

Dictionary Of Literary Themes And Motifs

A debut collection of short fiction blends elements of Indian traditions with the complexities of American culture in such tales as "A Temporary Matter," in which a young Indian-American couple confronts their grief over the loss of a child, while their Boston neighborhood copes with a nightly blackout. Original. 20,000 first printing. REESE ' S BOOK CLUB PICK FOR MAY ' 22! • “ Delightful . . . [a] captivating and slyly subversive fictional paeen to the real women whose work on the Oxford English Dictionary went largely unheralded.” —The New York Times Book Review “ A marvelous fiction about the power of language to elevate or repress.” —Geraldine Brooks New York Times bestselling author of People of the Book Esme is born into a world of words. Motherless and irrepressibly curious, she spends her childhood in the Scriptorium, an Oxford garden shed in which her father and a team of dedicated lexicographers are collecting words for the very first Oxford English Dictionary. Young Esme ’ s place is beneath the sorting table, unseen and unheard. One day a slip of paper containing the word bondmaid flutters beneath the table. She rescues the slip and, learning that the word means “ slave girl, ” begins to collect other words that have been discarded or neglected by the dictionary men. As she grows up, Esme realizes that words and meanings relating to women ’ s and common folks ’ experiences often go unrecorded. And so she begins in earnest to search out words for her own dictionary: the Dictionary of Lost Words. To do so she must leave the sheltered world of the university and venture out to meet the people whose words will fill those pages. Set during the height of the women ’ s suffrage movement and with the Great War looming, The Dictionary of Lost Words reveals a lost narrative, hidden between the lines of a history written by men. Inspired by actual events, author Pip Williams has delved into the archives of the Oxford English Dictionary to tell this highly original story. The Dictionary of Lost Words is a delightful, lyrical, and deeply thought-provoking celebration of words and the power of language to shape the world. WINNER OF THE AUSTRALIAN BOOK INDUSTRY AWARD

This is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. The reference provides a detailed analysis of the most common archetypes or motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field, and includes accompanying reference citations. Entries are keyed to the Motif-Index of Folk Literature by Stith Thompson and grouped according to that Index’s scheme. The reference also includes an introductory essay on the concepts of archetypes and motifs and the scholarship associated with them. This is the only book in English on motifs and themes that is completely folklore oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. It includes in-depth examination of such motifs as: Bewitching; Chance and Fate; Choice of Roads; Death or Departure of the Gods; the Double; Ghosts and Other Revenants; the Hero Cycle; Journey to the Otherworld; Magic Invulnerability; Soothsayer; Transformation; Tricksters.

This dictionary provides clear definitions of the most important literary terms and devices in classical and modern Arabic literature. It covers technical terms and rhetorical devices, themes and motifs, concepts, historical eras, literary schools and movements, forms and genres, and significant figures and institutions.

Ambient Literature

A Dictionary of Literary and Thematic Terms

Short Story

A Small Place

Gradus, A-Z

The Oxford Dictionary of Literary Quotations

THE POSTHUMOUS MASTERWORK FROM "ONE OF THE GREATEST AND MOST INFLUENTIAL MODERN WRITERS" (JAMES WOOD, THE NEW YORK TIMES BOOK REVIEW) Composed in the last years of Roberto Bolaño's life, 2666 was greeted across Europe and Latin America as his highest achievement, surpassing even his previous work in its strangeness, beauty, and scope. Its throng of unforgettable characters includes academics and convicts, an American sportswriter, an elusive German novelist, and a teenage student and her widowed, mentally unstable father. Their lives intersect in the urban sprawl of SantaTeresa—a fictional Juárez—on the U.S.–Mexico border, where hundreds of young factory workers, in the novel as in life, have disappeared.

Dictionary of Literary Themes and MotifsGreenwood Publishing Group

While there have been many illuminating studies of pre-literary vampires and vampires that have already been firmly established as literary figures, the story of the crucial moment of transition from folkloric figure to literary subject has not yet been told. The Origins of the Literary Vampire redirects scholarly attention to the body of German poetry and prose where vampire folklore becomes vampire literature. This book focuses on the adaptation of the vampire superstition from central European folklore by German poets in the eighteenth and early nineteenth centuries for an audience that had become increasingly interested in superstition and occult phenomena in an Age of Enlightenment.

Covers more than eight hundred and fifty contemporary literary terms and themes from different fields, including literature, film, television, psychology, and history.

In which the Words are Deduced from Their Origin and Illustrated in Their Different Significations by Examples from the Best Writers : to which are Prefixed a History of the Language and an English Grammar

2666

The Joy Luck Club

The Oxford Dictionary of Literary Terms

A Romance

From Renaissance to Seventeenth Century

The only authorized edition of the twentieth-century classic, featuring F. Scott Fitzgerald ’ s final revisions, a foreword by his granddaughter, and a new introduction by National Book Award winner Jesmyn Ward. Nominated as one of America ’ s best-loved novels by PBS ’ s The Great American Read. The Great Gatsby, F. Scott Fitzgerald ’ s third book, stands as the supreme achievement of his career. First published in 1925, this quintessential novel of the Jazz Age has been acclaimed by generations of readers. The story of the mysteriously wealthy Jay Gatsby and his love for the beautiful Daisy Buchanan, of lavish parties on Long Island at a time when The New York Times noted “ gin was the national drink and sex the national obsession, ” it is an exquisitely crafted tale of America in the 1920s. The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional towns of West Egg and East Egg on prosperous Long Island in the summer of 1922. Many literary critics consider The Great Gatsby to be one of the greatest novels ever written. The story of the book primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession to reunite with his ex-lover, the beautiful former debutante Daisy Buchanan. Considered to be Fitzgerald ’ s magnum opus, The Great Gatsby explores themes of decadence, idealism, resistance to change, social upheaval and excess, creating a portrait of the Roaring Twenties that has been described as a cautionary[a] tale regarding the American Dream. “ The Great Gatsby ” is a 1925 novel written by American author Francis Scott Fitzgerald (1896-1940) that follows a cast of characters living in the fictional town of West Egg on prosperous Long Island in the summer of 1922. The story primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession for the beautiful former debutante Daisy Buchanan. Considered to be Fitzgerald ’ s magnum opus, The Great Gatsby explores themes of decadence, idealism, resistance to change, social upheaval, and excess, creating a portrait of the Jazz Age or the Roaring Twenties that has been described as a cautionary tale regarding the American Dream.

This reference tracks the development of speculative fiction influenced by the advancement of science and the idea of progress from the eighteenth century to the present day. The major authors and publications of the genre and significant subgenres are covered. Additionally there are entries on fields of science and technology which have been particularly prolific in provoking such speculation. The list of acronyms and abbreviations, the chronology covering the literature from the 1700s through the present, the introductory essay, and the dictionary entries provide science fiction novices and enthusiasts as well as serious writers and critics with a wonderful foundation for understanding the realm of science fiction literature. The extensive bibliography that includes books, journals, fanzines, and websites demonstrates that science fiction literature commands a massive following.

Now available as part of the Oxford Paperback Reference series, this new expanded edition of Peter Kemp's acclaimed collection illuminates the world of the writer, from classical literature to crime fiction and from the quill to the PC. Organized by subject, it includes topics ranging from Tools of the Trade and Writer's Block to Ghost Stories and Critics. Shakespeare, Shaw, and Johnson have their say, but authors also include Alice Munro on Illustration and Pushkin on Earning a Living, A. D. Hope on Fables and Fairytales, Rimbaud on Baudelaire and Harold Pinter on Omission. New themes in this edition include Graffiti and Epitaphs, and there are many more quotations by writers on other writers: Ben Okri on Cervantes, Walter de la Mare on Lewis Carroll, and Philip Roth on William Faulkner. The long uphill struggle in playwriting is getting to the top of page one. - Tom Stoppard I'd love to write a book a year, but I don't think I'd have any fans. - Donna Tartt Lads don't write novels. They're down the pub. - Martin Amis on Ladlit You reach an age when every sentence you write bumps into one you wrote thirty years ago. - John Updike Reading . . . is a strenuous and pleasurable contact sport. - Maureen Howard There were no innocent blondes in crime fiction. - Ed McBain Never make your publisher pay the postage is the first rule of literary life. - Julian Barnes

Frantz Kafka, the author has very nicely narrated the story of Gregou Samsa who wakes up one day to discover that he has metamorphosed into a bug. The book concerns itself with the themes of alienation and existentialism. The author has written many important stories, including ‘ The Judgement ’, and much of his novels ‘ Amerika ’, ‘ The Castle ’, ‘ The Hunger Artist ’. Many of his stories were published during his lifetime but many were not. Over the course of the 1920s and 30s Kafka ’ s works were published and translated instantly becoming landmarks of twentieth-century literature. Ironically, the story ends on an optimistic note, as the family puts itself back together. The style of the book epitomizes Kafka ’ s writing. Kafka very interestingly, used to present an impossible situation, such as a man ’ s transformation into an insect, and develop the story from there with perfect realism and intense attention to detail. The Metamorphosis is an autobiographical piece of writing, and we find that parts of the story reflect Kafka ’ s own life.

The Story Of An Hour

A Dictionary of Literary Devices

Metamorphosis

English Literature

A New Biographical Dictionary

Historical Dictionary of Gothic Literature

The Gift of the Magi is a treasured short story written by O. Henry. A young and very much in love couple can barely afford their one-room apartment, let alone the extra expense of getting Christmas presents for one another. But each is determined to show their love for the other in this traditional time of giving; each sells a thing they hold most dear in order to afford a present, with poignant and touching results that capture their love for one another.

Comprising some 4000 terms, defined and illustrated, "Gradus" calls upon the resources of linguistics, poetics, semiotics, socio-criticism, rhetoric, pragmatics, combining them in ways which enable readers quickly to comprehend the codes and conventions which together make up 'literarity.'

Narrative of the Life of Frederick Douglass First published in 1845, Narrative of the Life of Frederick Douglass is an eye-opening depiction of American slavery. Part autobiography, part human-rights treatise, it describes the everyday horrors inflicted on captive laborers, as well as the strength and courage needed to survive. Narrative of the Life of Frederick Douglass Born into slavery on a Maryland plantation in 1818, Frederick Douglass spent years secretly teaching himself to read and write—a crime for which he risked life and limb. After two failed escapes, Douglass finally, blessedly boarded a train in 1838 that would eventually lead him to New York City and freedom. Narrative of the Life of Frederick Douglass Few books have done more to change America's notion of African Americans than this seminal work. Beyond its historical and social relevancy, it is admired today for its gripping stories, the intensity of spirit, and heartfelt humanity. Narrative of the Life of Frederick Douglass This ebook has been professionally proofread to ensure accuracy and readability on all devices. Narrative of the Life of Frederick Douglass Born into a life of bondage, Frederick Douglass secretly taught himself to read and write. It was a crime punishable by death, but it resulted in one of the most eloquent indictments of slavery ever recorded. His gripping narrative takes us into the fields, cabins, and manors of pre-Civil War plantations in the South and reveals the daily terrors he suffered. Narrative of the Life of Frederick Douglass Written more than a century and a half ago by a Black man who went on to become a famous orator, U.S. minister to Haiti, and leader of his people, this timeless classic still speaks directly to our age. It is a record of savagery and inhumanity that goes far to explain why America still suffers from the great injustices of the past. Narrative of the Life of Frederick Douglass

This reference work explores the images, symbols, motifs, metaphors, figures of speech, and literary patterns found in the Bible. With over 800 articles by over 100 expert contributors, this is an inviting, enlightening and indispensable companion to the reading, study, contemplation and enjoyment of the Bible.

Historical Dictionary of Modern Chinese Literature

The Book Thief

A Handbook

Greek and Roman Allusions in J.K. Rowling's Modern Epic

The Palgrave Literary Dictionary of Mary Wollstonecraft Shelley

Narrative of the Life of Frederick Douglass

Almost all of us know French literature, even if we don’t know French, because it is probably the second largest and certainly the most translated into English. And, even if we don’t read, we would have seen film and television versions (think Count of Monte-Cristo) and

even a musical rendition (Les Mis). So this is a particularly interesting volume in the literature series, since it covers French literature from the earliest times to the present. It is also a particularly rich literature, espousing ever genre from poetry, to novel, to

biography, to drama, and adopting every style, including realism and surrealism, and expressing the views of all classes and political stands, with recently strong feminist and gay strains. Obviously, the core dictionary section includes among its panoply of often

substantial and detailed entries, hundreds of authors, dozens of significant works, the various styles mentioned above and many others, events that have impacted literature such as the Dreyfus Affair and the Algerian War, and literary prizes. The chronology manages to

cover about 1,200 years of literary output. And the introduction sets it all out neatly from one historical and literary period to the next. The bibliography, broken down by period and author, directs us to further reading in both French and English.

This book presents a semiotic study of the re-elaboration of Christian narratives and values in a corpus of Italian novels published after the Second Vatican Council (1960s). It tackles the complex set of ideas expressed by Italian writers about the biblical narration of

human origins and traditional religious language and ritual, the perceived clash between the immanent and transcendent nature and role of the Church, and the problematic notion of sanctity emerging from contemporary narrative.

This newly expanded edition of the acclaimed Oxford Dictionary of Literary Quotations illuminates the world of the writer, from Shakespeare to Stephen King, from the quill to the PC. Covering all aspects of literary life, this edition is now enriched with new themes and

memorable quotationsfrom recent favorites such as Jonathan Franzen, J.K. Rowling, and Donna Tartt.Celebrating over 3,000 years of writing, the dictionary's 4,000 quotations are arranged thematically and chronologically by author within each topic. Full keyword and author

indexes ensure that a favorite quotation or author can be located quickly. From "Tools of the Trade" to "Writer's Block," from"Fables and Fairy Tales" to "Earning a Living," The Oxford Dictionary of Literary Quotations brings us the wittiest, most profound, most

surprising, and most memorable words of the world's greatest writers on all aspects of their lives and work.

Mrs. Louise Mallard, afflicted with a heart condition, reflects on the death of her husband from the safety of her locked room. Originally published in Vogue magazine, “The Story of an Hour” was retitled as “The Dream of an Hour,” when it was published amid much

controversy under its new title a year later in St. Louis Life. “The Story of an Hour” was adapted to film in The Joy That Kills by director Tina Rathbone, which was part of a PBS anthology called American Playhouse. HarperPerennial Classics brings great works of

literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

The Gift of the Magi

Dictionary of Literary Themes and Motifs

Prose Fiction: An Introduction to the Semiotics of Narrative

The Origins of the Literary Vampire

Stories

Harry Potter and the Classical World

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

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world.

As it has been challenged and enriched by external influences, it has contributed to the wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Chinese literature.

Examines death and dying in literary works ranging from the poetry of Emily Dickinson to Elie Wiesel's "Night."

The struggle of three brothers to stay together after their parent's death and their quest for identity among the conflicting values of their adolescent society.

Southern Writers

Death and Dying

Dictionary of Biblical Imagery

The Dictionary of Lost Words

A Glossary of Literary Terms

Historical Dictionary of French Literature

Interpreter of Maladies

Fachsprachen / Languages for Special Purposes. 2. Halbband

Historical Dictionary of French Literature

Towards a New Poetics of Situated Writing and Reading Practices

The Outsiders

A Novel

Occupational Outlook Handbook

Archetypes and Motifs in Folklore and Literature: A Handbook

The Scarlet Letter

A Semiotic Analysis

The New York Public Library Literature Companion

Religious Narratives in Italian Literature after the Second Vatican Council

Historical Dictionary of Science Fiction Literature

A Dictionary of Arabic Literary Terms and Devices

J.K. Rowling has drawn deeply from classical sources to inform and color her Harry Potter novels, with allusions ranging from the obvious to the obscure. “Fluffy,” the vicious three-headed dog in Harry Potter and the Sorcerer’s Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the significance of Rowling’s quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the Harry Potter series examines Rowling’s wide range of allusion to classical characters and themes and her varied use of classical languages. Chapters discuss Harry and Narcissus, Dumbledore’s many classical predecessors, Lord Voldemort’s likeness to mythical figures, and magic in Harry Potter and classical antiquity-among many topics.

Seventeenth-Century English Literature associates evolving seventeenth-century English perspectives of maternal support to the ascent of the cutting edge country, particularly in the vicinity of 1603 and 1675. Maternal sustain increases new noticeable quality in the early current social creative ability at the exact minute when England experiences a noteworthy change in perspective-from the customary, dynastic body politic, composed by natural bonds, to the post-dynastic, present day country, included representative and full of feeling relations. The book likewise exhibits that moving early present day points of view on Judeo-Christian relations profoundly educate the period's interlocking reassessments of maternal support and the country, particularly on account of Milton. Encircled by an understanding that the very idea of what characterizes the human is regularly impacted by Renaissance and early present day messages, this book sets up the start of the scholarly improvement of the evil frame into an adapted shape in the seventeenth century. This advancement is fixated on characters and verse of four seventeenth-century journalists: the Satan character in John Milton's Paradise Lost and Paradise Regained, the Tempter in John Bunyan's Grace Abounding to the Chief of Sinners and Diabolus in Bunyan's The Holy War, the verse of John Wilmot, earl of Rochester, and Dorimant in George Etherege's Man of Mode.

This book considers how a combination of place-based writing and location responsive technologies produce new kinds of literary experiences. Building on the work done in the Ambient Literature Project (2016-2018), this books argues that these encounters constitute new literary forms, in which the authored text lies at the heart of an embodied and mediated experience. The visual, sonic, social and historic resources of place become the elements of a live and emergent mise-en-scène. Specific techniques of narration, including hallucination, memory, history, place based writing, and drama, as well as reworking of traditional storytelling forms combine with the work of app and user experience design, interaction, software authoring, and GIS (geographical information systems) to produce ambient experiences where the user reads a textual and sonic literary space. These experiences are temporary, ambiguous, and unpredictable in their meaning but unlike the theatre, the gallery, or the cinema they take place in the everyday shared world. The book explores the potentiality of a new literary form produced by the exchange between location-aware cultural objects, writers and readers. This book, and the work it explores, lays the ground for a new poetics of situated writing and reading practices.

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE’S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can’t resist-books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of I AM the Messenger, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with The Diary of a Young Girl by Anne Frank.” —USA Today **DON’T MISS BRIDGE OF CLAY, MARKUS ZUSAK’S FIRST NOVEL SINCE THE BOOK THIEF.**

This volume considers the work and life of Mary Wollstonecraft Shelley (1797-1851). It looks not only at Frankenstein and its composition, sources, themes and reception but at the wide range of other work by Shelley including such novels as The Last Man and Mathilda and her tales, reviews, travel writing and the (until recently neglected) Literary Lives of Italian, Spanish, Portuguese and French writers. There are detailed entries on her personal and/or literary relationship with her parents Mary Wollstonecraft and William Godwin, her husband Percy Bysshe Shelley, Byron, Coleridge and Claire Clairmont; on her religion, feminism, politics, relation to Romanticism, portraits and representation in drama, film and television; and on the influence of her work on such writers as Poe, Elizabeth Gaskell, the Brontës, Dickens and H.G. Wells.

Interpreter of Maladies

Fachsprachen / Languages for Special Purposes. 2. Halbband

Historical Dictionary of French Literature

Towards a New Poetics of Situated Writing and Reading Practices

The Outsiders

A Novel

Occupational Outlook Handbook

Archetypes and Motifs in Folklore and Literature: A Handbook

The Scarlet Letter

A Semiotic Analysis

The New York Public Library Literature Companion

Religious Narratives in Italian Literature after the Second Vatican Council

Historical Dictionary of Science Fiction Literature

A Dictionary of Arabic Literary Terms and Devices

J.K. Rowling has drawn deeply from classical sources to inform and color her Harry Potter novels, with allusions ranging from the obvious to the obscure. “Fluffy,” the vicious three-headed dog in Harry Potter and the Sorcerer’s Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the significance of Rowling’s quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the Harry Potter series examines Rowling’s wide range of allusion to classical characters and themes and her varied use of classical languages. Chapters discuss Harry and Narcissus, Dumbledore’s many classical predecessors, Lord Voldemort’s likeness to mythical figures, and magic in Harry Potter and classical antiquity-among many topics.

Seventeenth-Century English Literature associates evolving seventeenth-century English perspectives of maternal support to the ascent of the cutting edge country, particularly in the vicinity of 1603 and 1675. Maternal sustain increases new noticeable quality in the early current social creative ability at the exact minute when England experiences a noteworthy change in perspective-from the customary, dynastic body politic, composed by natural bonds, to the post-dynastic, present day country, included representative and full of feeling relations. The book likewise exhibits that moving early present day points of view on Judeo-Christian relations profoundly educate the period's interlocking reassessments of maternal support and the country, particularly on account of Milton. Encircled by an understanding that the very idea of what characterizes the human is regularly impacted by Renaissance and early present day messages, this book sets up the start of the scholarly improvement of the evil frame into an adapted shape in the seventeenth century. This advancement is fixated on characters and verse of four seventeenth-century journalists: the Satan character in John Milton's Paradise Lost and Paradise Regained, the Tempter in John Bunyan's Grace Abounding to the Chief of Sinners and Diabolus in Bunyan's The Holy War, the verse of John Wilmot, earl of Rochester, and Dorimant in George Etherege's Man of Mode.

This book considers how a combination of place-based writing and location responsive technologies produce new kinds of literary experiences. Building on the work done in the Ambient Literature Project (2016-2018), this books argues that these encounters constitute new literary forms, in which the authored text lies at the heart of an embodied and mediated experience. The visual, sonic, social and historic resources of place become the elements of a live and emergent mise-en-scène. Specific techniques of narration, including hallucination, memory, history, place based writing, and drama, as well as reworking of traditional storytelling forms combine with the work of app and user experience design, interaction, software authoring, and GIS (geographical information systems) to produce ambient experiences where the user reads a textual and sonic literary space. These experiences are temporary, ambiguous, and unpredictable in their meaning but unlike the theatre, the gallery, or the cinema they take place in the everyday shared world. The book explores the potentiality of a new literary form produced by the exchange between location-aware cultural objects, writers and readers. This book, and the work it explores, lays the ground for a new poetics of situated writing and reading practices.

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE’S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can’t resist-books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of I AM the Messenger, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with The Diary of a Young Girl by Anne Frank.” —USA Today **DON’T MISS BRIDGE OF CLAY, MARKUS ZUSAK’S FIRST NOVEL SINCE THE BOOK THIEF.**

This volume considers the work and life of Mary Wollstonecraft Shelley (1797-1851). It looks not only at Frankenstein and its composition, sources, themes and reception but at the wide range of other work by Shelley including such novels as The Last Man and Mathilda and her tales, reviews, travel writing and the (until recently neglected) Literary Lives of Italian, Spanish, Portuguese and French writers. There are detailed entries on her personal and/or literary relationship with her parents Mary Wollstonecraft and William Godwin, her husband Percy Bysshe Shelley, Byron, Coleridge and Claire Clairmont; on her religion, feminism, politics, relation to Romanticism, portraits and representation in drama, film and television; and on the influence of her work on such writers as Poe, Elizabeth Gaskell, the Brontës, Dickens and H.G. Wells.

Interpreter of Maladies

Fachsprachen / Languages for Special Purposes. 2. Halbband

Historical Dictionary of French Literature

Towards a New Poetics of Situated Writing and Reading Practices

The Outsiders

A Novel

Occupational Outlook Handbook

Archetypes and Motifs in Folklore and Literature: A Handbook

The Scarlet Letter

A Semiotic Analysis

The New York Public Library Literature Companion

Religious Narratives in Italian Literature after the Second Vatican Council

Historical Dictionary of Science Fiction Literature

A Dictionary of Arabic Literary Terms and Devices

J.K. Rowling has drawn deeply from classical sources to inform and color her Harry Potter novels, with allusions ranging from the obvious to the obscure. “Fluffy,” the vicious three-headed dog in Harry Potter and the Sorcerer’s Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the significance of Rowling’s quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the Harry Potter series examines Rowling’s wide range of allusion to classical characters and themes and her varied use of classical languages. Chapters discuss Harry and Narcissus, Dumbledore’s many classical predecessors, Lord Voldemort’s likeness to mythical figures, and magic in Harry Potter and classical antiquity-among many topics.

Seventeenth-Century English Literature associates evolving seventeenth-century English perspectives of maternal support to the ascent of the cutting edge country, particularly in the vicinity of 1603 and 1675. Maternal sustain increases new noticeable quality in the early current social creative ability at the exact minute when England experiences a noteworthy change in perspective-from the customary, dynastic body politic, composed by natural bonds, to the post-dynastic, present day country, included representative and full of feeling relations. The book likewise exhibits that moving early present day points of view on Judeo-Christian relations profoundly educate the period's interlocking reassessments of maternal support and the country, particularly on account of Milton. Encircled by an understanding that the very idea of what characterizes the human is regularly impacted by Renaissance and early present day messages, this book sets up the start of the scholarly improvement of the evil frame into an adapted shape in the seventeenth century. This advancement is fixated on characters and verse of four seventeenth-century journalists: the Satan character in John Milton's Paradise Lost and Paradise Regained, the Tempter in John Bunyan's Grace Abounding to the Chief of Sinners and Diabolus in Bunyan's The Holy War, the verse of John Wilmot, earl of Rochester, and Dorimant in George Etherege's Man of Mode.

This book considers how a combination of place-based writing and location responsive technologies produce new kinds of literary experiences. Building on the work done in the Ambient Literature Project (2016-2018), this books argues that these encounters constitute new literary forms, in which the authored text lies at the heart of an embodied and mediated experience. The visual, sonic, social and historic resources of place become the elements of a live and emergent mise-en-scène. Specific techniques of narration, including hallucination, memory, history, place based writing, and drama, as well as reworking of traditional storytelling forms combine with the work of app and user experience design, interaction, software authoring, and GIS (geographical information systems) to produce ambient experiences where the user reads a textual and sonic literary space. These experiences are temporary, ambiguous, and unpredictable in their meaning but unlike the theatre, the gallery, or the cinema they take place in the everyday shared world. The book explores the potentiality of a new literary form produced by the exchange between location-aware cultural objects, writers and readers. This book, and the work it explores, lays the ground for a new poetics of situated writing and reading practices.

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE’S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can’t resist-books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of I AM the Messenger, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with The Diary of a Young Girl by Anne Frank.” —USA Today **DON’T MISS BRIDGE OF CLAY, MARKUS ZUSAK’S FIRST NOVEL SINCE THE BOOK THIEF.**

This volume considers the work and life of Mary Wollstonecraft Shelley (1797-1851). It looks not only at Frankenstein and its composition, sources, themes and reception but at the wide range of other work by Shelley including such novels as The Last Man and Mathilda and her tales, reviews, travel writing and the (until recently neglected) Literary Lives of Italian, Spanish, Portuguese and French writers. There are detailed entries on her personal and/or literary relationship with her parents Mary Wollstonecraft and William Godwin, her husband Percy Bysshe Shelley, Byron, Coleridge and Claire Clairmont; on her religion, feminism, politics, relation to Romanticism, portraits and representation in drama, film and television; and on the influence of her work on such writers as Poe, Elizabeth Gaskell, the Brontës, Dickens and H.G. Wells.

Interpreter of Maladies

Fachsprachen / Languages for Special Purposes. 2. Halbband

Historical Dictionary of French Literature

Towards a New Poetics of Situated Writing and Reading Practices

The Outsiders

A Novel

Occupational Outlook Handbook

Archetypes and Motifs in Folklore and Literature: A Handbook

The Scarlet Letter

A Semiotic Analysis

The New York Public Library Literature Companion

Religious Narratives in Italian Literature after the Second Vatican Council

Historical Dictionary of Science Fiction Literature

A Dictionary of Arabic Literary Terms and Devices

J.K. Rowling has drawn deeply from classical sources to inform and color her Harry Potter novels, with allusions ranging from the obvious to the obscure. “Fluffy,” the vicious three-headed dog in Harry Potter and the Sorcerer’s Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the significance of Rowling’s quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the Harry Potter series examines Rowling’s wide range of allusion to classical characters and themes and her varied use of classical languages. Chapters discuss Harry and Narcissus, Dumbledore’s many classical predecessors, Lord Voldemort’s likeness to mythical figures, and magic in Harry Potter and classical antiquity-among many topics.

Seventeenth-Century English Literature associates evolving seventeenth-century English perspectives of maternal support to the ascent of the cutting edge country, particularly in the vicinity of 1603 and 1675. Maternal sustain increases new noticeable quality in the early current social creative ability at the exact minute when England experiences a noteworthy change in perspective-from the customary, dynastic body politic, composed by natural bonds, to the post-dynastic, present day country, included representative and full of feeling relations. The book likewise exhibits that moving early present day points of view on Judeo-Christian relations profoundly educate the period's interlocking reassessments of maternal support and the country, particularly on account of Milton. Encircled by an understanding that the very idea of what characterizes the human is regularly impacted by Renaissance and early present day messages, this book sets up the start of the scholarly improvement of the evil frame into an adapted shape in the seventeenth century. This advancement is fixated on characters and verse of four seventeenth-century journalists: the Satan character in John Milton's Paradise Lost and Paradise Regained, the Tempter in John Bunyan's Grace Abounding to the Chief of Sinners and Diabolus in Bunyan's The Holy War, the verse of John Wilmot, earl of Rochester, and Dorimant in George Etherege's Man of Mode.

This book considers how a combination of place-based writing and location responsive technologies produce new kinds of literary experiences. Building on the work done in the Ambient Literature Project (2016-2018), this books argues that these encounters constitute new literary forms, in which the authored text lies at the heart of an embodied and mediated experience. The visual, sonic, social and historic resources of place become the elements of a live and emergent mise-en-scène. Specific techniques of narration, including hallucination, memory, history, place based writing, and drama, as well as reworking of traditional storytelling forms combine with the work of app and user experience design, interaction, software authoring, and GIS (geographical information systems) to produce ambient experiences where the user reads a textual and sonic literary space. These experiences are temporary, ambiguous, and unpredictable in their meaning but unlike the theatre, the gallery, or the cinema they take place in the everyday shared world. The book explores the potentiality of a new literary form produced by the exchange between location-aware cultural objects, writers and readers. This book, and the work it explores, lays the ground for a new poetics of situated writing and reading practices.

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE’S 100 BEST YA BOOKS OF ALL TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can’t resist-books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of I AM the Messenger, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —The New York Times “Deserves a place on the same shelf with The Diary of a Young Girl by Anne Frank.” —USA Today **DON’T MISS BRIDGE OF CLAY, MARKUS ZUSAK’S FIRST NOVEL SINCE THE BOOK THIEF.**

This volume considers the work and life of Mary Wollstonecraft Shelley (1797-1851). It looks not only at Frankenstein and its composition, sources, themes and reception but at the wide range of other work by Shelley including such novels as The Last Man and Mathilda and her tales, reviews, travel writing and the (until recently neglected) Literary Lives of Italian, Spanish, Portuguese and French writers. There are detailed entries on her personal and/or literary relationship with her parents Mary Wollstonecraft and William Godwin, her husband Percy Bysshe Shelley, Byron, Coleridge and Claire Clairmont; on her religion, feminism, politics, relation to Romanticism, portraits and representation in drama, film and television; and on the influence of her work on such writers as Poe, Elizabeth Gaskell, the Brontës, Dickens and H.G. Wells.

Interpreter of Maladies

Fachsprachen / Languages for Special Purposes. 2. Halbband

Historical Dictionary of French Literature

Towards a New Poetics of Situated Writing and Reading Practices

The Outsiders

A Novel

Occupational Outlook Handbook

Archetypes and Motifs in Folklore and Literature: A Handbook

The Scarlet Letter

A Semiotic Analysis

The New York Public Library Literature Companion

Religious Narratives in Italian Literature after the Second Vatican Council

Historical Dictionary of Science Fiction Literature

A Dictionary of Arabic Literary Terms and Devices

J.K. Rowling has drawn deeply from classical sources to inform and color her Harry Potter novels, with allusions ranging from the obvious to the obscure. “Fluffy,” the vicious three-headed dog in Harry Potter and the Sorcerer’s Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the significance of Rowling’s quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the Harry Potter series examines Rowling’s wide range of allusion to classical characters and themes and her varied use of classical languages. Chapters discuss Harry and Narcissus, Dumbledore’s many classical predecessors, Lord Voldemort’s likeness to mythical figures, and magic in Harry Potter and classical antiquity-among many topics.