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William Faulkner recognized voice as one of the most distinctive and powerful elements in fiction when he delivered his Nobel Prize acceptance speech, describing the last sound at the end of the world as man’s “puny inexhaustible voice, still talking.” As a testimonial of an artist’s faith in his art, the speech raised the value of voice to its highest reach for man, as “one of the props, the pillars to help him endure and prevail.” In Fiction’s Inexhaustible Voice, Ross conducts a careful analysis of this fundamental source of power in Faulkner’s fiction, concluding that the preponderance of voice imagery, represented talking, verbalized thought, and oratorical rhetoric and posturing makes the novels and stories fundamentally vocal. They derive their energy from the play of voices on the imaginative field of written language.

This book explores the change that occurred in the writings of Spanish novelist Benito Perez Galdos when he entered his segunda manera in 1881 with the publication of La desheredada, his first contemporary novel. By studying his novels in light of how their stories are told, Linda Willem shows that La desheredada marks the beginning of a more sophisticated and varied mode of narrative presentation in Galdos’s work. Through close readings of his first seven contemporary novels, Willem shows how the effective response associated with various narrative devices plays a role in the rhetorical strategies of each text.

Galdós’s Segunda Manera - Linda M. Willem - 1998

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A Medieval Pilgrim’s Companion - Thomas Dean Spaccarelli - 1998

In this book, Thomas Spaccarelli argues that the Escorial codex usually published and studied as nine separate saints’ lives and romances is in fact a unified and organized whole. He shows how the codex is intimately related to the pilgrimage to Santiago de Compostela and to the religious, literary, and artistic traditions associated with it. The Libro was produced by a team of compilers, who chose and translated specific French works with the goal of providing edification and encouragement to Spanish-speaking pilgrims. Spaccarelli elucidates the Libro’s
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<th>Title</th>
<th>Author</th>
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<tr>
<td>Nothing Too Much</td>
<td>Jay Daniel Mininger</td>
<td>2006</td>
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<td>North Carolina Studies in the Romance Languages and Literatures</td>
<td>-</td>
<td>1973</td>
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<td>The Aesthetics of Artifice</td>
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Subjective phenomena in themselves. Towards a world of unstable parameters, whereby whatever knowledge that is received must be questioned as to the psyche of the individual, with emerging themes investigating the role of solidarity and empathy in the very essence of humanity, be they fictional or based on everyday reality. This collection focuses specifically on Spain where easily identifiable features of history (such as the Spanish Civil War, the Franco Dictatorship, Spain where easily identifiable features of history (such as the Spanish Civil War, the Franco Dictatorship, and baroque being two aspects of the period. Shepard also uncovers a baroque dompte style—the toned-down baroque that Helmut Hatzfeld and others argue characterized French classicism—in some of Tristan’s heroic and religious poetry. 

**Telling Tales: Storytelling in Contemporary Spain** - Anne L. Walsh - 2015-01-01

This volume delves deeply into the role played by stories and storytelling in shaping, controlling and mapping present-day Spain, and examines fiction in various manifestations and genres, especially written and filmed. It contrasts such stories and their context with the past, investigating the differences and similarities between temporally and geographically varying narrations in order to tease out the link between the time of telling and the act of living. Throughout the book, scholars look separately at this phenomenon, and their findings reveal a close bond between events occurring in the real world and the relating of fictional stories. Particularly in Spain, the geographic space of interest here, storytelling is used both as catharsis and didactically. Authors and filmmakers find inspiration in everyday occurrences, and, while there is nothing unusual in that, the interest here lies in the consequent transformation of these occurrences into fascinating stories that attempt to make sense of chaotic events, connect those events temporally, and explore the meaning of the consequent coherence. Stories are at the very essence of humanity, be they fictional or based on everyday reality. This collection focuses specifically on Spain where easily identifiable features of history (such as the Spanish Civil War, the Franco Dictatorship, transition, democracy, and the global economic crisis) have had a major impact on everyday life. The narratives emerging show clear evidence of that impact, with an emphasis on such themes as the significance of memory, the impossibility and instability of such memory, the chaotic nature of life, and the place of the nation/state in the psyche of the individual, with emerging themes investigating the role of solidarity and empathy in the empowerment of the individual. This volume is informed by the shift that occurred in the twentieth century towards a world of unstable parameters, whereby whatever knowledge that is received must be questioned as to the extent of its authenticity since that knowledge is always affected by memory, experience, and time, all subjective phenomena in themselves.

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**French Forum** - 1996

South Atlantic Review - 1995

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**Friend and Foe** - Frederick John Harris - 2002

“Looking at Proust and Gide simultaneously, looking at Proust and the whole coterie of writers and critics that gathered around Gide at the NRF, provides a new context in which to assess both Proust and Gide. It forces consideration in a more incisive way of the key issues in both their careers: the Dreyfus Affair, World War I, homosexuality, and their art.”–BOOK JACKET.

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**Art and Desire** - Brian Rosebury - 1988-12-13

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**Latina Agency through Narration in Education** - Carmen M. Martinez-Roldán - 2021-02-16

Drawing on critical and sociocultural frameworks, this volume presents narrative studies by or about Latinas in which they speak up about issues of identity and education. Using narratives, self-identification stories, and testimonios as theory, methodology, and advocacy, this volume brings together a wide range of Latinx perspectives on education identity, bilingualism, and belonging. The narratives illustrate the various ways erasure and human agency shape the lives and identities of Latinas in the United States from primary school to higher education and beyond, in their schools and communities. Contributors explore how schools and educational institutions can support student agency by adopting a transformative activist stance through curricula, learning contexts, and policies. Chapters contain implications for teaching and come together to showcase the importance of explicit activist efforts to combat erasure and engage in transformative and emancipatory education.

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**Keeping Slug Woman Alive** - Greg Sarris - 1993

This remarkable collection of eight essays offers a rare perspective on the issue of cross-cultural communication. Greg Sarris is concerned with American Indian texts, both oral and written, as well as with other American Indian cultural phenomena such as basketry and religion. His essays cover a range of topics that include orality, art, literacy, criticism, and pedagogy, and demonstrate that people have more to say than just what things seem to be. Throughout, he asks: How can we read across cultures so as to encourage communication rather than to close it down? Sarris maintains that cultural practices can be understood only in their living, changing contexts. Central to his approach is an understanding of storytelling, a practice that embodies all the indeterminateness, structural looseness, multivalence, and richness of culture itself. He describes encounters between his Indian aunts and Euro-American students and the challenge of reading in a reservation classroom; he brings the reports of earlier
Cross-Gendered Literary Voices - Rina Kim - 2012-05-22

This agenda-setting volume of essays interrogates the crossing of gendered voice that occurs in literature and theatre from the 1850s to the present. It investigates male writers’ use of female voices and female writers’ use of male voices, examining where, how and why such gendered crossings occur and what connections may be found between these crossings and specific psychological, social, historical and political contexts as well as the particular aesthetic ends of individual authors. It establishes new ground in the critical analysis of the way gender switching, transforming or morphing is mobilized in literature and theatre to create and recreate identities which challenge established binaries and boundaries. Featuring essays discussing writers such as Angela Carter, Jeffrey Eugenides, Sarah Waters, James Joyce and Samuel Beckett, the collection provides new impetus for further theoretical explorations of the role of the voice and its gendered construction and transformation within literary and gender studies.

British Postmodern Fiction - Theo d’. Haen - 1993

Structuring the Void - Jerome Klinkowitz - 1992

If, as the literary theorists of postmodernism contend, “content” does not exist, then how can fiction continue to be written? Jerome Klinkowitz, himself a veteran practitioner and theorist of fiction, addresses this question in Structuring the Void, an account of what today’s novelists and short story writers do when they produce a fictive work. Klinkowitz focuses on the ways in which writers, finding themselves in the same position as abstract painters and death-of-God theologians, have turned their inquiry itself into subject matter, and he shows how this approach has in recent years produced something more than mere metafictional self-questions. With no subject to structure, the writers Klinkowitz discusses nonetheless persist in the task of structuring fiction, one that necessarily privileges space over time and self-invention over representation.

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Le désir à l’œuvre - Naomi Segal - 2000

Pendant l’été 1918, André Gide passa trois mois à Cambridge en compagnie de son jeune amant Marc Allégret. Ce séjour fut l’occasion de sa rencontre avec mains intellectuels anglais mais aussi la cause de la grande crise de son mariage, qui conduisit sa femme Madeleine à hurler toutes les lettres qu’il lui avait écrites depuis leur jeunesse. La complexité du désir chez Gide, son attitude envers les femmes et le féminin et envers la pédérastie et la pédagogie, son besoin inlassable des départs et des retours, l’exploitation du vécu dans ses ouvrages romanesques et la création de soi dans ses écrits non-fictionnels - voilà quelques-unes des matières qui sont développées dans ce livre.

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Narrative Innovation and Cultural Rewriting undertakes a systematic study of postmodernism’s responses to the concerns with redefining the relationship between history and fiction, narrative and cultural articulation. This book highlights their solutions to ontological division (real vs. dualities (imitation vs. invention, realism vs. formalism). A thorough rereading of the best experimental work published in the US since the mid-1960s reveals the fact that innovative fiction has been from the beginning concerned with redefining the relationship between history and fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative novelists have tried to envision an alternative history of irreducible particularities, excluded middles, and creative intercrossings.

Translating Holocaust Lives - Jean Boose-Bier - 2017-01-26
For readers in the English-speaking world, almost all Holocaust writing is translated writing. Translation is indispensable for our understanding of the Holocaust because there is a need to tell others what happened in a way that makes events and experiences accessible - if not, perhaps, comprehensible - to other communities. Yet what this means is only beginning to be explored by Translation Studies scholars. This book aims to bring together the insights of Translation Studies and Holocaust Studies in order to show what a critical understanding of translation in practice and context can contribute to our knowledge of the legacy of the Holocaust. The role translation plays is not just as a facilitator of a semi-transparent transfer of information. Holocaust writing involves questions about language, truth and ethics, and a theoretically informed understanding of translation adds to these questions by drawing attention to processes of mediation and reception in cultural and historical context. It is important to examine how writing by Holocaust victims, which is closely tied to a specific language and reflects on the relationship between language, experience and thought, can (or cannot) be translated. This volume brings the disciplines of Holocaust and Translation Studies into an encounter with each other in order to explore the effects of translation on Holocaust writing. The individual pieces by Holocaust scholars explore general, theoretical questions and individual case studies, and are accompanied by commentaries by translation scholars.

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