

# Georg Lukacs The Theory Of The Novel

The Rise of the Novel, Updated Edition  
Frederika Bremer as the Originator of the Swedish Novel  
THE ART OF THE NOVEL  
Theory of the Gimmick  
The Event of Postcolonial Shame  
The Chautauquan  
John Fowles's Fiction and the Poetics of Postmodernism  
Temple Bar  
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Works of Ralph Waldo Emerson  
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The Works of Ralph Waldo Emerson: society & solitude. Letters & social aims. Addresses  
Ian Watt Alfred Martin Carlson Henry James Sianne Ngai Timothy Bewes Mahmoud Salami Albert Ambrose Strong David Bruce Suchoff Ralph Waldo Emerson Ralph Waldo Emerson

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a classic description of the interworkings of social conditions changing attitudes and literary practices during the period when the novel emerged as the dominant literary form of the individualist era

acclaimed critic sianne ngai theorizes the gimmick as an aesthetic category reflecting the fundamental laws of capitalism  
gimmicks make promises of saving labor and increasing value that we distrust but also find attractive exploring the use of this form  
ngai shows how its aesthetic dissatisfactions reflect deeper anxieties about capitalism

in a postcolonial world where structures of power hierarchy and domination operate on a global scale writers face an ethical and

aesthetic dilemma how to write without contributing to the inscription of inequality how to process the colonial past without reverting to a pathology of self disgust can literature ever be free of the shame of the postcolonial epoch ever be truly postcolonial as disparities of power seem only to be increasing such questions are more urgent than ever in this book timothy bewes argues that shame is a dominant temperament in twentieth century literature and the key to understanding the ethics and aesthetics of the contemporary world drawing on thinkers such as jean paul sartre frantz fanon theodor adorno and gilles deleuze bewes argues that in literature there is an event of shame that brings together these ethical and aesthetic tensions reading works by j m coetzee joseph conrad nadine gordimer v s naipaul caryl phillips ngugi wa thiong o and zoë wicomb bewes presents a startling theory the practices of postcolonial literature depend upon and repeat the same structures of thought and perception that made colonialism possible in the first place as long as those structures remain in place literature and critical thinking will remain steeped in shame offering a new mode of postcolonial reading the event of postcolonial shame demands a literature and a criticism that acknowledge their own ethical deficiency without seeking absolution from it

salami presents for instance a critique of the self conscious narrative of the diary form in the collector the intertextual relations of the multiplicity of voices the problems of subjectivity the reader s position the politics of seduction ideology and history in the magus and the french lieutenant s woman the book also analyzes the ways in which fowles uses and abuses the short story genre in which enigmas remain enigmatic and the author disappears to leave the characters free to construct their own texts salami centers for example on a maggot which embodies the postmodernist technique of dialogical narrative the problem of narrativization of history and the explicitly political critique of both past and present in terms of social and religious dissent these political questions are also echoed in fowles s nonfictional book the aristos in which he strongly rejects the totalization of narratives and the materialization of society

using the methods of frankfurt school theorists walter benjamin and theodor adorno david suchoff offers new readings of dickens melville and kafka that underscore the political and social critiques inherent in their novels suchoff s aim is to redeem the critical power of mass culture in the modern novel and he argues that ideological battles fought in american literary criticism during the cold war decades have limited our current interpretations of mass culture s critical force in political fiction suchoff demonstrates how the works of these nineteenth and early twentieth century novelists were taken up into the cold war literary canon and made to fit the arguments of american liberal critics for subversive fiction and of new historicist critics for a contained modern novel applying benjamin s redemptive criticism and adorno s dialectical method suchoff s readings of dickens melville and kafka show how the political problems posed by mass culture and audience for each writer became part of the dialectically

critical grain of their most important social novels he examines dickens s struggle with victorian taste and the relation of his work to advertising and other nonliterary forms melville s confrontations with popular ideologies of american expansion and race and kafka s concern with the popular yiddish theater and jewish political movements throughout suchoff reveals the continuing importance of commodity culture in the novel tradition and the concurrent development of cultural criticism critical theory and the novel provides a useful introduction to benjamin and adorno and their uses in practical criticism it is also an illuminating study of the historical origins of literary theory and cultural criticism and a contribution to the expanding field of cultural studies

a review and record of current literature

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