European Literature and Language
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Highlights

➤ See page 1

➤ See page 2

➤ See page 10
This comprehensive introduction to the subject features specially commissioned contributions, including five essays surveying the period's travel writing; a further six focusing on geographical areas of particular interest – Arabia, the Amazon, Ireland, Calcutta, the Congo and California; and three final chapters analysing some of the theoretical and cultural dimensions to this enigmatic and influential genre of writing.


The Cambridge History of Literary Criticism
Volume 3: The Renaissance
Edited by Glyn Norton
Williams College, Massachusetts

‘...its huge and impressive range and scope make its arrival an occasion for great rejoicing ... Norton's anthology makes a permanent contribution, not least because it alerts us to how criticism is now, not just to how it was then.’ Valentine Cunningham, The Times Higher Education Supplement

The Cambridge History of Literary Criticism, 3
1999 228 x 152 mm 782pp 0 521 30008 8 Hardback £80.00

The Cambridge History of Literary Criticism
Volume 5: Romanticism
Edited by Marshall Brown
University of Washington

Major new reference work addressing literary criticism of the Romantic period (c.1780 – c.1830).

The Cambridge History of Literary Criticism, 5
2000 228 x 152 mm 512pp 0 521 30010 X Hardback £65.00

The Cambridge History of Literary Criticism
Volume 7: Modernism and the New Criticism
Edited by A. Walton Litz
Princeton University, New Jersey
Louis Menand
Columbia University, New York
and Lawrence Rainey
University of York

In this introduction to post-war fiction in Britain, Dominic Head shows how the novel yields a special insight into the important areas of social and cultural history in the second half of the twentieth century. Head's study is the most exhaustive survey of post-war British fiction available. It includes chapters on the state and the novel, class and social change, gender and sexual identity, national identity and multiculturality. Throughout Head places novels in their social and historical context. He highlights the emergence and prominence of particular genres and links these developments to the wider cultural context. He also provides provocative readings of important individual novelists, particularly those who remain staple reference points in the study of the subject.

Contents: Acknowledgments; Introduction; 1. The state and the novel: The post-war wilderness; The testing of liberal humanism; The sixties and social revolution; The post-consensus novel; Intimations of social collapse; After Thatcher; 2. Class and social change: ‘The movement'; Anger and working-class fiction; Education and class loyalty; The formal challenge of class; The waning of class consciousness; The rise of the middle class; The rise of the underclass; The realignment of the middle class; The role of the intellectual; 3. Gender and sexual identity; Out of the bird-cage; After the bird-cage; Second-wave feminism; Post-feminism; Repression in gay fiction; 4. National identity; Reinventing Englishness; The colonial legacy; The Troubles; Irishness extended; Welsh resistance; The ‘Possible Dance' of Scottishness; Beyond the Isles; 5. Multicultural personas: Jewish-British writing; The empire within; 'Windrush' and after; dislocation confronted; The quest for a settlement; Ethnic identity and literary form; Putting down roots; Rushdie's
broken mirror; Towards post-nationalism; 6. Country and suburbia: The death of the nature novel; The re-evaluation of pastoral; The post-pastoral novel; The country and the city; Trouble in suburbia; Embracing the suburban experience; 7. Beyond 2000: Realism and experimentalism; Technology and the new science; Towards the new confessional; The fallacy of the new; A broken truth: Murdoch and morality; Notes; Bibliography.

The Cambridge Introduction to Narrative
H. Porter Abbott
University of California, Santa Barbara

The Cambridge Introduction to Narrative is designed to help readers understand what narrative is, how it is constructed, how it acts upon us, how we act upon it, how it is transmitted, and how it changes when the medium or the cultural context change. Porter Abbott emphasises that narrative is found not just in the arts but everywhere in the ordinary course of people’s lives. Abbott grounds his treatment of narrative by introducing it as a human phenomenon that is not restricted to literature, film, and theatre, but is found in all activities involving the representation of events in time. At the same time, he honours the fact that out of this common capability have come rich and meaningful narratives that we come back to and reflect on repeatedly in our lives.

Contents: Preface; 1. Narrative and life; The universality of narrative; Narrative and time; Narrative perception; 2. Defining narrative; The bare minimum; Story and narrative discourse; The mediation (construction) of story; Constituent and supplementary events; Narrativity; 3. The borders of narrative; Framing narratives; Paratexts; The outer limits of narrative; Is it narrative or is it life itself?; 4. The rhetoric of narrative; Causation; Normalization; Masterplots; Narrative rhetoric at work; 5. Closure; Conflict: the agon; Closure and endings; Closure, suspense, and surprise; Closure at the level of expectations; Closure at the level of questions; Absence of closure; 6. Narration; a few words on interpretation; The narrator; Voice; Focalization; Distance; Reliability; Free indirect style; Narration on stage and screen; 7. Interpretation; The implied author; Underreading; Overreading; Gaps; Cruxes; Repetition; themes and motifs; 8. Three ways to interpret narrative; The question of wholeness in narrative; Intentional readings; Symptomatic readings; Adaptive readings; 9. Adaptation across media; Adaptation as creative destruction; Duration and pace; Character; Figurative language; Gaps; Focalization; Constraints of the marketplace; 10. Character and self in narrative; Character vs. action; Flat and round characters; Can characters be real?; Types; Autobiography; Life writing as performative; 11. Narrative contestation; A contest of narratives; A narrative lattice-work; Shadow stories; Motivation and personality; Masterplots and types; Revising cultural masterplots; Battling narratives are everywhere; 12. Narrative negotiation; Critical reading as narrative negotiation; Closure one more time; The end of closure; Glossary; Index.

New in 2002
The Cambridge Companion to Gothic Fiction
Edited by Jerrold E. Hogle
University of Arizona

Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. Here fourteen world-class experts on the Gothic provide thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of The Castle of Otranto, the first so-called ‘Gothic story’) to the end of the twentieth century (an era haunted by filmed and computerized Gothic simulations). Along the way, these essays explore the connections of Gothic fictions to political and industrial revolutions, the realistic novel, the theater, Romantic and post-Romantic poetry, nationalism and racism from Europe to America, colonized and post-colonial populations, the rise of film and other visual technologies, the struggles between ‘high’ and ‘popular’ culture, changing psychological attitudes towards human identity, gender and sexuality, and the obscure lines between life and death, sanity and madness. The volume also includes a chronology and guides to further reading.

Contents: Preface; Contributors; Chronology; 1. Introduction; The ‘Gothic’ in Western culture; Jerrold E. Hogle; 2. The genesis of ‘Gothic’ fiction; E. J. Clery; 3. The 1790s: the effulgence of the Gothic; Robert Miles; 4. The continental Gothic; Terry Hale; 5. Gothic fictions and Romantic writing in Britain; Michael Gamer; 6. The Scottish and Irish Gothic; David Hunter; 7. English Gothic theatre; Jeffrey N. Cox; 8. The Victorian Gothic in English novels and stories, 1830–85; Alison Milbank; 9. The rise of American Gothic; Eric Savoy; 10. Gothic fiction at the turn of the century, 1885–1930; Kelly Hurley; 11. The Gothic on screen; Misha Kavka; 12. The colonial and post-colonial Gothic; Lizabeth Paravisini-Gebert; 13. The contemporary Gothic; Steven Bruhm; 14. Aftergothic; consumption, machines, and Black Holes; Fred Botting; Guide to further reading; Index.

Cambridge Companions to Literature
Publication October 2002

The Cambridge Companion to Writing of the English Revolution
Edited by N. H. Keeble
University of Stirling

The Cambridge Companion to Writing of the English Revolution analyzes a range of literary and political writings that are central to understanding both the history...
and political thought of the period. These specially-commissioned essays provide an invaluable examination and explanation of this crucial period in English history and literature.

**Cambridge Companions to Literature**

*2001* 228 x 152 mm  318pp  7 half-tones  0 521 66965 0  Paperback £14.95

*New in Paperback*

**The Cambridge History of Medieval English Literature**

Edited by David Wallace

University of Pennsylvania

This is the first full-scale history of medieval English literature for nearly a century. Thirty-three distinguished contributors offer a collaborative account of literature composed or transmitted in England, Wales, Ireland and Scotland between the Norman conquest and the death of Henry VIII in 1547. The volume has five sections: ‘After the Norman Conquest’; ‘Writing in the British Isles’; ‘Institutional Productions’; ‘After the Black Death’ and ‘Before the Reformation’. It provides information on a vast range of literary texts and the conditions of their production and reception, which will serve both specialists and general readers, and also contains a chronology, full bibliography and a detailed index. This book offers the most extensive and vibrant account available of medieval literature, conceived as fictional and therefore allowed largely to break free from traditional presuppositions. Dennis Green explores how and why this happened, and examines this period of crucial importance for the birth of the romance and the genesis of medieval fiction in the vernacular. Although the crucial innovative role of writers in Germany is Green’s main concern, he also takes literature in Latin, French and Anglo-Norman into account.

**Contents:** Preface; List of abbreviations; 1. Defining twelfth-century fictionality; 2. Vernacular fiction in the twelfth century: predecessors, finding a place for fiction; 3. Fictive orality: Excursus: Orality and performance in early French romance; 4. Fiction and Wolfram’s Parzival: intertextuality, sources, history; 5. Fiction and structure: Ordo narrationis, typology, folktale pattern, double cycle; 6. Fiction and history: types of narrative, Matière de Rome, Matière de Bretagne, genesis of medieval fictionality; Notes; Bibliography; Index of names.

**Cambridge Studies in Medieval Literature, 47**

2002 228 x 152 mm  298pp  0 521 81399 9  Paperback £14.95

**New in 2002**

**The Beginnings of Medieval Romance**

*Fact and Fiction, 1150–1220*  

D. H. Green

University of Cambridge

Up to the twelfth century writing in the western vernaculars dealt almost exclusively with religious, historical and factual themes, all of which were held to convey the truth. The second half of the twelfth century saw the emergence of a new genre, the romance, which was consciously conceived as fictional and therefore allowed largely to break free from traditional presuppositions. Dennis Green explores how and why this happened, and examines this period of crucial importance for the birth of the romance and the genesis of medieval fiction in the vernacular.


**Faking Literature**

K. K. Ruthven

*Faking Literature examines the role of forgery in literature.*

2001 228 x 152 mm  248pp  0 521 66965 0  Paperback £14.95

**New in 2002**

**The History of Linguistics in Europe**

*From Plato to 1600*  

Vivien Law

Authoritative and wide-ranging, this book examines the history of western linguistics over a 2000-year timespan, from its origins in ancient Greece up to the crucial moment of change in the Renaissance that laid the foundations of modern linguistics. Some of today’s burning questions about language date back a long way: in 1400 BC Plato was asking how words relate to reality. Other questions go back just a few generations, such as our interest in the mechanisms of language change, or in the social factors that shape the way we speak. Vivien Law explores how ideas about language over the centuries have changed to reflect changing modes of thinking.


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*‘Unlike many previous literary histories, this will be read … David Wallace’s history is the work of many gifted contributors, a consummate editor, and a publishing house investing its resources as only a great press can.’*  

James Simpson
French Literature

The Cambridge Companion to the French Novel
From 1800 to the Present
Edited by Timothy Unwin
University of Bristol

This volume provides a unique and valuable insight into the novel in French over the past two centuries.

Cambridge Companions to Literature
1997 228 x 152 mm 305pp
0 521 49563 6 Hardback £45.00
0 521 49914 3 Paperback £15.95

The Cambridge Companion to Proust
Edited by Richard Bales
The Queen’s University of Belfast

The work of Jacques Derrida has transformed our understanding of a range of disciplines in the humanities through its questioning of some of the basic tenets of western metaphysics. This volume is a trans-disciplinary collection dedicated to his work; the assembled contributions – on law, literature, ethics, history, gender, politics and psychoanalysis, among others – constitute an investigation of the role of Derrida’s work within the field of humanities, present and future. The volume is distinguished by work on some of his most recent writings, and contains Derrida’s own address on ‘the future of the humanities’. In addition to its pedagogic interest, this collection of essays attempts to respond to the question: what might be the relation of Derrida, or ‘deconstruction’ to the future of the humanities? The volume presents the most sustained examples yet of what deconstruction is in its current phase – as well as what its possible future may be.


Cambridge Companions to Literature
2001 228 x 152 mm 266pp 2 half-tones
0 521 66019 X Hardback £40.00
0 521 66961 8 Paperback £14.95

Jacques Derrida and the Humanities
A Critical Reader
Edited by Tom Cohen
State University of New York, Albany

This Companion aims to provide a broad account of the major features of Proust’s work.


Cambridge Companions to Literature
2002 228 x 152 mm 344pp
0 521 62370 7 Hardback £47.50
0 521 62565 3 Paperback £17.95

Cambridge Studies in French

Michel Leiris
Writing the Self
Séan Hand
Oxford Brookes University

This is the first full-length study in English of Michel Leiris’s work. Frequently cited as a central figure in contemporary French culture, Leiris was an outstanding writer whose double career as ethnographer and creative writer places him at important points of intersection within French cultural history. Seán Hand explores Leiris’s active participation in some of the most striking intellectual and artistic movements of the twentieth century; surrealism in the twenties, ethnography in the thirties and existentialism in the forties. Hand locates his writing in these different contexts in relation to the major artistic, political and philosophical concepts of the period. He goes on to argue that Leiris’s multi-volume autobiography La Règle du jeu stands as the model form of self-enquiry in the twentieth century. More broadly, Hand explores Leiris’s continuing obsession with the notion of ‘Presence’. Informed by recent critical theories, Hand offers a multi-disciplinary approach to this intriguing writer.

Contents: List of abbreviations; Introduction: the deaths of Michel Leiris; Part I. Texts and Contexts: 1. Unities and identities: Leiris and surrealism; 2. Recasting the self: from surrealism to ethnography; 3. Autobiographical frameworks: from ethnography to L’Age d’homme; 4. Positional play: La Règle du jeu; 5. Secreting the self: Journal

Cambridge Studies in French, 70
2002 228 x 152 mm 274pp 4 half-tones
0 521 49574 1 Hardback c. £47.50
Publication July 2002

Orientalism in French Classical Drama
Michèle Longino
Duke University, North Carolina

Michèle Longino examines the ways in which Mediterranean exoticism inflects the themes represented in French classical drama. Longino explores plays by Corneille, Molière and Racine, Le Cid, Médée, and Le bourgeois gentilhomme among others. She offers a consideration of the role the staging of the near Orient played in shaping a sense of French colonial identity. Drawing on histories, travel journals, memoirs and correspondence, and bringing together literary and historical concerns, Longino considers these dramatisations in the context of French-Ottoman relations at the time of their production. She argues that what goes on in the cultural space of the time of their production. She offers a consideration of the role the theatre speaks to the larger domestic context of French colonial identity. She argues that what goes on in the cultural space of the time of their production. She offers a consideration of the role the cultural space of the time of their production.

Cambridge Studies in French, 69
2001 228 x 152 mm 222pp
0 521 64296 5 Hardback £40.00

The Poetry of François Villon
Text and Context
Jane H. M. Taylor
University of Oxford

‘Taylor’s exuberant verbal acrobatics are infectious and often convincing.’
Times Literary Supplement

Cambridge Studies in French, 68
2001 228 x 152 mm 250pp 2 half-tones
0 521 79270 3 Hardback £45.00

Molière
A Theatrical Life
Virginia Scott
University of Massachusetts, Amherst

In this biography, Virginia Scott locates Molière’s life and work in the social, literary and theatrical contexts of the period. She offers a narrative account of his life and an overview of his plays in the wider setting of the development of seventeenth-century French drama. Her research extends from Molière’s boyhood and his Jesuit education at the Collège de Clermont, through the beginning of his theatrical career in Paris and as a vagabond actor in the provinces, to his days as a court dramatist under Louis XIV. He was a controversial playwright, striking out against hypocrisy in religion and medicine, and finally a cynical survivor of the literary, cultural, and marital wars. This full-length biography, the first to be written about Molière in English since 1930, will appeal to the general reader as well as specialists in French and Theatre Studies.

‘ … arrestingly illuminates the complex world of the theatre and court, both in Paris and elsewhere, that finally constitutes almost all that can really be known of Molière’s life.’
The Economist

Cambridge Studies in French, 67
2001 228 x 152 mm 222pp
0 521 64296 5 Hardback £40.00

Writing Marginality in Modern French Literature
From Loti to Genet
Edward J. Hughes
Royal Holloway, University of London

Hughes explores how cultural centres require the peripheral, the outlawed, and the deviant in order to define and bolster themselves. He analyses the hierarchies of cultural value which inform the work of six modern French writers: Pierre Loti, Paul Gauguin, Proust, Montherlant, Camus, and Jean Genet.

Cambridge Studies in French, Supplement
2002 228 x 152 mm 250pp
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The French Revolution and the London Stage, 1789–1805
George Taylor
University of Manchester

This book looks at how British drama and popular entertainment were affected by the French Revolution and Napoleonic Wars. This book looks at how British drama and popular entertainment were affected by the French Revolution and Napoleonic Wars.

Cambridge Studies in French, 66
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0 521 63052 5 Hardback £40.00

Opera, Liberalism, and Antisemitism in Nineteenth-Century France
The Politics of Halévy’s La Juive
Diana R. Hallman
University of Kentucky

This is the first critical study of the nineteenth-century French grand opéra La Juive (Paris Opera, 1835), a powerful and successful work by the leading dramatist and librettist Eugène Scribe, and Conservatoire-trained composer, Fromental Halévy. Hallman explores the politically charged messages of the opera within the context of French social and cultural history. The book addresses the opera’s portrayal of religious intolerance and Jewish-Christian conflict in subject, setting, and characterization, viewing the anticlerical thrust of its critique as a reminder of the historical abuses of an authoritarian Church and State and as reflection of the era’s liberal ideology. It also

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considers the portrayal of the central Jewish characters in light of literary stereotypes and contradictory, antisemitic attitudes toward Jews in French society.

Cambridge Studies in Opera
2002 228 x 152 mm 378pp 12 half-tones
0 521 65086 0 Hardback c. £47.50
Publication July 2002

New in 2002

Aesthetics of Opera in the Ancien Régime, 1647–1785
Downing A. Thomas
University of Iowa
This is the first study to recognise the broad impact of opera in early-modern French culture. The author considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism; the resistance of music to the aesthetic and political agendas of the time; and the long-term development of opera in eighteenth-century humanist culture. He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling. The book combines close readings of significant seventeenth- and eighteenth-century operatic works, circumstantial writings and theoretical works on theatre and opera, together with a measure of reception history. Thomas examines key works by Lully, Rameau, and Charpentier, among others, and extends his reach from the late seventeenth century to the end of the eighteenth.

Cambridge Studies in Opera
2002 228 x 152 mm 320pp 9 half-tones
13 music examples
0 521 80188 5 Paperback £15.95
Publication October 2002

French Language

Using French Synonyms
R. E. Batchelor
University of Nottingham
and M. H. Offord
University of Nottingham
This new guide to French synonyms is the first to be produced specifically for English speaking students of French.
1993 238 x 169 mm 603pp
0 521 37277 1 Hardback £60.00
0 521 37878 8 Paperback £22.95

Using French Vocabulary
Jean H. Duffy
University of Edinburgh
This textbook provides a comprehensive and structured vocabulary for all levels of undergraduate French courses.
1999 238 x 169 mm 486pp 750 exercises
0 521 57040 9 Hardback £50.00
0 521 57851 5 Paperback £18.95

French Philosophy in the Twentieth Century
Gary Gutting
University of Notre Dame, Indiana
A clear and comprehensive account of the history of French philosophy in the twentieth century.
2001 228 x 152 mm 434pp
0 521 66212 5 Hardback £45.00
0 521 66559 0 Paperback £15.95

Dictionnaire Cambridge Klett
Compact Français-Anglais/English-French with CD-ROM

This is a brand-new fully-bilingual dictionary of English and French for intermediate learners. It is especially suitable for learners of English and includes over 60,000 words, phrases and examples. It has good coverage of British English and American English and has hundreds of new words from areas such as the Internet, entertainment and technology. It has headwords in colour to make it easier for learners to find what they need, and it has full-page colour pictures to teach related words. It also has plenty of extra information to help learners: there are cultural notes and lists of irregular verbs; names of countries; ‘false friends’ for learners of English and French, and examples of how to write different kinds of letters.
2002 175 x 110 992pp
0 521 80301 2 Paperback £6.00

Journal of French Language Studies
Editors: William J. Ashby
University of California, Santa Barbara
Janice Carruthers
Queens University Belfast

Journal of French Language Studies, sponsored by the Association for French Language Studies, encourages and promotes theoretical, descriptive and applied studies of all aspects of the French language. The journal brings together research from the English- and French-speaking traditions, publishing significant work on French phonology, morphology, syntax, lexis and semantics, sociolinguistics and variation studies. Most work is synchronic in orientation, but historical and comparative items are also included. Studies of the acquisition of the French language, where these take due account of current theory in linguistics and applied linguistics, are also published.

Subscriptions
Volume 12 in 2002: March, July and November
Institutions print and electronic: £84
Institutions electronic only: £76
Individuals print only: £38
British Association of Applied Linguistics: £31
Special arrangements exist for members of Association for French Language Studies
Print ISSN 0959-2695
Electronic ISSN 1474-0079

Journal
Italian Literature

The Cambridge History of Italian Literature
Second edition
Edited by Peter Brand
University of Edinburgh
and Lino Pertile
Harvard University, Massachusetts

Now available in paperback, this first substantial history of Italian literature to appear in the English language for forty years provides a comprehensive survey of one of the richest and most influential literatures of Europe. Translations, a map, chronological chart and bibliographies help make the volume accessible to general readers as well as students and scholars.

‘There is no doubt that the present splendid volume … is likely to remain unrivalled for many years to come for width of coverage, richness of detail, and elegance of presentation.’

Modern Language Review

1999 228 x 152 mm 734pp 1 table 1 map
0 521 66622 8 Paperback £19.95

Performance and Literature in the Commedia dell’Arte

Robert Henke
Washington University, St Louis

This book explores the commedia dell’arte; the Italian professional theatre in Shakespeare’s time. The actors of this theatre usually did not perform from scripted drama but improvised their performances from a shared plot and thorough knowledge of individual character roles. Robert Henke closely considers hitherto unexamined commedia dell’arte texts to demonstrate how the spoken word and written literature were fruitfully combined in performance. Henke examines a number of primary sources including performance accounts, actors’ contracts, letters, popular poems, memorials of deceased actors, scenarios, and printed plays, among other documents. Henke analyzes the character system in the commedia dell’arte, individual roles, Venetian buffoni, and provides detailed case studies of early actors and actresses.

While offering a thorough history of Italian cultural movements, political trends and literary texts over the last century and a half, the volume also examines the cultural and political situation in Italy today and suggests possible future directions in which the country might move. Each essay contains suggestions for further reading on the topics covered.

Cambridge Companions to Culture

2001 228 x 152 mm 390pp 30 half-tones
0 521 55034 3 Hardback £40.00
0 521 55982 0 Paperback £14.95

Italian Language

Textbook

Using Italian Synonyms

Howard Moss
University of Wales Swansea

and Vanna Motta
University of Wales Cardiff

New thesaurus of Italian synonyms – essential reference for intermediate and advanced students and teachers of Italian.

2001 238 x 169 mm 732pp
0 521 47506 6 Hardback £52.50
0 521 47573 2 Paperback £18.95

German Literature

The Cambridge History of German Literature
Edited by Helen Watanabe-O’Kelly
University of Oxford

Now available in paperback, this is the first book to describe German literary history up to the unification of Germany in 1990. Contributors, all leading scholars in their field, take a fresh look at the main authors and movements, and also ask what Germans in a given period were actually reading and writing, what they would have seen at the local theatre or found in the local lending library; it includes, for example, discussions of literature in Latin as well as in German, eighteenth-century letters and popular novels, Nazi literature and radio plays, and modern Swiss and Austrian literature. A new prominence is given to writing by women. The book is designed for general readers as well as students and scholars: titles and quotations are translated, and there is an extensive bibliography.

‘The reader will gain much valuable information from this book. The bibliographical section is very good; many chapters bring familiar and less familiar works into sharp focus.’

Times Higher Education Supplement

1997 228 x 152 mm 627pp
0 521 43417 3 Hardback £55.00
0 521 70573 1 Paperback £19.95
This Companion provides an authoritative account of modern German culture since the onset of industrialisation, the rise of mass society and the nation state. Newly written and researched by experts in their respective fields, individual chapters trace developments in German culture — including national identity, class, Jews in German society, minorities and women, the functions of folk and mass culture, poetry, drama, theatre, dance, music, art, architecture, cinema and mass media — from the nineteenth century to the present. Guidance is given for further reading and a chronology is provided.

Shakespeare on the German Stage

Volume 2: The Twentieth Century

Wilhelm Hortmann

Gerhard-Mercator-Universität Gesamthochschule Duisburg, Germany

A history of Shakespeare performance in the German-speaking theatre of the twentieth century:

1998 247 x 174 mm 519pp 125 half-tones 0 521 34386 0 Hardback £55.00

The Cambridge Companion to Goethe

Edited by Lesley Sharpe

University of Bristol

The Cambridge Companion to Goethe provides a challenging yet accessible survey of this versatile figure, not only one of the world’s greatest writers but also a theatre director and art critic, a natural scientist and state administrator. The volume places Goethe in the context of the Germany and Europe of his lifetime. His literary work is covered in individual chapters on poetry, drama (with a separate chapter on Faust), prose fiction and autobiography. Other chapters deal with his work in the Weimar Theatre, his friendship with Schiller, his scientific studies and writings, his engagement with the visual arts, with religion and philosophy, the controversies surrounding his political standpoint and the impact of feminist criticism. A wide-ranging survey of reception inside and outside Germany and an extensive guide to further reading round off this volume, which will appeal to students and specialists alike.


Cambridge Companions to Literature

2002 228 x 152 mm 294pp

0 521 66560 4 Paperback £14.95

Philosophy and German Literature, 1700–1990

Edited by Nicholas Saul

University of Liverpool

Although the importance of the interplay of literature and philosophy in Germany has often been examined within individual works or groups of works by particular authors, little research has been undertaken into the broader dialogue of German literature and philosophy as a whole. Philosophy and German Literature 1700–1990 offers six chapters by leading specialists on the dialogue between the work of German literary writers and philosophers through their works. The volume shows that German literature, far from being the mouthpiece of a dour philosophical culture dominated by the great names of Leibniz, Kant, Hegel, Marx, Heidegger and Habermas, has much more to offer: while possessing a high affinity with philosophy it explores regions of human insight and experience beyond philosophy’s ken.


Cambridge Studies in German

2002 228 x 152 mm 336pp

0 521 66052 1 Hardback £47.50
German Language

Using German Synonyms
Martin Durrell
University of Manchester

New compilation of German synonyms – essential reference for intermediate and advanced students as well as teachers of German.

2000 238 x 169 mm 346pp
0 521 46552 4 Hardback £45.00
0 521 46554 6 Paperback £16.95

Spanish Literature

The Cambridge Companion to Cervantes
Anthony J. Cascardi
University of California, Berkeley

Don Quixote de la Mancha (1605) is one of the classic texts of Western literature and the foundation of European fiction. Yet Cervantes himself remains an enigmatic figure. The Cambridge Companion to Cervantes offers a comprehensive treatment of Cervantes’ life and work, including his lesser known writing. The essays, by some of the most outstanding scholars in the field, cover the historical and political context of Cervantes’ writing, his place in Renaissance culture, and the role of his masterpiece, Don Quixote, in the formation of the modern novel. They draw on contemporary critical perspectives to shed new light on Cervantes’ work, including the ‘Exemplary Novels’, the plays and dramatic interludes, and the long romances, Galatea and Persiles. The volume provides useful supporting material for students; suggestions for further reading, a detailed chronology, a complete list of his published writings, an overview of translations and editions, and a guide to electronic resources.


Cambridge Companions to Literature

2002 228 x 152 mm 300pp 3 half-tones
0 521 66321 0 Hardback c. £40.00
0 521 66387 3 Paperback c. £14.95
Publication October 2002

The Cambridge Companion to Modern Spanish Culture
Edited by David Thatcher Gies
University of Virginia

A comprehensive account of Spanish politics, literature, and culture from 1868 to the present day.

Cambridge Companions to Culture

1999 228 x 152 mm 363pp 14 half-tones
0 521 57408 0 Hardback £47.50
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For monthly email alerts visit www.cambridge.org/eservices
Diccionario Cambridge Klett Compact Español-Inglés/English-Spanish with CD-ROM

This is a brand-new fully-bilingual dictionary of English and Spanish for intermediate to advanced learners. It includes a CD-ROM of the entire dictionary. It is especially suitable for learners of English and includes over 110,000 words, phrases and examples and over 165,000 translations. It has good coverage of British English, American English, Latin American Spanish and Iberian Spanish. The CD-ROM has QUICKfindTM so that you can link quickly to any English or Spanish word while working on your computer. The CD-ROM also has recorded pronunciations for the English words and lets you record and practise your own English pronunciation. It also has interactive exercises for learners of English and Spanish. The book and CD-ROM also have hundreds of new words from areas such as the Internet, entertainment and technology as well as plenty of extra information to help learners.

2002 217 x 137 1312pp
0 521 75298 1 Pack £13.00
0 521 75299 X CD-ROM c.£150.00

Introducción a la lingüística hispánica
José Ignacio Hualde
University of Illinois, Urbana-Champaign
Antxon Olarrea
University of Arizona
and Anna Maria Escobar
University of Illinois, Urbana-Champaign

Written in Spanish, this introduction to Spanish linguistics covers the structure, history and dialects of the Spanish language. It is designed primarily as a textbook for students pursuing studies in Spanish language and literature at North American institutions, either at the advanced undergraduate or at the beginning graduate level. Nevertheless, this book will also be useful to students in other instructional settings.

- An introductory chapter examines the goals and methods of linguistics
- Chapters on Spanish phonetics and phonology, Spanish morphology and Spanish syntax
- Also explores the history of the Spanish language and linguistic variation in the Spanish-speaking world in two further chapters
- Clear and accessible with exercises accompanying each chapter
- Will provide students with a solid foundation for pursuing further study in Spanish or general linguistics

2002 228 x 152 mm 384pp 25 graphs 149 exercises 9 maps
0 521 80314 4 Hardback £30.00

Scandinavian, Russian & Eastern European Literature

Ibsen’s Women
Joan Templeton
Long Island University, New York

This is the first comprehensive study of the women in Ibsen’s plays and their relationship to the women in the life and career of the playwright. Through close critical readings of the Ibsen texts, as well as the examination of such primary sources as letters and personal papers, Joan Templeton discovers how the important figures in his life (his family, wife, and the actresses themselves) influenced and informed the powerful and inspiring characters he created. Templeton also explores the importance of the early plays and their impact on the later works, and establishes some general patterns in Ibsen’s general representation of women.

‘Joan Templeton’s Ibsen’s Women is a book to contend with. Templeton is a major Ibsen scholar, and her reading of Ibsen is broad-gauged and inclusive … She exposes the shibboleths and blindspots of mainstream Ibsen criticism, shows how persistently and tendentiously Ibsen has been misread … A tonic revaluation of what a major dramatist actually wrought … A delight to read.’
Arnold Weinstein, Scandinavian Studies

2001 228 x 152 mm 480pp 22 half-tones
0 521 00136 6 Paperback £14.95

New in 2002

The Cambridge Companion to Tolstoy
Edited by Donna Tussing Orwin
University of Toronto

Best known for his great novels, War and Peace and Anna Karenina, Tolstoy remains one the most important nineteenth-century writers; throughout his career which spanned nearly three quarters of a century, he wrote fiction, journalistic essays and educational textbooks. The specially commissioned essays in The Cambridge Companion to Tolstoy do justice to the sheer volume of Tolstoy’s writing. Key dimensions of his writing and life are explored in essays focusing on his relationship to popular writing, the issue of gender and sexuality in his fiction and his aesthetics. The introduction provides a brief, unified account of the man, for whom his art was only one activity among many.

New in Paperback

The Cambridge Companion to Dostoevskii
Edited by W. J. Leatherbarrow
University of Sheffield

Key dimensions of Dostoevskii’s writing and life are explored in this collection of specially commissioned essays. While remaining accessible to an undergraduate and non-specialist readership, the essays as a whole seek to renegotiate the terms in which Dostoevskii and his works are to be approached. This is achieved by replacing the conventional ‘life and works’ format by one that seeks instead to foreground key aspects of the cultural context in which those works were produced. Contributors trace the often complex relationship between those aspects and the processes accompanying the creation of Dostoevskii’s art. They examine topics such as Dostoevskii’s relation to folk literature, money, religion, the family and science.


The Cambridge Companion to the Classic Russian Novel
Edited by Malcolm V. Jones
University of Nottingham
and Robin Feuer Miller
Brandeis University

‘The Cambridge Companion to the Classic Russian Novel is a provocative and challenging read … Cambridge University Press has offered once again an excellent thematic study of a tradition that has produced some of the most profound, psychologically insightful, and spiritually challenging texts — those of the classic Russian novelist.’ Moscow Tribune

The Cambridge Companion to Chekhov
Edited by Vera Gottlieb
Goldsmiths College, University of London
and Paul Allain
University of Kent

Accessible and up to date Companion on one of the most important dramatists in the repertoire.

Cambridge Companions to Literature
2002 228 x 152 mm 272pp
0 521 79271 1 Hardback c. £40.00
0 521 52000 2 Paperback c. £14.95
Publication September 2002

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Cultural Margins, 11
2002 216 x 138 mm 288pp
0 521 81367 0 Hardcover  £40.00
0 521 89059 4 Paperback  £14.95
Publication July 2002

A History of Women’s Writing in Russia
Edited by Adele Marie Barker
University of Arizona
and Jehanne M Gheith
Duke University, North Carolina

A History of Women’s Writing in Russia offers a comprehensive account of the lives and works of Russia’s women writers from the Middle Ages to the present. Based on original and archival research, much of it never published before, this volume forces a re-examination of many of the traditionally held assumptions about Russian literature and women’s role in the tradition. In setting about the process of re-integrating women writers into the history of Russian literature, contributors have addressed the often surprising contexts within which women’s writing has been produced. Chapters reveal a flourishing literary tradition where none was thought to exist. They redraw the map defining Russia’s literary periods, they look at how Russia’s women writers articulated their own experience, and they re-assess their relationship to the dominant male tradition. The volume is supported by extensive reference features including a bibliography and guide to writers and their works.


2002 228 x 152 mm 409pp
0 521 57280 0 Hardback  £65.00
Publication July 2002

Dostoevsky and the Christian Tradition
Edited by George Pattison
King’s College, Cambridge
and Diane Oenning Thompson
University of Cambridge

This collection brings together Western and Russian perspectives on the issues raised by the religious element in Dostoevsky’s work.

Cambridge Studies in Russian Literature
2001 228 x 152 mm 294pp
0 521 78278 3 Hardback  £40.00
This book provides a thorough survey and innovative analysis of the emergence and functions of written culture in Rus (covering roughly the modern East Slav lands of European Russia, Ukraine and Belarus). Part I introduces the full range of types of writing: the scripts and languages, the materials, the social and physical contexts, ranging from builders’ scratches on bricks through to luxurious parchment manuscripts. Part II presents a series of thematic studies of the ‘socio-cultural dynamics’ of writing, in order to reveal and explain distinctive features in the Rus assimilation of the technology. The comparative approach means that the book may also serve as a case-study for those students embarking on a Russian language programme. Accompanied by 5 hours of audio materials, it develops the four key language skills – reading, writing, speaking and listening – and provides all the material required to reach intermediate level either at secondary school or during the first year of university. Highly interactive and activity-based, the course puts students firmly at the centre of the learning process, developing their autonomy as learners.

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- Extensive reference features including a section on basic concepts of grammar
- ‘Teachers’ guidelines to enhance practical application in the classroom
- On-line answer key


2002 228 x 152 mm 352pp 14 half-tones 1 map
0 521 81381 6 Hardback c. £45.00
Publication July 2002

The Syntax of Hungarian
Katalin É. Kiss
Hungarian Academy of Sciences, Budapest

Clearly written and comprehensive in scope, this is an essential guide to syntax in the Hungarian language. It describes the key grammatical features of the language, focusing on the phenomena that have proved to be theoretically the most relevant and have attracted the most attention. The analysis of Hungarian in the generative framework since the late Seventies has helped to bring phenomena which are non-overt in the English language into the focus of syntactic research. As Kiss shows, its results have been built into the hypotheses that currently make up universal grammar. The textbook explores issues currently at the centre of theoretical debates including the syntax and semantics of focus, the analysis of quantifier scope, and negative concord. This useful guide will be welcomed by students and researchers working on syntax and those interested in Finno-Ugric languages.


Cambridge Syntax Guides
2002 228 x 152 mm 292pp
0 521 66047 5 Hardback £50.00
0 521 66939 1 Paperback £19.95

While most accounts of Irish theatre begin with the Abbey theatre, Chris Morash’s comprehensive study goes back three centuries earlier to Ireland’s first theatre. Written in an accessible style, yet drawing extensively on unpublished sources, it traces an often forgotten history leading up to the Irish Literary Revival, and then follows that history to the present. The main chapters are each followed by shorter chapters, focusing on a single night at the
Ina Ferris examines the way in which the problem of 'incomplete union' generated by the formation of the United Kingdom in 1800 destabilised British public discourse in the early decades of the nineteenth century. Ferris offers the first full-length study of the chief genre to emerge out of the political problem of Union: the national tale, an intercultural and mostly female-authored fictional mode that articulated Irish grievances to English readers. Ferris draws on current theory and archival research to show how the national tale crucially intersected with other public genres such as travel narratives, critical reviews and political discourse.


Cambridge Studies in Romanticism, 51
2002 228 x 152 mm 240pp 5 half-tones
0 521 81460 X Hardback £37.50
Publication October 2002

The history of partition in the twentieth century is one steeped in controversy and violence. Literature, Partition and the Nation State offers an extended study of the social and cultural legacies of state division in Ireland and Palestine, two regions where the trauma of partition continues to shape political events to this day. Focusing on the period since the 1960s, when the original partition settlements in each region were challenged by Irish and Palestinian nationalists, Joe Cleary's book contains individual chapters on nationalism and self-determination; on the construction of national literatures in the wake of state division; and on influential Irish, Israeli and Palestinian writers, film-makers and public intellectuals. Cleary’s book is a radical and enthralling intervention into contemporary scholarship from a range of disciplines on nations and nationalism. It will be of interest to scholars in Cultural and Post-Colonial Studies, Nations and Nationalism, Irish Literature, Middle East Studies and Modern History.

‘This book is strikingly original … Joe Cleary restores to literary analysis cultural and political dimensions that it had lost. This is a groundbreaking book by a remarkably gifted and powerful writer.’ Seamus Deane

Contents: Acknowledgments; Preface; Part I: 1. Ireland, Palestine and the antinomies of self-determination in the 'Badlands of Modernity'; 2. Estranged states: national literatures, modernity and tradition, and the elaboration of partitionist identities; Part II: 3. ‘Forked-Tongued on the Border Prit’: partition and the politics of form in contemporary narratives of the Northern Irish conflict; 4. Agonies of the potentates:
journeys to the frontier in the novels of Amos Oz; 5. The meaning of disaster: the novel and the stateless nation in Ghassan Kanafani’s *Men in the Sun*.

**Cultural Margins, 10**
2002 228 x 152 mm 272pp
0 521 65150 6 Hardcover £45.00
0 521 65732 6 Paperback £15.95

**New in 2002**

**Ethical Joyce**
Marian Eide
Texas A & M University

Marian Eide argues that the central concern of James Joyce’s writing was the creation of a literary ethics. Eide examines Joyce’s ethical preoccupations throughout his work, particularly the tension between his commitment as an artist and his social obligations as a father and citizen during a tumultuous period of European history. Eide argues that his narrative suggestion that ethics, which etymologically signifies both ‘character’ and ‘habitat’, might be understood best as an interaction between immediate and intimate processes (character) and more external and enduring structures (habitat). Drawing on feminist theory, Eide focuses on the notions of alterity and difference. The literary ethics developed in this book proceed from a textual focus in order to examine how our assumptions about what it means to read and interpret produce within each reader an implicit ethical practice. This is the first study devoted to Joyce’s ethical philosophy as it emerges in his writing.

2002 228 x 152 mm 178pp
0 521 81498 7 Hardcover c. £37.50
Publication August 2002

**Language and Conquest in Early Modern Ireland**
English Renaissance Literature and Elizabethan Imperial Expansion
Patricia Palmer
University of York

Palmer explores the part which language played in shaping colonial ideology and English national identity.

2001 228 x 152 mm 266pp 1 half-tone
0 521 79318 1 Hardcover £40.00

**James Joyce and the Politics of Egoism**
Jean-Michel Rabaté
University of Pennsylvania

In this book Jean-Michel Rabaté approaches the Joycean canon through the concept of ‘egoism’.

2001 228 x 152 mm 258pp
0 521 80425 6 Hardcover £40.00
0 521 00958 8 Paperback £14.95

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**Modernism and the Celtic Revival**
Gregory Castle
Arizona State University

Castle examines the impact of anthropology on the work of Irish Revivalists such as Yeats, Synge and Joyce.

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0 521 79319 X Hardcover £40.00

**Joyce, Dante, and the Poetics of Literary Relations**
Language and Meaning in *Finnegans Wake*
Lucia Boldrini
Goldsmiths College, University of London

Boldrini examines how Dante’s literary and linguistic theories helped shape Joyce’s radical narrative techniques.

2001 228 x 152 mm 246pp 8 line diagrams 1 half-tone
0 521 79276 2 Hardcover £37.50

**Beckett: Waiting for Godot**
David Bradby
Royal Holloway, University of London

Explores the impact of *Waiting for Godot* on the theatre and its many interpretations.

**Plays in Production**
2001 216 x 138 mm 268pp 12 half-tones
0 521 59429 4 Hardcover £40.00
0 521 59510 X Paperback £14.95

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**Classical Literature and Language**

The twelve essays in this distinguished collection consider the importance of ancient Greek tragedy as a creative medium. The three main emphases are on tragedy as an institution in the civic life of ancient Greece; on critical interpretations of the texts; and on changing patterns of reception, adaption, and performance from antiquity to present.

**The Cambridge Companion to Greek Tragedy**
Edited by P. E. Easterling
University of Cambridge

A examination of stereotypical ideas about the Latin language and their effect on how Latin literature is read.

**Roman Literature and Its Contexts**
2001 198 x 129 mm 162pp
0 521 77663 5 Paperback £13.95
Anglo-Saxon England
Editors: Malcolm R. Godden
University of Oxford
Simon Keynes
University of Cambridge
and Michael Lapidge
University of Notre Dame

Anglo-Saxon England is recognised internationally as the foremost regular publication in its field. It is the only one which consistently embraces all the main aspects of study of Anglo-Saxon history and culture – linguistic, literary, textual, palaeographic, religious, intellectual, historical, archaeological and artistic – and which promotes the more unusual interests – in music, medicine or education, for example. It seeks to exploit the advantages of a broadly based interdisciplinary approach. Each volume provides a systematic bibliography of all works published in every branch of Anglo-Saxon studies during the preceding twelve months.

Subscriptions
Volume 31 in 2002: December
Institutions print and electronic: £75
Institutions electronic only: £70
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International Society for Anglo-Saxonists: £41
Print ISSN 0263-6751
Electronic ISSN 1474-0532

Conrad Studies

New in 2002
Joseph Conrad: Notes on Life and Letters
Edited by J. H. Stape

The twenty-six essays collected in Notes on Life and Letters (first published 1921) offer a kaleidoscopic view of Joseph Conrad’s literary interests and views in the events of his day, including the Titanic disaster, First World War, and the re-emergence of his native Poland as a nation state. The introduction gives the history of the gathering of these diverse pieces into a single volume, traces the book’s reception, and offers new perspectives on its relationship to Conrad’s other writings. His essays underwent multiple layers of unauthorized intervention by typists, compositors and editors: this history is set out in the essay on the text and in the apparatus. The notes explain literary and historical references, identify places mentioned, and gloss foreign terms. Two maps supplement the explanatory material.

The Cambridge Edition of the Works of Joseph Conrad
Volume 6: 1917–1919
Edited by Frederick R. Karl and Laurence Davies
Owen Knowles
University of Hull

This volume presents all known Conrad letters from the years 1917–1919 in a framework which highlights their literary, historical, cultural, and biographical significance. Like its predecessors, this volume includes a high proportion of previously unpublished letters, and many of those already published have appeared only in small-circulation journals. Again like its predecessors, this volume is full of surprises that require us to remould our understanding of Conrad’s writings. His correspondence for these years reveals his state of mind as he and his family dealt with the constant anxieties of the war-time years, and the return to a fragile peace. During this time, Conrad published three novels – The Shadow-Line, The Arrow of Gold, and The Rescue – together with a considerable amount of shorter work, was preparing for the publication of his collected works on both sides of the Atlantic, and was engaged in a critical rereading of his earlier books.

‘The scholarly wealth and care of this edition, the clarity of lay-out and secondary material, are beyond praise.’
George Steiner, Sunday Times

Contents: List of holders of letters; Published sources of letters; Other frequently cited works; Chronology, 1917–1919; Introduction; Conrad’s correspondents, 1917–1919; Editorial procedures; Letters; Silent corrections to the text; Corrigenda for volumes 4–5; Index of recipients; Index of names.

The Cambridge Edition of the Letters of Joseph Conrad
2002 216 x 138 mm 800pp 12 half-tones 0 521 56195 7 Hardback c. £85.00
Publication December 2002

Conrad, Language, and Narrative
Michael Greaney
University of Lancaster

In this re-evaluation of the writings of Joseph Conrad, Michael Greaney places language and narrative at the heart of his literary achievement. A trilingual Polish expatriate, Conrad brought a formidable linguistic self-consciousness to the English novel; tensions between speech and writing are the defining obsessions of his career. He sought very early on to develop a ‘writing of the voice’ based on oral or communal modes of storytelling. Greaney argues that the ‘yarns’ of his nautical raconteur Marlow are the most challenging expression of this voice-centred aesthetic. But Conrad’s suspicion that words are fundamentally untrustworthy is present in everything he wrote. The political novels of his middle period represent a breakthrough from traditional storytelling into the wrierly aesthetic of high modernism. Greaney offers an examination of a wide range of Conrad’s work which combines recent critical approaches to language in post-structuralism with an impressive command of linguistic theory.

2001 228 x 152 mm 206pp 0 521 80754 9 Hardback £37.50

Conrad and Impressionism
John G. Peters
University of Wisconsin, Superior

John Peters investigates the impact of Impressionism on Conrad and links this to his literary techniques as well as his philosophical and political views. Impressionism, Peters argues, enabled Conrad to encompass both surface and depth not only in visually perceived phenomena but also in his narratives and objects of consciousness, be they physical objects, human subjects, events or ideas. Though traditionally thought of as a sceptical writer, Peters claims that through Impressionism Conrad developed a coherent and mostly traditional view of ethical and political principles, a claim he supports through reference to a broad range of Conrad’s texts. Conrad and Impressionism investigates the sources and implications of Conrad’s impressionism in order to argue for a consistent link between his literary technique, philosophical presuppositions and socio-political views. The same core ideas concerning the nature of human experience run throughout his works.

2001 228 x 152 mm 206pp 0 521 79173 1 Hardback £37.50
Explores the relationship between artists, patrons, collectors and connoisseurs in Portugal in the eighteenth century. Angela Delaforce describes the splendour and magnificent ceremonial of the court of the Bragança monarch, Dom João V, adorned with works of art he commissioned from the leading masters in Italy and France.

**Art and Patronage in Eighteenth-Century Portugal**
Angela Delaforce

Presents, in modern English translation, a selection of documents from the medieval theatre.

**The Medieval European Stage, 500–1550**
Edited by William Tydeman
University of Wales, Bangor

Recent literary scholarship has seen a shift of interest away from questions of attribution. Yet these questions remain urgent and important for any historical study of writing, and have been given a powerful new impetus by advances in statistical studies of language and the coming on line of large databases of texts in machine-searchable form. The present book is the first comprehensive survey of the field from a literary perspective to appear for forty years. It covers both traditional and computer based approaches to attribution, and evaluates each in respect of their potentialities and limitations. It revisits a number of famous controversies, including those concerning the authorship of the Homeric poems, books from the Old and New Testaments, and the plays of Shakespeare. Written with wit as well as erudition, **Attributing Authorship** will make this intriguing field accessible for students and scholars alike.

**Attributing Authorship**
An Introduction
Harold Love
Monash University

**Mimesis and Empire**
The New World, Islam, and European Identities
Barbara Fuchs
University of Washington

**The Troubadours**
An Introduction
Edited by Simon Gaunt
King’s College London
and Sarah Kay
University of Cambridge

**Fictions of Identity in Medieval France**
Donald Maddox
University of Massachusetts, Amherst

**Elizabethan Rhetoric**
Theory and Practice
Peter Mack
University of Warwick

**Ideas in Context, 63**
2002 228 x 152 mm 350pp
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An Introduction
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Paul Sheehan attempts to redefine Modernist narrative for the twenty-first century. For Sheehan, Modernism presents a major form of critique of the fundamental presumptions of humanism. By pairing key Modernist writers with philosophical critics of the humanist tradition, he shows how Modernists sought to discover humanism’s inhuman potential. Sheehan examines the development of narrative during the Modernist period and sets it against, among others, the nineteenth-century philosophical writings of Schopenhauer, Darwin and Nietzsche. Focusing on the major novels and poetics of Conrad, Lawrence, Woolf and Beckett, Sheehan investigates these writers’ mistrust of humanist orthodoxy and their consequent transformations and disfigurations of narrative order.

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**Modernism, Narrative and Humanism**

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Jessica Berman

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2002 228 x 152 mm 246pp

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The international research resource for language professionals

Editor: Janet Hooper

Devon

Published in association with The Centre for Information on Language Teaching and Research (CILT) and the British Council

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Print ISSN 0958-3440

Electronic ISSN 1474-0109

**New in 2002**

**The Unquiet Western Front**

Britain’s Role in Literature and History

Brian Bond

King’s College London

Britain’s outstanding military achievement in the First World War has been eclipsed by literary myths. Why has the Army’s role on the western front been so seriously misrepresented? This book shows how myths have become deeply rooted, particularly in the inter-war period, in the 1960s, and in the 1990s. The outstanding ‘anti-war’ influences have been ‘war poets’, subalterns’ trench memoirs, the book and film of *All Quiet on the Western Front*, and the play *Journey’s End*. For a new generation in the 1960s the play and film of *Oh What a Lovely War* had a dramatic effect, while more recently *Blackadder* has been dominant. Until recently historians had either reinforced the myths, or had failed to counter them. This book follows the intense controversy from 1918 to the present, and concludes that historians are at last permitting the First World War to be placed in proper perspective.

2002 228 x 152 mm 132pp

0 521 80995 9 Hardback c. £17.95 Publication July 2002

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