

Peter
Conrad

Shandyism



The
Character
of
Romantic
Irony

Shandyism The Character Of Romantic Irony

E. S. Shaffer



Shandyism The Character Of Romantic Irony:

Shandyism Peter Conrad,1978-01-01 *Romantic Poetry and the Fragmentary Imperative* Christopher A. Strathman,2006-06-01 Uses the concept of the poetic fragment to draw connections between romantic poetry and modern literature and literary theory *The Comedy of Romantic Irony* Morton Gurewitch,2002-06-21 Few literary concepts evoke the kind of perplexity engendered by a more than passing acquaintanceship with romantic irony In *Comedy of Romantic Irony* Morton Gurewitch argues that European romantic irony shorn of the excessively capacious and somewhat nebulous aspects of German romantic ironic theory is essentially a comedy of ambivalence a comic tug of war between genuine romantic idealism and authentic antiromantic disenchantment Gurewitch claims moreover that European romantic irony which is found in writers ranging from Byron and Heine to Flaubert and Dostoevsky is romanticism's unique contribution to the history of literary comedy

Migration and Modernities DeLucia JoEllen DeLucia,2018-11-27 Recovers a comparative literary history of migration This collection initiates transnational transcultural and interdisciplinary conversations about migration in the eighteenth and nineteenth centuries Migrants are by definition liminal and many have existed historically in the murky spaces between nations regions or ethnicities These essays together traverse the globe revealing the experiences real or imagined of eighteenth and nineteenth century migrants from dispossessed Native Americans to soldiers in South America Turkish refugees to Scottish settlers They explore the aesthetic and rhetorical frameworks used to represent migrant experiences during a time when imperial expansion and technological developments made the fortunes of some migrants and made exiles out of others These frameworks continue to influence the narratives we tell ourselves about migration today and were crucial in producing a distinctively modern subjectivity in which mobility and rootlessness have become normative

Key Features Offers a comparative framework for understanding the modern history of migration and the aesthetics of mobility Foregrounds interdisciplinary debates about belonging rights and citizenship Demonstrates how mobility unsettles the national cultural racialized and gendered frames we often use to organize literary and historical study Brings together scholars from the US and Europe to explore the connections between migrant experiences and the emergence of modernity Emphasizes the globalism of the eighteenth and early nineteenth centuries

Antiquity Recovered Victoria C. Gardner Coates,Jon L. Seydl,2007 *Antiquity Recovered* presents 13 diverse essays that trace how perceptions of the past have changed over the course of three centuries of excavations They range in subject from a reassessment of the contents of the library at Herculaneum's Villa of the Papyri to the symbolic appearance of the ancient world in classic films

Laughter from Realism to Modernism Alberto Godioli,2017-12-02 As best exemplified by the works of Pirandello Svevo Palazzeschi and Gadda Italian modernist fiction is particularly rich in bizarre and ludicrous characters whose originality is often derided by a uniform society On the other hand laughter can also be used by the author or by the misfits themselves as a reaction to the levelling pressure of social life Pirandello's umorismo Svevo's irony Palazzeschi's

controdolore and Gadda's satire are all good cases in point. Looked at from this perspective early 20th century Italian fiction can set the basis for an innovative reflection on broader comparative themes. What is the role of laughter and individual diversity in international Modernism? How is modernist eccentricity related to the representations of originality in the 18th and 19th centuries from Sterne to Balzac and Dostoevsky? And what does it tell us about the fear of homogenisation as a crucial aspect of the modern social imaginary? Building on the analysis of a large corpus of short stories and other major works by the Italian authors at issue as well as on a series of previously undetected intertextual links with the classics of European Realism, this book is the first systematic attempt at answering such questions. Alberto Godioli is Teaching Fellow in Italian at the University of Edinburgh.

French Laughter Walter Redfern, 2008-02-21 The culmination of a lifetime's fascination with humour in all its forms, this book is the first in any language to embrace such an impressive span of authors and such a broad range of topics in French literary humour. In nine wide-ranging chapters, Walter Redfern considers diverse writers and topics including Diderot viewed as a laughing philosopher mainly through his fiction *Les Bijoux indiscrets*, *Le Nègre de Rameau* and *Jacques le fataliste*; humourlessness corralling Rousseau, Sade, the Christian God and Jean Pierre Brisset the aesthete Huysmans in both his avatars Symbolist and Naturalist; A Rebour's *Sac au dos* and other texts; the dramatic use of parrots by Flaubert, Queneau and Beckett; *Vall's* and *la blague*; exaggeration in *Vall's* and *Celine*; *Mort credit* and *L'Enfant*; the fiction plays and autobiography of Sartre; bad jokes in Beckett; wordplay in Tournier's fiction; especially *Roi des aulnes* and *Les Mères*. Five interleaved riffs on laughter, dreams, black humour, politics and taste carry the enquiry into questions of humour outside of the purely French context, enhancing a book that impresses as much with its vivacity of style as with the breadth and depth of its scholarship.

Byron, Poetics and History Jane Stabler, 2002-12-05 Jane Stabler offers the first full-scale examination of Byron's poetic form in relation to historical debates of his time. Responding to recent studies of publishing and audiences in the Romantic period, Stabler argues that Byron's poetics developed in response to contemporary cultural history and his reception by the English reading public. Drawing on extensive new archive research into Byron's correspondence and reading, Stabler traces the complexity of the intertextual dialogues that run through his work. For example, Stabler analyses *Don Juan* alongside Galignani's *Messenger*, Byron's principal source of news about British politics while in Italy, and refers to hitherto unpublished letters between Byron's publishers and his friends to reveal a powerful impulse among his contemporaries to direct his controversial poetic style to their own conflicting political ends. This fascinating study will be of interest to Byronists and more broadly to scholars of Romanticism in general.

Romantic Poets and the Laughter of Feeling Matthew Ward, 2024 *Romantic Poets and the Laughter of Feeling* embraces the sublime and the ridiculous to offer a compelling new reading of British Romanticism. Matthew Ward reveals the decisive role laughter and the laughable play in Romantic aesthetics, emotions and ethics.

Laurence Sterne in Modernism and Postmodernism David Pierce, Peter de Voogd, 2023-04-17 Laurence Sterne's *Tristram Shandy* is the most wayward and in some respects the

most powerful critique of Locke's theory of knowledge while his interest in the gulf between biological and clock time makes him a contemporary of Proust and Bergson. In obscuring the fine line between autobiography and fiction, Sterne belongs to the generation of modern writers that includes Joyce and Nabokov. In his deliberate refusal to construct a go-ahead plot, Sterne commends himself to contemporary narratologists. In his concern with personal identity, he anticipates the Derridean stress on trace. In his promiscuous borrowings from past authors, he offers himself as a suitably perverse model for the school of postmodern theory. In his attention to matters of typography and to a visual language, he provides a running commentary on almost every aspect of the relationship between word and image. Himself influenced by Rabelais, Montaigne, Cervantes, and Burton, Sterne has influenced writers as diverse as Cabrera Infante, Kundera, Márquez, Rushdie, and Beckett. And James Joyce. These influences are traced here by sixteen scholars from Europe and the USA, proof if any were needed that Laurence Sterne today is as rewardingly puzzling as he was in his own century.

Romantic Prose Fiction Gerald Ernest Paul Gillespie, Manfred Engel, Bernard Dieterle, 2008. In this volume, a team of three dozen international experts presents a fresh picture of literary prose fiction in the Romantic age, seen from cross-cultural and interdisciplinary perspectives. The work treats the appearance of major themes in characteristically Romantic versions, the power of Romantic discourse to reshape imaginative writing, and a series of crucial reactions to the impact of Romanticism on cultural life down to the present, both in Europe and in the New World. Through its combination of chapters on thematic, generic, and discursive features, *Romantic Prose Fiction* achieves a unique theoretical stance by considering the opinions of primary Romantics and their successors not as guiding truths by which to define the permanent meaning of Romanticism, but as data of cultural history that shed important light on an evolving civilization.

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coping with the vast array of writings from the personal and intimate sphere to modes of public discourse including Romanticism's own self-commentary in theoretical statements on the arts, society, life, the sciences and more. Nor are the discursive dimensions of imaginative literature neglected in the closing volume *Romantic Prose Fiction* where the basic Romantic themes and story types, the romance novel, novella, short story and other narrative forms are considered throughout Europe and the New World. This enormous realm is seen not just in terms of Romantic theorizing but in the light of the impact of Romantic ideas and narration on later generations. As an aid to readers, the introduction to *Romantic Prose Fiction* explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix. No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the Old and New Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries, a heritage still very close to our age. *Cultural Work of Empire* Carol

Watts, 2007-06-05 This book argues that the Seven Years War 1756-63 produced an intense historical consciousness within British cultural life regarding the boundaries of belonging to community, family and nation. Global warfare prompts a radical reimagining of the state and the subjectivities of those who inhabit it. Laurence Sterne's distinctive writing provides a remarkable route through the transformations of mid-eighteenth century British culture. The risks of war generate unexpected freedoms and crises in the making of domestic imperial subjects which will continue to reverberate in anti-slavery struggles and colonial conflict from America to India. The book concentrates on the period from the 1750s to the 1770s. It explores the work of Johnson, Goldsmith, Walpole, Burke, Scott, Wheatley, Sancho, Smollett, Rousseau, Collier, Smith and Wollstonecraft alongside Sterne's narratives. It incorporates debates among moral philosophers and philanthropists, examines political tracts, poetry and grammar exercises and paintings by Kauffman, Hayman and Wright of Derby, tracking the investments in and resistances to the cultural work of empire. Key Features: Topical in its focus on the making of modern subjectivity during the first global war. Path-breaking in advancing our understanding of the cultural history of eighteenth century Britain. Timely in its combination of new historical research with a critical engagement with debates in postcolonial and subaltern studies. Original in its account of the literature of the Seven Years War and its outstanding analysis of the writing of Laurence Sterne. **Coleridge and the Uses of Division** Seamus Perry, 1999 Throughout close attention is paid to Coleridge the writer, the metaphor maker and stylist exhibited across the wide range of his oeuvre in public and private works, prose and poetry. A coda offers a reading of *The Ancient Mariner* tracing back the central threads of the study to Coleridge's early and surprising masterpiece. BOOK JACKET [Shakespeare the Aesthete](#) Lachlan Mackinnon, 1988-02-23 [Wordsworth's Fun](#) Matthew Bevis, 2019-08-20 The next day Wordsworth arrived from Bristol at Coleridge's cottage. William Hazlitt recalled: He answered in some degree to his friend's description of him but was more quaint and Don Quixote-like; there was a convulsive inclination to laughter about the mouth. Hazlitt presents a Wordsworth who differs from the one

we know and as Matthew Bevis argues in his radical new reading of the poet this Wordsworth owed his quixotic creativity to a profound feeling for comedy Wordsworth's *Fun* explores the writer's debts to the ludic and the ludicrous in classical tradition his reworkings of Ariosto Erasmus and Cervantes his engagement with forms of English poetic humor and his love of comic prose Combining close reading with cultural analysis Bevis travels many untrodden ways studying Wordsworth's interest in laughing gas pantomime the figure of the fool and the value of play Intrepid immersive and entertaining Wordsworth's *Fun* sheds fresh light on how one poet's strange humor helped to shape modern literary experiment

Socratic Satire Stephen Werner, 1987 **Comparative Criticism: Volume 3** E. S. Shaffer, 1981-10-29 This 1981 volume addresses literary theory and criticism comparative studies in terms of theme genre movement and influence and interdisciplinary perspectives **Garrett and the English Muse** Lia Noêmia Rodrigues Correia Raitt, 1983 *The Comic Diderot* Stephen Werner, 2000 **Joyce and Dante** Mary Trackett Reynolds, 2014-07-14 Mary Reynolds studies the rhetorical and linguistic maneuvers by which Joyce related his work to Dante's and shows how Joyce created in his own fiction a Dantean allegory of art Dr Reynolds argues that Joyce read Dante as a poet rather than as a Catholic that Joyce was interested in Dante's criticism of society and above all in his great powers of innovation Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

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