

Literature up to with a 176 plates/pictures of authors, national literature categorized by country, articles on individual authors and a list Nobel prize winners for literature Read more.

Origins and Middle Ages Pre-Christian and early Christian periods The Germanic tribes immigrating to mainland Europe from Scandinavia from the 1st century bc onward brought with them a rich culture. Since its language-related heritage was orally transmitted and its recipients saw no need to replace the physical presence of the singer of tales with written texts, most of it is lost. Only broken bits of this culture remain: The imagination of this nomadic warrior culture envisioned human destiny as being inescapably tragic. The conversion of the Germans to Christianity largely accomplished by the end of the 5th century thus presented a great challenge: The earliest known effort to this end is the remarkable late-4th-century Gothic Bible translation of Bishop Ulfilas. In order to execute it, Ulfilas seems to have developed the Gothic alphabet. In the late 11th and throughout the 12th century, religious literature in early Middle High German proliferated. These works warn of the sinfulness and perils of earthly life, painting it as an illusion and a net of the Devil to trap unwary fools. Their texts, which have no literary significance, dwell on the theme *memento mori*: They arose out of conflict between church and state, the so-called Investiture Controversy a power struggle between the papacy and the Holy Roman Empire, and they served the interests of reactionary, ascetic movements toward monastic and church reform. They aimed at providing religious instruction for the laity and were therefore written in the vernacular but they were also a kind of propaganda rejecting the worldliness of secular rule and the subordination of the church to the state that occurred increasingly in the course of various imperial dynasties: Carolingian, Ottonian, and Salian. It is a peculiar feature of German literary history that the first abundant texts in the German language reflect not mainstream culture and its secular manifestations but the conservative religious reaction against it. Middle High German Classicism Cultural trends and mores unquestionably emanated from the German empire and the royal-imperial court, which from the 8th to the 13th century developed a rich and influential culture. Its literature was almost exclusively in the Latin language. The humanistic imperial culture and its politics were nourished from the idea of Classical revival. The legitimacy of German rule rested on its derivation from Roman rule. The values of the imperial courts were eagerly adopted by courts of dukes and counts. Beginning in the 12th century, these lesser feudal courts, first in France and Norman England, then in Germany, together produced one of the most brilliant bodies of literature in the West. The literature of courtly society documents a civilizing process. It both represents and creates one of the most significant transformations of ethics and values experienced in the post-Roman West: The lyric poetry of courtly love In a period of some 20 years, about 1150 to 1170, German emerged as a literary language. It was a remarkable transformation. By the end of the Classical period, c. 1150. A common stance of the courtly lover is long-suffering endurance of the coldness of an unapproachable, unyielding high noble lady whom he serves in the vain hope of some day winning her love. Love is suffering, sickness, and a magic spell that imposes patience and endurance on the lover. The lover, held at bay by his lady, is made to polish his speech, his manners, and his virtues to a high standard of courtly excellence. He is denied her love until he passes her tests. This typical posture of the courtly lover is found, for instance, in the verse of Reinmar von Hagenau and Heinrich von Morungen. The idea of yoking the erotic to a program of education is foreign to modern sensibilities but consistent with a long tradition Greek and Roman of the disciplining of desire to create self-control and a mature, civil character. But the 12th century, the great divide between the ancient and the modern world, also raised individual experience of love to the level of an ideal for the first time in the West, and tensions between the artifice of love pedagogy and the experience of passion are everywhere evident in courtly literature. Courtly romance Courtly romance, a new narrative form in the 12th century, was the major vehicle for Middle High German Classicism. The northern German poet Heinrich von Veldeke produced the *Eneide* c. 1170. It turns on the two loves of Aeneas—one passionate and destructive Dido; the other chaste, courtly, and the foundation of family and empire Lavinia. The Trojan War was another popular theme from antiquity. But the tales received from the ancient world paled before the wild popularity of the figure of

King Arthur and his knights see Arthurian legend. Hartmann von Aue A Swabian knight, poet, theoretician of love, and writer of Minnesang courtly love lyrics , Hartmann von Aue was the first to bring the new tales of King Arthur to Germany. These works created a new structure for narrative and with it a new conception of the destiny of the hero: In *Iwein* a great knight falls from grace by disregarding a seemingly trivial deadline. Restored by a magic salve and accompanied by a lion whom he has helped fight a dragon, he sets out on a series of grand chivalric undertakings, rescuing the helpless and those unjustly accused. Eventually, his acts of justice and compassion bring about a reconciliation with his wife. *Gregorius* is a chivalric-Christian adaptation of the Oedipus story, a tale of double incest in which the tragic hero, born from an incestuous union and later wed to his own mother, is raised to the position of pope after 17 years of suicidal penance for his sins as knight and lover. The only medicine that can cure his disease is the blood of a virgin willing to sacrifice herself for him. The youngest daughter of the family that takes him in at once offers herself and refuses to take no for an answer. Ultimately her sacrifice is rejected and the will accepted in place of the deed. Miraculously cured, the grand lord marries the young peasant girl. His younger contemporary, Gottfried von Strassburg, crowned him with the laurel wreath and praised him extravagantly. Wolfram presents himself as an unlearned, rough-cut genius: I am Wolfram von Eschenbach, and I know a thing or two about poetry. His works, with a high ethical seriousness at their core, are full of a robust humour that can shade into the grotesque. The *Tale of the Grail* and completed it about Wolfram probably stopped working on *Willehalm* and *Titurël* at some time after In addition to these works, he composed a number of lyric poems. It is a kind of summation of the human condition in its 12th-century embodiment: *Parzival* is the simpleton with a grand destiny. He becomes king of the Grail castle and overcomes his youthful sins by steadfastly loving his wife, by learning discipline , compassion, and courtesy, and by remaining loyal to his own human destiny as knight and fighter. In fact, *Parzival* seems to reiterate the parable of the prodigal son: The work contains a grand symbol of this obligation to maintain life and destiny, raised to the level of a religious symbol: *Parzival* becomes king of the Grail by remaining a knight and loyal husband. Gottfried died about without completing it. It is a tragedy of adulterous love whose hero is fatally bound by a love potion to Isolde, the wife of King Marke of England. The work is revolutionary in many ways. The concept of love in *Tristan* crosses the aforementioned great divide between the ancient world in which love was regarded as an ennobling, educating force and the modern world which perceived love as obsessive, a lofty but destructive passion. Tragic love is still ennobling, but it ennobles by glorifying suffering, melancholy , death, and the fusing of joy and sorrow in love. The work is also revolutionary in its style and form. It is poetry of the highest order. The language of secular narrative poetry in Germany was a newborn, so to speak; at least it was no more than half a generation old. But in *Tristan und Isolde* the German language achieves a high point of elegance, allusiveness, and sophistication that it would not reach again until the late 18th and 19th centuries. Gottfried studied in the humanistic Latin schools of France or in those of Germany, and he brought a wealth of Classical knowledge to his composition. In *Tristan* the traditions of Classical Latin literature inform, deepen, and strengthen German poetry. The hero is no longer a chivalric knight earning fame and love by combat but rather a courtier and an artist who makes his way in the life of a royal court by eloquence and talent, by his skill in music and the hunt. As in any court novel, deceit loses some of its negative moral charge and becomes a skill parallel to art and learning. *Tristan and Isolde* become tricksters and illusion makers in order to conceal their affair from her husband and his uncle, the cuckold King Marke. *Nibelungenlied* The other major epic from this remarkable decade, â€”10, takes the reader into a social and ethical world designed as the antithesis to that of the civilized, refined courtesy of the romance. The hero, Siegfried , arouses envy and suspicion by marrying Kriemhild , sister of King Gunther of the Burgundians. Her family, led by the dark assassin Hagen , murders him treacherously and steals the fabulous Nibelung treasure. Years later she remarries, lures her family to visit, and exacts her revenge in a disastrous battle that leaves thousands on both sides dead, including all the protagonists. *Parzival* progresses from an unthinking brutality to a sensitive, compassionate humanity. Kriemhild goes in the opposite direction; she reverts from courtly modesty to mayhem and raving. The work is a reactionary rejection of the civilizing trends advocated by courtly literature. It returns to the heroic Germanic past to construct a doomed world where the tragic demise of whole peoples was inevitable and glorious at the same

time, courteousness was stupidity, and trust and love were childishly naive. In its wake literature did not subside; it mushroomed. But these latecomer authors, interesting as their works can be, are imitators, and, in the shadow of a Classical period, they sensed their own mediocrity. His magnum opus is *Der Trojanerkrieg*, a courtly retelling of the Trojan War in an epic poem of more than 40, lines *Parzival* was long at about 25, lines. The autumn of courtly forms corresponded to a decline in the political position of Germany brought about by the victory of the papacy in the Investiture Controversy and the consequent weakening of central political authority. The last great emperor of the Hohenstaufen dynasty , Frederick II 1194-1250 , moved the imperial residence to Sicily. This period set loose on Germany the plagues that ravaged the political life of that country until its reunification in 1871” Page 1 of 4.

2: Book Of Changes | www.enganchecubano.com

A reference work that gives an overview of the most important internationally recognized authors of the mid 20th century. Also includes brief entries on different literary forms (novel, short story etc.) and on various national literatures.

History[edit] Johann Wolfgang von Goethe used the concept of Weltliteratur in several of his essays in the early decades of the nineteenth century to describe the international circulation and reception of literary works in Europe, including works of non-Western origin. The concept achieved wide currency after his disciple Johann Peter Eckermann published a collection of conversations with Goethe in . In a famous statement in January , Goethe predicted to Eckermann that in the coming years world literature would supplant the national literatures as the major mode of literary creativity: I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men. I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach. And as in material, so also in intellectual production. The intellectual creations of individual nations become common property. National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature. Martin Puchner has argued that Goethe had a keen sense of world literature as driven by a new world market in literature. It was this market-based approach that Marx and Engels pick up in . But while the two authors admire the world literature created by bourgeois capitalism , they also seek to exceed it. They hoped to create a new type of world literature, one exemplified by the Manifesto, which was to be published simultaneously in many languages and several locations. This text was supposed to inaugurate a new type of world literature and in fact partially succeeded, becoming one of the most influential texts of the twentieth century. Posnett argued that world literature first arose in ancient empires such as the Roman Empire, long before the rise of the modern national literatures. Contemporary understandings[edit] Over the course of the nineteenth century and well into the twentieth, the rising tide of nationalism led to an eclipse of interest in world literature, but in the postwar era, comparative and world literature began to enjoy a resurgence in the United States. As a nation of immigrants, and with a less well established national tradition than many older countries possessed, the United States became a thriving site for the study of comparative literature often primarily at the graduate level and of world literature, often taught as a first-year general education class. The focus remained largely on the Greek and Roman classics and the literatures of the major modern Western European powers, but a confluence of factors in the late s and early s led to a greater openness to the wider world. The end of the Cold War, the growing globalization of the world economy, and new waves of immigration from many parts of the world led to several efforts to open out the study of world literature. This change is well illustrated by the expansion of The Norton Anthology of World Masterpieces, whose first edition of featured only Western European and North American works, to a new "expanded edition" of with substantial non-Western selections, and with the title changed from "masterpieces" to the less exclusive "Literature". The explosive growth in the range of cultures studied under the rubric of world literature has inspired a variety of theoretical attempts to define and delimit the field and to propose effective modes of research and teaching. In his book *What Is World Literature?* David Damrosch argued for world literature as less a vast canon of works and more a matter of circulation and reception, and he proposed that works that thrive as world literature are ones that work well and even gain in various ways in translation. Both Moretti and Casanova emphasize the inequalities of the global literary field, which Moretti describes as "one, but unequal". The field of world literature continues to generate debate, with critics such as Gayatri Chakravorty Spivak arguing that too often the study of world literature in translation smooths out both the linguistic richness of the original and the political force a work can have in its original context. Once a primarily European and American concern, world literature is now actively studied and discussed in many parts of the world. World literature series are now being published in China and in Estonia, and a new Institute for World Literature, offering month-long summer sessions on theory and pedagogy, had its inaugural session at Peking University in , with its next sessions at Istanbul Bilgi

University in and at Harvard University in Since the middle of the first decade of the new century, a steady stream of works has provided materials for the study of the history of world literature and the current debates. Valuable collections of essays include:

3: The Concise Encyclopedia of Modern World Literature by Geoffrey Grigson | LibraryThing

*FIRST EDITION of The Concise Encyclopedia of Modern World Literature [NONE] on www.enganchecubano.com
FREE shipping on qualifying offers. Cover has normal fading and light wear you would expect from a book this old but otherwise great condition.*

Events are not idealized, fantastic, or excessively improbable; life and society are simply presented as they are, positive and negative qualities alike. Note that the term "realist author" is typically reserved for writers devoted to strict realism, such as Flaubert the foremost realist author in French and Tolstoy the foremost in Russian. The literary category of "realism", however, is often stretched to include less severely realistic authors who nonetheless incorporated much realism into their works. This relaxed definition would include such authors as Dickens, Twain, and Hugo. Realist drama was pioneered by Norwegian Henrik Ibsen, founder and greatest figure of modernist drama. The other leading region was Russia, whose most revered dramatist is Anton Chekhov. In his later works, Ibsen as well as Strindberg shifted toward radicalism, making him simultaneously the foremost pioneer of radical drama. Radical literature features a wide range of untraditional techniques, often inspired by movements in visual art. Impressionist writing, for instance, communicates with fleeting suggestion rather than clear, direct narrative, while symbolist literature focuses heavily on symbolic images. Surrealist literature appeals to the subconscious with fantastic, dreamlike qualities, while expressionist writing brazenly ignores external appearances, instead directly exposing inner, psychological realities. Regardless of which "-ist" labels might apply to a particular work, however, all radical literature is united by the rejection of traditional restrictions to varying degrees. Rules of spelling and grammar might be ignored, or conventional linear narrative subverted. In poetry, restrictions of metre and rhyme are often loosened, and even removed altogether resulting in free verse. One especially popular innovation of radical literature is stream of consciousness, which attempts to set down the constant flow of thought experienced by the mind. This technique is most famously employed in the novel *Ulysses*, masterpiece of Irish author James Joyce, often considered the greatest of all radical prose writers. Throughout the modern age, all artistic barriers regarding both form and content were torn down, ultimately unleashing total aesthetic freedom. Consequently, the art world gradually ceased to feature overarching aesthetic movements. Today, authors write whatever they please, in whatever style they please, drawing upon any influences they please from antiquity to the twenty-first century ; "art history" has thus, in a sense, come to an end. Modernism overlaps with Romanticism, which flourished ca. Romanticism denotes unrestrained expression of emotion see Western Aesthetics. Another major Romantic genre is the fairytale, which may be defined as "a brief story with magical elements". While fairytales have flourished in both oral and written form in all periods, they experienced a surge of attention from Romantic authors. The stories composed by these authors either by drawing on traditional material or inventing new stories in the traditional spirit have become the most widely familiar body of European fairytales. As noted above, some Romantic collections of fairytales were freshly invented, while others were new settings of traditional stories. In the latter case, the most popular sources were French e. The most influential authors of traditional fairytales are the German Brothers Grimm Jacob and Wilhelm , while the foremost author of newly-invented fairytales is Hans Christian Andersen e. Modernist drama, on the other hand, flourished primarily in Scandinavia and Russia. Widespread consensus has not emerged on a single "greatest" Ibsen play. Poetry and Prose The five leading nations of modern literature ca. With the decline of overarching aesthetic trends, however, the presence of such "literary leaders" has dwindled since the late twentieth century.

4: science fiction | Definiton, Examples, & Characteristics | www.enganchecubano.com

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.

See Article History Alternative Titles: SF, sci-fi, speculative fiction Science fiction, abbreviation SF or sci-fi, a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals. These achievement awards are given to the top SF writers, editors, illustrators, films, and fanzines. Science fiction The world of science fiction Science fiction is a modern genre. Though writers in antiquity sometimes dealt with themes common to modern science fiction, their stories made no attempt at scientific and technological plausibility, the feature that distinguishes science fiction from earlier speculative writings and other contemporary speculative genres such as fantasy and horror. The genre formally emerged in the West, where the social transformations wrought by the Industrial Revolution first led writers and intellectuals to extrapolate the future impact of technology. This approach was central to the work of H. Wells , a founder of the genre and likely its greatest writer. Wells was an ardent student of the 19th-century British scientist T. This dark dystopian side can be seen especially in the work of T. The sense of dread was also cultivated by H. Lovecraft , who invented the famous Necronomicon, an imaginary book of knowledge so ferocious that any scientist who dares to read it succumbs to madness. On a more personal level, the works of Philip K. Dick often adapted for film present metaphysical conundrums about identity, humanity, and the nature of reality. When the genre began to gel in the early 20th century, it was generally disreputable, particularly in the United States , where it first catered to a juvenile audience. Following World War II , science fiction spread throughout the world from its epicentre in the United States , spurred on by ever more staggering scientific feats, from the development of nuclear energy and atomic bombs to the advent of space travel, human visits to the Moon, and the real possibility of cloning human life. By the 21st century, science fiction had become much more than a literary genre. Its avid followers and practitioners constituted a thriving worldwide subculture. Fans relished the seemingly endless variety of SF-related products and pastimes, including books , movies , television shows, computer games, magazines , paintings, comics , and, increasingly, collectible figurines, Web sites, DVDs, and toy weaponry. They frequently held well-attended, well-organized conventions, at which costumes were worn, handicrafts sold, and folk songs sung. The evolution of science fiction Antecedents Antecedents of science fiction can be found in the remote past. Among the earliest examples is the 2nd-century-ce Syrian-born Greek satirist Lucian , who in *Trips to the Moon* describes sailing to the Moon. Such flights of fancy, or fantastic tales, provided a popular format in which to satirize government, society, and religion while evading libel suits, censorship, and persecution. The clearest forerunner of the genre, however, was the 17th-century swashbuckler Cyrano de Bergerac , who wrote of a voyager to the Moon finding a utopian society of men free from war, disease, and hunger. See below *Utopias and dystopias*. The voyager eats fruit from the biblical tree of knowledge and joins lunar society as a philosopher—that is, until he is expelled from the Moon for blasphemy. In creating his diversion, Cyrano took it as his mission to make impossible things seem plausible. Although this and his other SF-like writings were published only posthumously and in various censored versions, Cyrano had a great influence on later satirists and social critics. Both Thomas Jefferson and George Washington owned copies. Page 1 of 8.

5: FIRST EDITION of The Concise Encyclopedia of Modern World Literature | eBay

Title: The Concise Encyclopedia of Modern World Literature Author: Geoffrey Grigson Subject: Biography Keywords: henry reed Created Date: 11/22/ PM.

6: Modern Literature | Essential Humanities

THE CONCISE ENCYCLOPEDIA OF MODERN WORLD LITERATURE. pdf

Click to read more about *The Concise Encyclopedia of Modern World Literature* by Geoffrey Grigson. LibraryThing is a cataloging and social networking site for booklovers All about *The Concise Encyclopedia of Modern World Literature* by Geoffrey Grigson.

7: THE CONCISE ENCYCLOPEDIA OF MODERN WORLD LITERATURE~ Grigson~1st Ed. Ex-Lib~TTW

The Concise encyclopedia of modern world literature Item Preview The Concise encyclopedia of modern world literature. by Grigson, Geoffrey, , ed.

8: postcolonial literature

For sale is a neat First edition of The Concise Encyclopedia of Modern World Literature from This book is still in very good condition considering its age. The cover does have fading you would expect from a book this old that does not have a sleeve, just normal very light wear on the covers corners. | eBay!

9: The Concise Encyclopedia Of Modern World Literature by Geoffrey Grigson

THE CONCISE ENCYCLOPEDIA OF MODERN WORLD LITERATURE. Interior- Very Good; many stampings of Fullerton Junior College. Dust Jacket- None. Quarter Coin Provides Size Comparative. ~ CONDITION DEFINITIONS. | eBay!

Managing socialism A Match Made In Dry Creek Descriptive and functional anatomy of the female pelvis Michel Degueudre . [et al.] Plasticity, attention, and the stabilization of hippocampal representations David C. Rowland and Clifford V. 3. English-German-French. The First Amendment and Religion and the Constitution Cases and Materials Controlling Movement Schools Out! Lets Shout! Developmental Language Skills: Guided Practice Grammar, Usage, Mechanics Gospel Guitar Songbook Mandatory Package College Algebra with Smart CD (Windows) On the Old Testament (Romans IV) Marguerite Tanner Marching Into a New Millennium The Muslims Aslam Abdullah Gods select vessel and chosen instrument: the interpretation of Paul in late Reformation Lutheran theolog The cognition of basic musical structures Fabulation or the re-education of undine Yr Friends from Ses ST Texts for preaching 12. Quantitative Polymerase Chain Reaction Using the Comparative C Method Kimberly Teatts Root cause analysis fishbone Injection mould design handbook Urban economic development Social drinking, memory and information processing Jennifer M. Nichols and Frances Martin New interchange 2 teacher book third edition Surveying Britains informal empire : Rose Kingsleys 1872 reconnaissance for the Mexican National Railway Daily Math Adventures Super Snappy 123 (Super Snappy: A Line Extension of the Best-Selling Snappy Books (Super Snappy a Line Ex Advantages and limitations of planning The American search for soul In the spirit of Rabelais Pedagogy of dom paulo freire The Executioner #14 San Diego Siege Karen Strange, childrens theater producer Southwestern weaving John the What? John Reese Science, literature, and rhetoric in early modern England Defiance unto death : the tragic finale Weinstein, R. S. Oceans away.