gospels range from similitudes to true parables to allegories. The parable of the leaven Matt. The parable of the prodigal son Luke The parable of the vineyard owner Mark While a parable is an extended simile, an allegory is an extended metaphor. The allegory of the vine and the branches in John 15, for example, develops the metaphors of Christ as the true vine vss. Allegorical stories have several points of comparison. Allegories range on a continuum from the elusive to the explicit. In some, the details obviously point to a corresponding group of concepts, as in the allegory of the good shepherd; in others, the thematic implications of the images is less clear. Jesus told the parable of the soils to the multitudes but explained the spiritual application of each point of the story to His disciples Matt. While parables use realistic imagery, allegories often use words in a figurative rather than literal sense. The parable of the lost sheep Luke The allegories in the Old Testament include Israel as a vine in Psalm New Testament allegories include the foundation and superstructure in 1 Corinthians 3: On rare occasions, the New Testament allegorizes Old Testament narratives that were not intended to teach truth by correspondence. Paul does this in Galatians 4: Riddles A riddle is a concise and puzzling statement posed as a problem to be solved or explained. Let him who has understanding calculate the number of the beast, for it is the number of a man: Fables A fable is a fictitious narrative intended to enforce a useful truth or a moral lesson. Fables often involve plants and animals that speak and act like human beings. See the fable of the trees in Judges 9: Symbols and Types Symbols Symbols are figures of representation in which one thing is used to suggest another. The symbol is a literal object that conveys a lesson or truth. The pillar of cloud and fire Exod. Blood symbolized the life of an animal or human Lev. The basket of summer fruit in Amos 8: Also see Jeremiah 1: Types Types are prophetic symbols. A number of Old Testament people, events, and things are types that correspond to New Testament antitypes. Melchizedek was a type of Christ Gen. David was a type of Christ Ps. Also see 1 Corinthians 3: Narrative Narrative, or story, is the most common literary form in the Bible. This form is so prominent in Scripture because the God of the Bible acts in the arena of human history. On one level, hundreds of individual narratives like the story of Jacob and Laban are sprinkled throughout the Scriptures. On each level, the biblical narratives contain universal patterns or archetypes that capture the essential themes of human experience. The inner and outer conflicts between good and evil, heaven and hell, light and darkness, angels and demons, wisdom and foolishness, faith and doubt, courage and cowardice, obedience and rebellion, hope and despair are enacted throughout the narratives of Scripture.

4: Famous Writers of the 's by Kristen Leger on Prezi

As a transitional period for Americans, the s were a time of enormous literary productivity. This decade, poised between the end of World War I and the beginning of the Great Depression, was a time of disillusionment as well as social growth, prosperity and new hope for the future.

Early life This plaque in Boston marks the approximate location [4] where Edgar Poe was born. Poe was then taken into the home of John Allan, a successful Scottish merchant in Richmond, Virginia who dealt in a variety of goods, including tobacco, cloth, wheat, tombstones, and slaves. John Allan alternately spoiled and aggressively disciplined his foster son. There he studied at a boarding school in Chelsea until summer In , Poe served as the lieutenant of the Richmond youth honor guard as Richmond celebrated the visit of the Marquis de Lafayette. It had strict rules against gambling, horses, guns, tobacco, and alcohol, but these rules were generally ignored. Jefferson had enacted a system of student self-government, allowing students to choose their own studies, make their own arrangements for boarding, and report all wrongdoing to the faculty. The unique system was still in chaos, and there was a high dropout rate. Poe claimed that Allan had not given him sufficient money to register for classes, purchase texts, and procure and furnish a dormitory. He traveled to Boston in April , sustaining himself with odd jobs as a clerk and newspaper writer. Poe was unable to support himself, so he enlisted in the United States Army as a private on May 27, , using the name "Edgar A. He claimed that he was 22 years old even though he was Poe was promoted to "artificer", an enlisted tradesman who prepared shells for artillery , and had his monthly pay doubled. He revealed his real name and his circumstances to his commanding officer, Lieutenant Howard. Howard would only allow Poe to be discharged if he reconciled with John Allan and wrote a letter to Allan, who was unsympathetic. Frances Allan died on February 28, , and Poe visited the day after her burial. On February 8, , he was tried for gross neglect of duty and disobedience of orders for refusing to attend formations, classes, or church. Poe tactically pleaded not guilty to induce dismissal, knowing that he would be found guilty. They may have been expecting verses similar to the satirical ones that Poe had been writing about commanding officers. Corps of Cadets this volume is respectfully dedicated". The book once again reprinted the long poems "Tamerlane" and "Al Aaraaf" but also six previously unpublished poems, including early versions of " To Helen ", " Israfel ", and " The City in the Sea ". His elder brother Henry had been in ill health, in part due to problems with alcoholism, and he died on August 1, He chose a difficult time in American publishing to do so. They were married for eleven years until her early death, which may have inspired some of his writing. After his early attempts at poetry, Poe had turned his attention to prose. He placed a few stories with a Philadelphia publication and began work on his only drama Politian. Found in a Bottle ". Kennedy , a Baltimorean of considerable means. He helped Poe place some of his stories, and introduced him to Thomas W. White, editor of the Southern Literary Messenger in Richmond. Poe became assistant editor of the periodical in August , [45] but was discharged within a few weeks for having been caught drunk by his boss. He was reinstated by White after promising good behavior, and went back to Richmond with Virginia and her mother. He remained at the Messenger until January During this period, Poe claimed that its circulation increased from to 3, He published numerous articles, stories, and reviews, enhancing his reputation as a trenchant critic which he had established at the Southern Literary Messenger. Around this time, he attempted to secure a position within the Tyler administration , claiming that he was a member of the Whig Party. Poe described it as breaking a blood vessel in her throat. He returned to New York where he worked briefly at the Evening Mirror before becoming editor of the Broadway Journal and, later, sole owner. A Whig Journal under the pseudonym "Quarles". That home, since relocated to a park near the southeast corner of the Grand Concourse and Kingsbridge Road, is now known as the Poe Cottage. Nearby he befriended the Jesuits at St. The circumstances and cause of his death remain uncertain. Walker who found him. He is said to have repeatedly called out the name "Reynolds" on the night before his death, though it is unclear to whom he was referring. It was soon published throughout the country. The piece began, "Edgar Allan Poe is dead. He died in Baltimore the day before yesterday. This announcement will startle many, but few will be grieved by it. For example, it is now known that Poe was not a drug addict. This

occurred in part because it was the only full biography available and was widely reprinted, and in part because readers thrilled at the thought of reading works by an "evil" man. For comic effect, he used irony and ludicrous extravagance, often in an attempt to liberate the reader from cultural conformity. Works with obvious meanings, he wrote, cease to be art. It has been questioned whether he really followed this system, however. Literary influence During his lifetime, Poe was mostly recognized as a literary critic. Fellow critic James Russell Lowell called him "the most discriminating, philosophical, and fearless critic upon imaginative works who has written in America", suggesting "rhetorically" that he occasionally used prussic acid instead of ink. Poe accused Longfellow of "the heresy of the didactic", writing poetry that was preachy, derivative, and thematically plagiarized. Auguste Dupin laid the groundwork for future detectives in literature. Where was the detective story until Poe breathed the breath of life into it? Wells noted, "Pym tells what a very intelligent mind could imagine about the south polar region a century ago. Traven , and David Morrell. The compositions were re-workings of famous Poe poems such as " The Bells ", but which reflected a new, positive outlook. This is partly because of the negative perception of his personal character and its influence upon his reputation. Capitalizing on public interest in the topic, he wrote " The Gold-Bug " incorporating ciphers as an essential part of the story. His keen analytical abilities, which were so evident in his detective stories, allowed him to see that the general public was largely ignorant of the methods by which a simple substitution cryptogram can be solved, and he used this to his advantage. Edgar Allan Poe in popular culture and Edgar Allan Poe in television and film The historical Edgar Allan Poe has appeared as a fictionalized character, often representing the "mad genius" or "tormented artist" and exploiting his personal struggles. The collection includes many items that Poe used during his time with the Allan family, and also features several rare first printings of Poe works. Its upkeep is now overseen by a group of students and staff known as the Raven Society. Poe is believed to have lived in the home at the age of 23 when he first lived with Maria Clemm and Virginia as well as his grandmother and possibly his brother William Henry Leonard Poe. Of the several homes that Poe, his wife Virginia, and his mother-in-law Maria rented in Philadelphia, only the last house has survived. The winning design by Stefanie Rocknak depicts a life-sized Poe striding against the wind, accompanied by a flying raven; his suitcase lid has fallen open, leaving a "paper trail" of literary works embedded in the sidewalk behind him. A plaque suggests that Poe wrote "The Raven" here. The drinking establishment is now known as "The Horse You Came In On", and local lore insists that a ghost whom they call "Edgar" haunts the rooms above. Taken probably in June in Lowell, Massachusetts. Poe Toaster Main article: On August 15, , Sam Porpora, a former historian at the Westminster Church in Baltimore where Poe is buried, claimed that he had started the tradition in Porpora said that the tradition began in order to raise money and enhance the profile of the church. His story has not been confirmed, [] and some details which he gave to the press are factually inaccurate.

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5: Italian literature - The 20th century | www.enganchecubano.com

You should think of yourself as writing about literature and culture in the 's to a contemporary audience. While this is a course paper, think of an audience you'd like to write to and keep this audience in mind when you are writing.

Moses, Man of Mountains TH: The Day of the Locust TH: You can buy it in the English Department Office, Rice , from 9 am to noon and from 2 pm to 4 pm. General Rules and Instructions Written work must be handed in on time. Late essays will be accepted at the discretion of the instructor. Late essays will be read and evaluated when I get the chance. All written work must be handed in in order to get credit for the course. Attendance Policy I expect you to attend class. You get 2 unexcused absences, which are absences for reasons other than illness or family emergency. After 2 unexcused absences you grade starts to go down. Incompletes Policy Academic or emergency incompletes are yours to take if you choose, as long as you are in good standing in the course. Outside class discussion groups. You must form a small discussion group 4 or 5 people which meets each week outside of class to discuss the assignments. How I comment on your written work. The comments on your writing will be, as one former student put it, "ambiguous. For specific advice on how to revise, what to do with a particular argument, etc. I will be able to tell you if you are making what I see as reasonable progress, what things you may want to work on, what things you seem to be doing best. So these are the kinds of mental activity you will be doing in the course: Writing Assignments Short Essays There are four short 3 page essays for this course. The first is attached to this syllabus and is due on Monday, February 9 at my office. This essay can be up to 5 pages The second is due at the end of week 4, February This essay should focus closely on a particular work we have be working with. In this essay you should write about the relation between the craft and style of the work and its content and apparent purpose. The third is due on March 20, right before break. The fourth is due at the end of week 10, April In this essay you should explain how you are thinking about the course so far and what you want to write your final essay about. You should also define the audience for who you want to write. For instance, a Marxist reading of Tender is the Night could say things about capitalism and its effect on identity and sexuality. The question would remain: Are you making the claim that what you say is The Truth? If so, how are you going to persuade somebody to agree with you? If it is the Truth, why did we have to read Tender is the Night to learn it? What kind of value are you trying to create through writing your essay? What are you trying to offer your reader? How does this relate to what Fitzgerald is trying to offer the reader, both in and now? There is no one way to approach this assignment. The point here is to write an essay which communicates a point of view and a value to the readers, which makes clear the reasons you want to write the essay and why we should be interested in an essay about work s written over sixty years ago. The The quality of the writing is as important as the quality of the argument. This essay should be 10 pages long double spaced, 12 point Palatino --none of that New York or Geneva stuff-- 1 inch margins top, bottom, sides. Comments will be turned in with the final draft. This essay should help you define your own relation to the course, your goals and interests, and help me understand what you and the other members of the class are like, what you want, where we, as a group, are starting from. This part of the essay should take about a page. What do you think is the relation between literature and the era in which it is written? What kinds of things do you think you can learn by studying the literature of this or any era? When you have come to some sort of conclusion, ask yourself: This part of the essay should take about 3 or 4 pages. Essay is due Monday, February 9.

6: Edgar Allan Poe - Wikipedia

Upon completion of the course students will be able to examine the main characteristics of Greek postwar poetry () and to examine the ways the religious tradition about Christ, its life and its Word are being transformed in major poets and texts of the Greek postwar poetry.

This movement was a reaction against romanticism. Romanticism was an earlier movement that presented the world in much more idealized terms. Realism in Literature Almost every work of literature has some degree of realism. This is because it is important for readers to recognize and identify with the characters and the world they inhabit. That was when authors began writing works that possessed several unique characteristics: In this series of novels and stories, the lives of every class of people come alive on the pages through long, lively descriptions. His plots, however, retained the romantic quality of melodrama. It provided a frank, true-to-life portrayal of a woman seeking to escape her boring life through romantic involvements. This was shocking to readers of its day. A literary movement related to realism was naturalism. Naturalist authors also wrote about common people and everyday situations. But they studied human beings and their behavior with the objectivity of scientists. The characters in these stories are controlled by their heredity, environment, instincts, and passions. They live in a natural world that is indifferent to their plights. The realists wanted to break away from the formal artistic styles and subjects of the past. So they created objective, unemotional works that were unadorned with imaginative flourishes. Their works typically portrayed ordinary, or working-class, people, as opposed to heroic, historic, biblical, or royal figures. They also depicted scenes of traditional life, such as rural landscapes with farmers herding oxen or harvesting grain. The realists sought to honor what they felt was the noble dignity of humble people leading simple lives. The realists were led by Gustave Courbet. His *The Burial at Ornans* and other works were large-scale, unsentimental paintings of common people in everyday scenes. Modern artists have taken realism to new heights. They have created paintings so detailed and so realistic that they appear to be photographs. They have also made sculptures of human figures so lifelike that they are mistaken for real people. This kind of realism is often called photorealism or superrealism. Two offshoots of the realist movement were the Barbizon School and the Ashcan School. It was a group of French landscape painters working in the town of Barbizon. They painted outdoors and attempted to faithfully depict the fleeting qualities of nature. Its artists, such as Robert Henri *West 57th Street, New York*, , painted gritty scenes of city life, such as alleyways and industrial centers. Realism has a long history in the visual arts. In ancient Greece during the Hellenistic era B. Previously, people had been portrayed according to the Greek concept of the ideal human form. But the realist movement in art grew out of a desire during the Middle Ages to depart from the flat, formal, and stylized art that was popular at the time. The Italian artist Giotto di Bondone led the way by painting biblical figures as emotional and lifelike as everyday people. The artists of this time also improved the depiction of reality. They did this by introducing perspective into their works and more realistic human forms based on detailed anatomical studies. Reviewed by Donna Campbell.

7: SparkNotes: SAT Subject Test: U.S. History: Popular Culture and Literature During the Depression

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Jerome Kern had several hits over the course of the s. Still an innovator, he loved to put existing theatrical forms to new uses. Otto Harbach provided the book and lyrics for *The Cat and the Fiddle* - performances , a romantic operetta with a contemporary setting and score. Most critics dismissed *Roberta* as a bore, but fueled by the success of "Smoke Gets in Your Eyes," the show managed a profitable run. Beloved comedienne Fay Templeton made her final Broadway appearance as the aging aunt, introducing the rueful "Yesterdays. Their last Broadway collaboration was *Very Warm for May* - 59 performances , a backstage love story featuring the rapturous "All the Things You Are. By the time Kern died in , Hammerstein would be part of an even more innovative collaboration. More on that in our coverage of the next decade. Cole Porter had more hit Broadway musicals in the s than any other songwriter. Although banned from airplay, the song still became a popular hit. *Gay Divorce* - performances featured Fred Astaire as a novelist who accidentally gets mixed up in a acrimonious divorce case. Despite a limited vocal range, Astaire had a flawless instinct for delivering a lyric. *Anything Goes* - performances was the definitive s musical comedy, but it had a rocky gestation period. Although financially wiped out by the Depression, veteran producer Vinton Freedley managed to sign up William Gaxton , Victor Moore and Ethel Merman for the cast, and convinced Porter to write the score. With that powerhouse line-up, Freedley was able to raise money for this tale of mistaken identities and unlikely romance aboard a luxury liner. The show required ongoing revisions, with former stenographer Merman taking down the changes in shorthand during rehearsals and typing them up for the rest of the team. When agents argued about who would get star billing, Porter settled the controversy by suggesting criss-cross billing. Hope was a relative newcomer at the time, and delighted to accept lesser billing -- within a few years, his star would eclipse theirs on radio and in Hollywood. *Red Hot and Blue* performances involved one of the most idiotic plots in theatrical history -- a nationwide search for a woman who sat on a waffle iron when she was four. *Leave It To Me* - performances spoofed international diplomacy, with Victor Moore as a bumbling American ambassador trying to get recalled from Soviet Russia. The two stars stopped the show with "Friendship" and the bawdy "But In The Morning No," helping theatergoers see out the unsettling s with a few belly laughs.

8: Crime Novels: American Noir of the s and 40s | Library of America

Literary movements are a way to divide literature into categories of similar philosophical, topical, or aesthetic features, as opposed to divisions by genre or period. Like other categorizations, literary movements provide language for comparing and discussing literary works.

None of the pre-Christian Georgian literary works have survived, however. Christianity became established in Georgia as an official religion at the beginning of the 4th century, and in the 5th century the first surviving literary work, Tsamebay tsmidisa Shushanikisi The martyrdom of Shushanik by Jacob Tsurtaveli ed. Lolavili, Tbilisi, , which laid the foundation of Georgian clerical literature, was created. By that time some biblical texts, such as the Psalms and the New Testament, had been already translated. Georgian hagiographical works on the passions of St. Evstate Mtskheteli 6th cent. Abo Tbileli 8th cent. Grigol Khandzteli 10th cent. These literary activities finally led to the appearance of Georgian secular literature in the 11th cent. The familiarity of Georgian authors with the Persian classics also played a significant role in the development of Georgian literature. Such works as the epic romance Amirandarejaniani ascribed to Mose Khoneli 12th century; N. The beginning of Georgian-Persian literary contacts is usually traced back to the 11thth centuries, when Georgian secular literature first developed and flourished. However, the roots of Georgian-Persian cultural, linguistic, and literary contacts run much deeper. Unfortunately, very little evidence is preserved from the earlier periods, so traces of these contacts must be sought in linguistic data, in artifacts, in chronicles, and in later literary works. The 11th-century Georgian chronicle Kartlis tskhovreba The annals of Georgia mentions two persons: Not only is the Iranian origin of their names interesting, but also their connection with Iranian epic traditions. Parnavaz is associated with the creation of a Zoroastrian sanctuary at Armazi q. All this is written in The History of the Persians. At that time 7th-9th centuries Georgian-Arab literary connections were developed, some works were translated from Arabic into Georgian, among them the world-famous novel of Buddhist origins about Barlaam and Joasaph Pers. With the rise of the New Persian literature during the 9thth centuries, literary contacts between the two cultures resumed and even became much stronger than before. It appears that Georgians became familiar with Persian literary classics quite early. In the 9th-century work Moktsevai Kartlisai The conversion of Georgia , a whole phrase in Persian, transcribed in Georgian letters, is put into the mouth of the Georgian king Mirian. This passage is important for several reasons: A well-educated man, poet, and philosopher, he maintained relations both with the Christian world and with Islamic countries. The growth of cities set the necessary condition for the revival of cultural activities. Chakhrukhadze, the historian of Queen Tamar r. He mentions a number of Georgian place-names: Mukhrani, Nacharmagevi, the summer-palaces of the royal Bagrationi family eg. Almost every page of Georgian literary works and chronicles e. Traditionally this translation is ascribed to Sargis Tmogveli, a 12th-century statesman and writer. This Georgian version of the medieval Persian romance, which fully retained the spirit of the original, considerably influenced all further development of Georgian prose. Its proximity to the Persian original made it possible to use the Persian text when preparing the critical edition of Visramiani eds. This Georgian translation, being the oldest known manuscript of the work and preserving a more complete version than the few known manuscripts of the Persian text, helps restore corrupted lines and determine the more reliable variants found in different Persian manuscripts that generally are of later origin 17thth cent. Georgia entered a period of cultural decline in the 13thth centuries, during which it suffered devastating foreign invasions. The so-called renaissance of Georgian literature began only towards the end of the 15th century. It evolved in the course of three centuries 15thth cent. Abuladze, Tbilisi, ; II, ed. During the 16thth centuries, close relations with the countries of the Middle East, especially with Persia, influenced considerably the way of life and the culture of some segments of Georgian society. In one of his letters to Rome, Padre Bernardi, a Catholic missionary from the 17th century, mentions with great regret that Georgian readers prefer such books as Bezhaniani, Rostomiani, and Baramguriani and pay less attention to religious works. The author of Baramguriani, Nodar Tsitsishvili 17th cent. The genre of romance and adventure was as popular in Georgia as that of the heroic epic. It has survived in a single corrupted manuscript containing twelve very fine miniatures

taken from an earlier manuscript. The text of this anonymous poem mentions a certain Zaal, who is probably the author of the Georgian version of this ancient story, which is found both in the Bible and in the Koran. This poet-king was born in Persia, was proficiently fluent in Persian, and appreciated and highly valued Persian poetry. His mother, queen Ketevan, his sons, and finally Teimuraz himself all died in Persia. Commenting on his interest in the Persian language, he said: Didactic works, such as collections of parables and exhortations so well-represented in Persian literature, were also very popular among Georgian readers. King Vakhtang VI r. During his long stay in Persia, Vakhtang not only mastered the language but also gained an understanding of the literary styles and trends and selected certain works to be translated into Georgian. Eskandar, which appeared under the title Amirasariani The story of Amirasar [i. Of the forty-four chapters of the Persian original, Vakhtang selected only eleven, the ones that he thought would appeal most to Georgian readers. Apart from his personal contribution to Georgian literature, Vakhtang founded a whole school of translators from Persian into Georgian. Some of these translations are anonymous. Most of them, even if they are given some local Georgian color, follow their Persian originals very closely. A number of other works in Georgian literature are undoubtedly of Persian origin, although their sources are either lost or not yet established. The same can be said about the Georgian versions. Research in this field is only now beginning e. Several other texts have already been published, among them Bakhtiarnane, Khosrovshiriniani, Karamaniani, and Rusudaniani i. Since the beginning of the 19th century, Persian-Georgian literary and cultural contacts have noticeably decreased. With the annexation of Georgia by Russia, Eastern themes and subject-matter were gradually replaced by Russian and European ones. The establishment of Tbilisi State University in , however, revived scholarly interest in Iranian studies by offering relevant courses and training scholars who continued the work and promoted the interest in other academic and educational institutions of Georgia. The area of special interest was Persian-Georgian linguistic and literary contacts from a historical as well as modern perspective. Publications on the subject include monographs on various literary works, essays on the history of Persian literature and on Persian-Georgian cultural relations, text editions, and textbooks. An important subject of study is the reflection of Georgian history and culture in Persian sources. The old tradition of translating Persian works into Georgian has been revived. Allen, A History of the Georgian People, 2nd ed. Andronikashvili, Narkvevebi iranul-kartul enobrivi urtiertobidan Essays on Iranian-Georgian linguistic contacts , Tbilisi, Gamezardashvili, Georgian Literature, Tbilisi, Grigol Chakhrukhadze, Tamariani, ed. Georgian-Persian bilingual historical documents, 16thth centuries , Tbilisi, Idem, Sparsuli khalkhuri dastanebis kartuli versiebi: Huyse, Iranischen Personennamenbuch, ed. Jakobia, Teimuraz I, Tbilisi, Kartlis tskhovreba The annals of Georgia , ed. Mose Khoneli, Amiran darejaniani, ed. Atanelsvili, Tbilisi, ; Eng. Idem, Kartul-sparsuli literaturuli urtiertobani Georgian and Persian literary relations , 3 vols. Lang, The Wisdom of Balahvar: Petersburg , June , pp. Petersburg , March , pp. Petersburg , December , pp. Marr, Khakani, Nezami, Rustaveli, 2 vols. Rayfield, The Literature of Georgia: A History, Oxford, Shota Rustaveli, Vepkhistaosani, ed. Kakabazis, Tbilisi, ; ed. Baramizis, Tbilisi, ; tr. A Romantic Epic, London, , Tbilisi, ; tr. Iovane Shavteli, Abdulmesiani, ed. Todua, Kartul-sparsuli etiudebi Georgian-Persian studies , 3 vols. Georgian text, comments, vocabulary , Tbilisi, Nodar Tsitsishvili, Baramguriani, ed. Kekelidze as Shvidi mtiebi: Aleksandre Gvakharia Originally Published: December 15, Last Updated: February 7, This article is available in print. Literary contacts with Persia.

9: IV. Literary Forms in the Bible | www.enganchecubano.com

Silvia Ammary's article is a valuable contribution to the critical debate about Hemingway's highly self-reflexive portrait of the artist as a failure. It aptly grasps the nostalgic tone of much of the author's writing, it takes a commendably corrective stance against earlier readings which give a.

IV. THE LITERARY STYLE. 1930. pdf

VLSI for pattern recognition and image processing New hope or false hope Wavelets: Time-Frequency Methods and Phase Space Development of an integrated aeroservoelastic analysis program and correlation with test data The new Erasmus: Marcel Schwob. Menace of Alia Rellapor (Akiko, Vol 3) Home folks old-fashioned slow-cooker recipes. Manual para mujeres de la limpieza The X-Files: I Want to Believe Complete Preparation for the PCAT Entrusting yourself to sleep The new states of Asia Building the musical program, by Ernest La Prade. Marrathon [sic (1980) Event booking system Aqa gcse biology past papers Turn Eye Appeal into Buy Appeal Celine death on the installment plan Importing Diversity Transformations of Circe Introduction to the equine kinesiology taping method Energy food for sport Applied practice ap lit king lear Christian theology today Ms office 2007 notes White Men Cant Hump (As Good As Black Men): Volume II Dress of the decades Treasure Island (Enchanted Tales, No. 4) My reply to the synod (1901) Worship Together Acoustic Worship 1 and 2 Ethnicity and family therapy America as empire Iowa AAC templates Assistance to veterans of Vietnam or elsewhere in obtaining suitable employment. The manifold logical complexities of adjectives Colin Lyas Murder Guide to London How to ace your interview A commentary on the Gospels attributed to Theophilus of Antioch; Sanday, William. Kovels Antiques Price List Riddle books for adults