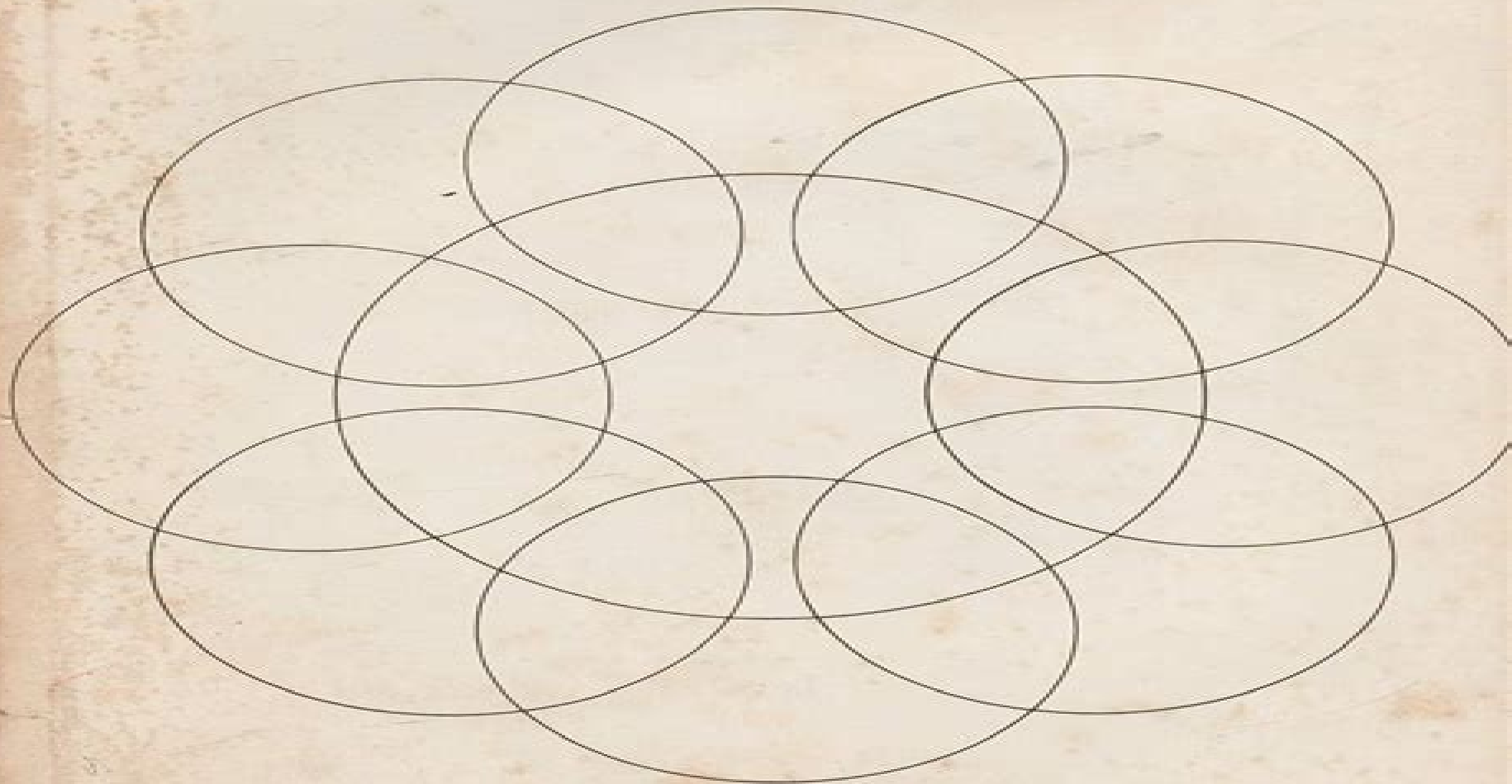


the metamorphoses of the circle

BY GEORGES POULET



TRANSLATED FROM THE FRENCH
BY CARLEY DAWSON AND ELLIOTT COLEMAN
IN COLLABORATION WITH THE AUTHOR

The Metamorphoses Of The Circle

Edward W. Said



The Metamorphoses Of The Circle:

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The Cambridge History of Literary Criticism: Volume 8, From Formalism to Poststructuralism George Alexander Kennedy, Raman Selden, 1989 Volume 8 of The Cambridge History of Literary Criticism deals with the most influential and hotly debated areas of literary theory those developing in Europe but having their main impact in the Anglo American world of academic literary studies whose course they have fundamentally redirected The structuralism poststructuralism Russian formalism semiotics narratology hermeneutics phenomenology reception theory and speech act theory associated with European writers including Barthes Todorov Derrida and Iser are here described in the context of their original development but with an eye also to their eventual influence and the volume includes a reflective chapter by Richard Rorty on deconstruction Incorporating full bibliographies this volume engages systematically with the history of the twentieth century's most profound and extensive set of cross cultural intellectual movements

Of Saltimbanchi and Incendiari Anthony Julian Tamburri, 1990 This study examines Palazzeschi's early literary career 1905-15 and his major texts with specific focus on the relationship between his creative works and his three manifestos Lacerba 1914-15

The Metamorphosis of Apuleius Pasquale J. Accardo, 2002 Lewis's Till We Have Faces being only one of the more notable recent retellings

BOOK JACKET

A Treatise on the Geometry of the Circle and Some Extensions to Conic Sections by the Method of Reciprocation William J. McClelland, 1891

The Mirror in the Text Lucien Dällenbach, 1989-07-27 The Mirror in the Text is concerned with the literary and artistic device of mise en abyme the use of an element within a work which mirrors the work as a whole like the play within a play in Hamlet In this classic study Lucien Dällenbach provides the first systematic analysis

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Dante's Vision and the Circle of Knowledge Giuseppe Mazzotta, 2014-07-14 In a masterly synthesis of historical and literary analysis Giuseppe Mazzotta shows how medieval knowledge systems, the cycle of the liberal arts, ethics, politics, and theology interacted with poetry and elevated the Divine Comedy to a central position in shaping all other forms of discursive knowledge. To trace the circle of Dante's intellectual concerns, Mazzotta examines the structure and aims of medieval encyclopedias, especially in the twelfth and thirteenth centuries; the medieval classification of knowledge; the battle of the arts; the role of the imagination; the tension between knowledge and vision; and Dante's theological speculations in his constitution of what Mazzotta calls aesthetic ludic theology. As a poet, Dante puts himself at the center of intellectual debates of his time and radically redefines their configuration. In this book, Mazzotta offers powerful new readings of a poet who stands amid his culture's crisis and fragmentation, one who responds to and counters them in his work. In a critical gesture that enacts Dante's own insight, Mazzotta's practice is also a fresh contribution to the theoretical literary debates of the present. Originally published in 1992, 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.

Orr's Circle of the Sciences. A Series of Treatises on the Principles of Science, with Their Application to Practical Pursuits. [Edited by J. S. Bushman?] W. S. ORR (AND CO.), 1855

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