

Contratto Finale Jennifer Proust

Discourses of Mourning in Dante, Petrarch, and Proust
When Fiction Feels Real
Variety and Daily Variety Television Reviews,
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The London Teacher and London Schools Review
Factsheet Five
The New Yorker
I no delle
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Gramophone
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The Philosopher's Index
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American Book Publishing Record
Oeuvres & critiques
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this book brings together in a novel and exciting combination three authors who have written movingly about mourning two medieval italian poets dante alighieri and francesco petrarca and one early twentieth century french novelist marcel proust each of these authors through their respective narratives of bereavement grapples with the challenge of how to write adequately about the deeply personal and painful experience of grief in jennifer rushworth s analysis discourses of mourning emerge as caught between the twin conflicting demands of a comforting readable shared generality and a silent solitary respect for the uniqueness of any and every experience of loss rushworth explores a variety of major questions in the book including what type of language is appropriate to

mourning what effect does mourning have on language why and how has the orpheus myth been so influential on discourses of mourning across different time periods and languages might the form of mourning described in a text and the form of closure achieved by that same text be mutually formative and sustaining in this way discussion of the literary representation of mourning extends to embrace topics such as the medieval sin of acedia the proper name memory literary epiphanies the image of the book and the concept of writing as promise in addition to the three primary authors rushworth draws extensively on the writings of sigmund freud julia kristeva jacques derrida and roland barthes these rich and diverse psychoanalytical and french theoretical traditions provide terminological nuance and frameworks for comparison particularly in relation to the complex term melancholia

when fiction feels real offers a new approach to the phenomenology of reading by engaging with psychological research on reading and cognition focusing on the work of jane austen charles dickens george eliot leo tolstoy and thomas hardy elaine auyoung demonstrates what nineteenth century writers know about the pleasure of literary experience

this collection of essays and reviews represents the most significant and comprehensive writing on shakespeare s a comedy of errors miola s edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world in the collection there are five previously unpublished essays the topics covered in these new essays are women in the play the play s debt to contemporary theater its critical and performance histories in germany and japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements to compliment these new essays the collection features significant scholarship and commentary on the comedy of errors that is published in obscure and difficulty accessible journals newspapers and other sources this collection brings together these essays for the first time

non c niente di pi incongruo che usare la societ di ancien r@gime come base per pensare al rifiuto femminile ridotte al riserbo dai trattati di bon ton al silenzio o alla finta resistenza dai codici della seduzione le eroine della letteratura classica non avrebbero nulla

da trasmetterci tanto meno il potere di dire no si sarebbe potuta considerare la questione una storia chiusa se non fosse stato per la sagacia di Jennifer Tamas infatti a modo loro le donne del Grand Siècle hanno resistito hanno disobbedito e di queste battaglie silenziose restano alcune tracce sotto le belle immagini di principesse addormentate celebrate dall'industria dell'intrattenimento si nascondono rifiuti potenti oscurati da secoli di interpretazione patriarcale. L'autrice li porta alla luce con coraggio e finezza rintracciando l'espressione del femminile celata sotto lo sguardo maschile e tendendo l'orecchio al mormorio sommesso delle voci di chi resiste evocando figure dissidenti dei secoli passati da Cappuccetto Rosso a Berenice rinvigorisce il discorso femminista e trova in Marilyn Monroe il segreto di Elena di Troia con un tocco di irriverenza rivela un magnifico matrimonio culturale uno sforzo di risurrezione oggi possibile

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