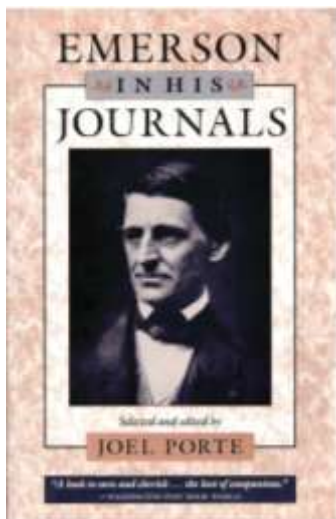


Jane Austen / T. Tanner. – Cambridge: Harvard University Press, 1986. – 291 p.

Devoted fans and scholars of Jane Austen — as well as skeptics — will rejoice at Tony Tanner's superb new book on the incomparable novelist. Distilling twenty years of thinking and writing about Austen, Tanner treats in fresh and illuminating ways the questions that have always occupied her most perceptive critics. How can we reconcile the limited social world of her novels with the largeness of her vision? How does she deal with depicting a once-stable society that was changing alarmingly during her lifetime? How does she express and control the sexuality and violence beneath the well-mannered surface of her milieu? How does she resolve the problems of communication among characters pinioned by social reticences?

Tanner guides us through Austen's novels from relatively sunny early works to the darker, more pessimistic *Persuasion* and fragmentary *Sanditon* — a journey that takes her from acceptance of a society maintained by landed property, family, money, and strict propriety through an insistence on the need for authentication of these values to a final skepticism and even rejection. In showing her progress from a parochial optimism to an ability to encompass her whole society, Tanner renews our sense of Jane

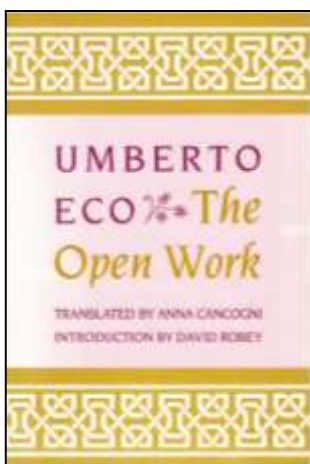


Emerson in His Journals / selected and edited by J. PORTE. – Cambridge: The Belknap Press of Harvard University Press, 1982. – 588 p.

Emerson, in an essay suggested with perhaps only slight hyperbole the intensely intimate significance of these private scriptures for the spiritual isolatoes of his time and place: "Each young and ardent person writes a diary, in which, when the hours of prayer and penitence arrive, he inscribes his soul. The pages thus written are to him burning and fragrant; he reads them on his knees by midnight and by the morning star; he wets them with his tears; they are sacred; too good for the world, and hardly yet to be shown to the dearest friend." Though some may balk at imagining Ralph Waldo Emerson in the fervent posture described here, he too attempted to inscribe his soul in pages reserved for his eyes alone.

The text presented here is essentially that of The Journals and Miscellaneous Notebooks minus the elaborate scholarly apparatus that was needed to reproduce the manuscript pages in type but that tends to impede the general reader. This long-awaited volume offers the general reader the heart of Emerson's journals, that extraordinary series of diaries and notebooks in which he poured out his thoughts for more than fifty years.

"It's cause for celebration that a one-volume, thoroughly readable selection from this American classic, keenly alive to modern taste, makes its appearance. It is a volume that every serious reader or lover of American literature will want." (R. Beddow, *Washington Post Book World*).

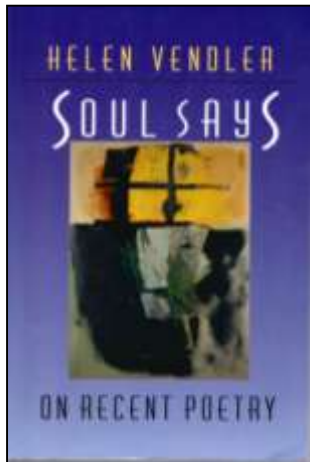


The Open Work / U. Eco; translated by A. Cancogni. – Cambridge: Harvard University Press, 1989. – 285 p.

More than twenty years after its original appearance in Italian, the OPEN WORK remains significant for its powerful concept of "openness" — the artist's decision to leave arrangements of some constituents of a work to the public or to chance—and for its striking anticipation of two major themes of contemporary literary theory: the element of multiplicity and plurality in art, and the insistence on literary response as an interactive process between reader and text. The questions Umberto Eco raises, and the answers he suggests, are intertwined in the continuing debate on literature, art, and culture in general.

his entirely new edition, edited for the English-language audience with the approval of Eco himself, includes an authoritative introduction by David Robey that explores Eco's thought at the period of the open WORK, prior to his absorption in semiotics.

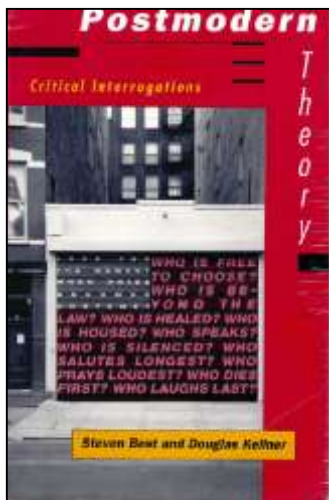
THE open work explores a set of issues in aesthetics that remain central to critical theory, and does so in a characteristically vivid style. Eco's convincing manner of presenting ideas and his instinct for the lively example are threaded compellingly throughout. This book is at once a major treatise in modern aesthetics and an excellent introduction to Eco's thought.



Soul Says: On Recent Poetry/ H. Vendler. – Cambridge: The Belknap Press of Harvard University Press, 1995. – 266 p.

In these eloquent essays on recent American, British, and Irish poetry, Helen Vendler shows us contemporary life and culture captured in lyric form by some of our most celebrated poets. An incomparable reader of poetry, Vendler explains its power; it is, she says, more often the voice of the soul than the socially marked self, speaking directly to us through the stylization of verse. "Soul Says," the title of a poem by Jorie Graham, is thus the name of this collection. In essays on Seamus Heaney, Donald Davie, Allen Ginsberg, John Ashbery, Rita Dove, Jorie Graham, and others, Vendler makes difficult poetry accessible and explores the force and beauty of contemporary lyric verse.

"Helen Vendler's credentials precede her by a length and a half ... That a non-poet (and an academic to boot) should wield such influence over American poetry is remarkable... She is at her best when discussing individual poems or passages, especially in the cases of a sonnet by Seamus Heaney, when she performs a brilliant analysis of the relationship of rhyme to reason, and in several sections of Ashbery's 'Flow Chart'... She believes in a common reader and wants to elucidate the difficulties of contemporary poetry." (R. S. Gwynn, *Los Angeles Times Book Review*).



Postmodern Theory: Critical Interrogations/ S. Best, D. Kellner. – New York: The Guilford Press, 1991. – 324 p.

Dramatic changes in society and culture are often experienced as an intense crisis for those attached to established ways of life and modes of thought. The breaking up of once stable social orders and patterns of thought frequently evoke a widespread sense of social incoherence, fragmentation, chaos and disorder. The response is often despair and pessimism, panic and hyperbolic discourse, and desperate searches for solutions to the apparent crisis.

The transition from traditional to modern society was experienced as a crisis which required new perspectives and solutions to the perceived social and political problems. From this vantage point, theoretical discourses can be read as responses to historical crises, to unsettling economic and technological developments, and to social and intellectual turbulence produced by the disintegration of previously stable or familiar modes of thinking and living. New theories and ideas articulate novel social experiences and a proliferation of emergent discourses therefore suggests that important transformations are taking place in society and culture.

The contemporary postmodern controversies can be explained in part by an ongoing and intense series of crises concerned with the breaking up of the 'modern' modes of social organization and the advent of a new, as yet barely charted, 'postmodern' terrain. In this book the authors shall sort out and appraise the contributions and limitations of these perspectives which present themselves as the newest avant-garde in theory and politics, more radical than radical, and newer than new: the hyperradical and hypernew.

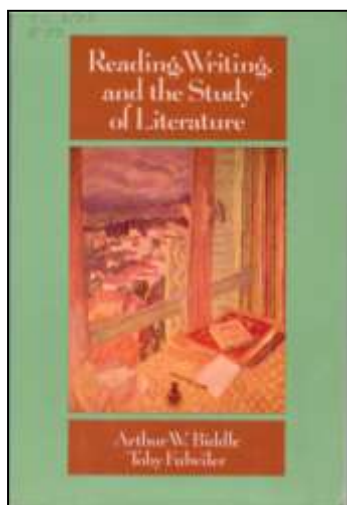


A Reader for Developing Writers/ S. V. Buscemi. – New York: McGraw-Hill Publishing Company, 1990. – 344 p.

Research in the teaching of composition has long pointed to the clear and obvious connection between reading and writing skills, and many composition theorists argue that no basic-skills program in English makes sense without the integration of these skills in classroom instruction. More and more teachers of developmental writing see the need to increase the emphasis on effective reading in order to reinforce the teaching of basic rhetorical principles important to the student's development as a writer, to provide sources of inspiration for the student's own writing, and, in general, to improve the student's perception and appreciation of language.

The primary purpose of *A Reader for Developing Writers* is to encourage students to read carefully, to react to what they have read, and, most important, to use these reactions as creative springboards for their own writing. Each selection in this text has been chosen with an eye toward motivating students to use their own experiences and opinions as sources of information and insight through which to explore and to write about topics inspired by if not drawn directly from the reading. A secondary purpose of

the text is to provide developmental students access to reading materials that will help them begin to appreciate the kind, variety, and sophistication of written discourse they will encounter in college. As such, the author has tried to make the text eclectic by offering both student and professional writing, by including poetry and fiction as well as the essay, and by drawing upon a variety of academic disciplines to relate a wide range of social, political, economic, and scientific concerns.



Reading and Writing, and The Study of Literature/ A.W. Biddle, T. Fulwiler. – New York: Random House, 1989. – 191 p.

Students taking their first college course in literature will find this book worthwhile. English majors and minors will find it essential. The field of English is broad and diverse, encompassing the history, interpretation, and appreciation of the best writing in the English-speaking world. But the study of English also includes the writing we do ourselves and our attempts to improve it, as we learn to revise, edit, and craft our own language into meaningful wholes. Therefore, this book approaches literary study from two distinct yet interlocking perspectives. First, the authors look at the major genres of literature – fiction, poetry, and drama. In chapters written by experts in each field, they examine the aspects of those genres they need to know to join the continuing dialogue about how each works. Second, the authors examine what might be called "student genres," those forms in which students of literature are expected to express their ideas about the literature they read.

Reading, Writing, and the Study of Literature addresses the conventions of literary study from the viewpoint of one who not only reads literature, but also writes about it. In the Prelude the authors treat the relationships between reading and writing as they pertain to literary study, focusing first on reading as a writer and then on writing as a reader. The authors believe that the more students write about literature, the better they will understand it; and conversely, the more literature they read, the better they will write.

Эти и другие издания по данной теме вы можете взять на абонементе научной и художественной литературы (ауд. 177)