Allegory and Violence - Gordon Teskey - 1996

The only form of monumental artistic expression practiced from antiquity to the Enlightenment, allegory evolved to its fullest complexity in Dante's Commedia and Spenser's Faerie Queene. Drawing on a wide range of literary, visual, and critical works in the European tradition, Gordon Teskey provides both a literary history of allegory and a theoretical account of the genre which confronts fundamental questions about the violence inherent in cultural forms. Approaching allegory as the site of intense ideological struggle, Teskey argues that the desire to raise temporal experience to ever higher levels of abstraction cannot be realized fully but rather creates a "rift" that allegory attempts to conceal. After examining the emergence of allegorical violence from the gendered metaphors of classical idealism, Teskey describes its amplification when an essentially theological form of expression was politicized in the Renaissance by the introduction of the classical gods, a process leading to the replacement of allegory by political satire and cartoons. He explores the relationship between rhetorical voice and forms of indirect speech (such as irony) and investigates the corporeal emblems of violence in authors as different as Machiavelli and Yeats. He considers the large organizing theories of culture, particularly those of Eliot and Frye, which take the place in the modern world of earlier allegorical visions. Concluding with a discussion of the Mutabilitie Cantos, Teskey describes Spenser's metaphysical allegory, which is deconstructed by its own invocation of genealogical struggle, as a prophetic vision and a form of warning.

Allegories of Violence - Lidia Yuknavitch - 2001

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processes of production, exchange, and understood war as discursive via late 20th Century novels of war.

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**Allegories of War** - John P. Hermann - 1989
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**Violence All Around** - John Sifton - 2015
A human rights lawyer travels to hot zones around the globe before and after 9/11 to document abuses by warlords, terrorists, and counterterrorism forces. John Sifton reminds us that human rights advocates can only shame the world into better behavior; to invoke rights is to invoke the force to uphold them, including the very violence they deplore.

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**The Production of English Renaissance Culture** - David Lee Miller - 2019-05-15
What is the relationship between the cultural artifacts of Renaissance England and the processes of production, exchange, and accumulation through which they were brought into being? Pursuing this question, a group of distinguished scholars from both sides of the Atlantic exemplifies a number of different approaches to the writing of cultural history.

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**Thinking Allegory Otherwise** - Brenda Machosky - 2010
"Thinking Allegory Otherwise is a unique collection of essays by allegory specialists and other scholars who engage allegory in exciting new ways." "Not limited to an examination of literary texts and works of art, the essays focus on a wide range of topics, including architecture, philosophy, theater, science, and law. Indeed, all language is allegorical. This collection proves the truth of this statement, but more importantly, it shows the consequences of it. To think allegory otherwise is to think otherwise-forcing us to rethink not only the idea of allegory itself, but also the law and its execution, the literality of figurative abstraction, and the figurations upon which even hard science depends." --Book Jacket.

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**Sovereignty and Experience** - Jill Harnesberger - 2009
By dismantling misconceptions about experience, allegory, and storytelling, my book on Walter Benjamin and Witold Gombrowicz reveals that in the decline of the storyteller the allegorist is the new storyteller. Consequently, the preconceived notions that separate storytelling from allegory should be diminished. The allegorist, whose acts of redemptive rescue forge constellations between elements of the past unknown and unexperienced by anyone in the present, finds...
common ground with the storyteller through a necessary violence, Benjamin's model of allegory - the angel of history. Benjamin's Trauerspiel and Baudelaire studies create a redemptive model for experience - allegory. Moreover, allegory's role in salvaging experience finds its counterpart in another violent model of interruption: Witold Gombrowicz's interhuman church. What allegory salvages in history and inexperience, the interhuman church forms amidst the ruins of language: the inauthentic "sovereign" self.

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**Allegory and Enchantment** - Jason Crawford - 2017-01-19
What is modernity? Where are modernity's points of origin? Where are its boundaries? And what lies beyond those boundaries? Allegory and Enchantment explores these broad questions by considering the work of English writers at the threshold of modernity, and by considering, in particular, the cultural forms these writers want to leave behind. From the fourteenth to the seventeenth centuries, many English writers fashion themselves as engaged in breaking away from an array of old idols: magic, superstition, tradition, the sacramental, the medieval. Many of these writers persistently use metaphors of disenchantment, of awakening from a broken spell, to describe their self-consciously modern orientation toward a medieval past. And many of them associate that repudiated past with the hands of the major English practitioners of allegorical narrative William Langland, John Skelton, Edmund Spenser, and John Bunyan allegory shows signs of strain and disintegration. The work of these writers seems to suggest a story of modern emergence in which medieval allegory, with its search for divine order in the material world, breaks down under the pressure of modern disenchantment. But these four early modern writers also make possible other understandings of modernity. Each of them turns to allegory as a central organizing principle for his most ambitious poetic projects. Each discovers in the ancient forms of allegory a vital, powerful instrument of disenchantment. Each of them, therefore, opens up surprising possibilities: that allegory and modernity are inescapably linked; that the story of modern emergence is much older than the early modern period; and that the things modernity has tried to repudiate the old enchantments are not as alien, or as absent, as they seem.
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Allegory and Sexual Ethics in the High Middle Ages - N. Guynn - 2007-03-05
Guynn offers an innovative new approach to the ethical, cultural, and ideological analysis of medieval allegory. Working between poststructuralism and historical materialism, he considers both the playfulness of allegory and its disciplinary force.

Early Modern Visual Allegory - Cristelle Baskins - 2017-09-29
The first book in over twenty-five years devoted solely to allegory and personification in art history, this anthology complements current literary and cultural studies of allegory. The volume re-examines early modern allegorical imagery in light of crucial material, contextual and methodological questions: how are allegories conceived; for whom; and for what purposes? Contributors consider a wide range of allegorical representations in the visual arts and material culture, of both early modern Europe and the colonial "New World" 1400-1800. Essays included here examine paintings, sculpture, prints, architecture and the spaces of public ritual while discussing the process and theory of interpretation, formation of audiences, reception history, appropriation and censorship. A special focus on the medium of the body in visual allegory unites the volume's diverse materials and methods.

Spenserian Moments - Gordon Teskey - 2019-12-17
Gordon Teskey restores Edmund Spenser to prominence, revealing his epic The Faerie Queene as a grand, improvisatory project on human nature. Teskey compares Spenser to Milton, an avowed follower. While Milton’s rigid ideology is now stale, Spenser’s allegories remain vital, inviting new questions and visions, heralding a constantly changing future.

The Violence of Modernity - Debarati Sanyal - 2020-03-03
The result is a study that underscores how Baudelaire’s legacy continues to energize literary engagements with the violence of modernity.
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Structures of Appearing: Allegory and the Work of Literature - Brenda Machosky - 2013
Structures of Appearing: Allegory and the Work of Literature is an interdisciplinary study that revises the history of allegory through a phenomenological approach. The book also takes on the history of aesthetics as an ideology that has long subjugated literature (and art generally) to criteria of judgment that are philosophical rather than literary.

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Philip Sidney and the Poetics of Renaissance Cosmopolitanism - Robert E. Stillman - 2016-04-22
Celebrations of literary fictions as autonomous worlds appeared first in the Renaissance and were occasioned, paradoxically, by their power to remedy the ills of history. Robert E. Stillman explores this paradox in relation to Philip Sidney's Defence of Poesy, the first Renaissance text to argue for the preeminence of poetry as an autonomous form of knowledge in the public domain. Offering a fresh interpretation of Sidney's celebration of fiction-making, Stillman locates the origins of his poetics inside a neglected historical community: the intellectual elite associated with Philip Melanchthon (leader of the German Reformation after Luther), the so-called Philippists. As a challenge to traditional Anglo-centric scholarship, his study demonstrates how Sidney's education by Continental Philippists enabled him to dignify fiction-making as a compelling form of public discourse-compelling because of its promotion of powerful new concepts about reading and writing, its ecumenical piety, and its political ambition to secure through natural law (from universal 'Ideas') freedom from the tyranny of confessional warfare. Intellectually ambitious and wide-ranging, this study draws together various elements of contemporary scholarship in literary, religious, and political history in order to afford a broader understanding of the Defence and the cultural context inside which Sidney produced both his poetry and his poetics.

Allegory - Jeremy Tambling - 2009-09-10
Indispensable to an understanding of Medieval and Renaissance texts and a topic of controversy for the Romantic poets, allegory remains a site for debate and controversy in the twenty-first-century. In this useful guide, Jeremy Tambling: presents a concise history of allegory, providing numerous examples from Medieval forms to the present day considers the relationship between allegory and symbolism analyses the use of allegory in modernist debate and deconstruction, looking at critics such as Walter Benjamin and Paul de Man provides a full glossary of technical terms and suggestions for further reading. Allegory offers an accessible, clear introduction
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Allegory and Old Testament Violence - Mark Chenoweth - 2017

Sweet Science - Amanda Jo Goldstein - 2017-07-10
Today we do not expect poems to carry scientifically valid information. But it was not always so. In Sweet Science, Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry. Goldstein puts apparently literary projects, such as William Blake’s poetry of embryogenesis, Goethe’s journals On Morphology, and Percy Shelley’s “poetry of life,” back into conversation with the openly poetic life sciences of Erasmus Darwin, J. G. Herder, Jean-Baptiste Lamarck, and Étienne Geoffroy Saint-Hilaire. Such poetic sciences, Goldstein argues, share in reviving Lucretius’s De rerum natura to advance a view of biological life as neither self-organized nor autonomous, but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form. They summon De rerum natura for a logic of life resistant to the vitalist stress on self-authorizing power and to make a monumental case for poetry’s role in the perception and communication of empirical realities. The first dedicated study of this mortal and materialist dimension of Romantic biopoetics, Sweet Science opens a through-line between Enlightenment materialisms of nature and Marx’s coming historical materialism.

The Arts of Disruption - Nicolette Zeeman - 2020-07-22
The monograph series Oxford Studies in Medieval Literature and Culture showcases the plurilingual and multicultural quality of medieval literature and actively seeks to promote research that not only focuses on the array of subjects medievalists now pursue - in literature, theology, and philosophy, in social, political, jurisprudential, and intellectual history, the history of art, and the history of science - but also...
medievalists now pursue - in literature, theology, offers innovative studies on topics that may include, but are not limited to, manuscript and book history; languages and literatures of the global Middle Ages; race and the post-colonial; the digital humanities, media and performance; music; medicine; the history of affect and the emotions; the literature and practices of devotion; the theory and history of gender and sexuality, ecocriticism and the environment; theories of aesthetics; medievalism. The Arts of Disruption: Allegory and Piers Plowman offers a series of new readings of the allegorical poem Piers Plowman: but it is also a book about allegory. It argues not just that there are distinctively disruptive 'arts' that occur in allegory, but that allegory, because it is interested in the difficulty of making meaning, is itself a disruptive art. The book approaches this topic via the study of five medieval allegorical narrative structures that exploit diegetic conflict and disruption. Although very different, they all bring together contrasting descriptions of spiritual process, in order to develop new understanding and excite moral or devotional change. These five structures are: the paradiastolic 'hypocritical figure' (such as vices masked by being made to look like 'adjacent' virtues), personification debate, violent language and gestures of apophasis, narratives of bodily decline, and grail romance. Each appears in a range of texts, which the book explores, along with other connected materials in medieval rhetoric, logic, grammar, spiritual thought, ethics, medicine, and romance iconography. These allegorical narrative structures appear radically transformed in Piers Plowman, where the poem makes further meaning out of the friction between them. Much of the allegorical work of the poem occurs at the points of their intersection, and within the conceptual gaps that open up between them. Ranging across a wide variety of medieval allegorical texts, the book shows from many perspectives allegory's juxtaposition of the heterogeneous and its questioning of supposed continuities.

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Allegory and Epic in English Renaissance Literature - Kenneth Borris - 2000-10-26

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Challenging conventional readings of literary allegorism, Borris reassesses Renaissance relations between allegory and heroic poetry.

Allegory, Space and the Material World in the Writings of Edmund Spenser - Christopher Burlinson - 2006
An examination of the way in which the material world is depicted in The Faerie Queene.

Violence in the Films of Stephen King - Michael J. Blouin - 2021-07-29
Contributors analyze the theme of violence in the film adaptations of Stephen King’s work, ranging from his earliest movies to the most recent, through a variety of lenses.

A Theater of Diplomacy - Ellen R. Welch - 2017-03-16
The seventeenth-century French diplomat François de Callières once wrote that “an ambassador resembles in some way an actor exposed on the stage to the eyes of the public in order to play great roles.” The comparison of the diplomat to an actor became commonplace as the practice of diplomacy took hold in early modern Europe. More than an abstract metaphor, it reflected the rich culture of spectacular entertainment that was a backdrop to emissaries' day-to-day lives. Royal courts routinely honored visiting diplomats or celebrated treaty negotiations by staging grandiose performances incorporating dance, music, theater, poetry, and pageantry. These entertainments—allegorical ballets, masquerade balls, chivalric tournaments, operas, and comedies—often addressed pertinent themes such as war, peace, and international unity in their subject matter. In both practice and content, the extravagant exhibitions were fully intertwined with the culture of diplomacy. But exactly what kind of diplomatic work did these spectacles perform? Ellen R. Welch contends that the theatrical and performing arts had a profound influence on the development of modern diplomatic practices in early modern Europe. Using France as a case study, Welch explores the interconnected histories of international relations and the theatrical and performing arts. Her book argues that theater served not merely as a decorative accompaniment to negotiations, but rather underpinned the practices of embodied representation, performance, and spectatorship that constituted the culture of diplomacy in this period. Through its examination of the early modern precursors to today’s cultural diplomacy initiatives, her book investigates the various ways in which performance structures international politics still.
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**Lord of the Flies** - William Golding - 2003-12-16
Golding's iconic 1954 novel, now with a new foreword by Lois Lowry, remains one of the greatest books ever written for young adults and an unforgettable classic for readers of any age. This edition includes a new Suggestions for Further Reading by Jennifer Buehler. At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate. This far from civilization they can do anything they want. Anything. But as order collapses, as strange howls echo in the night, as terror begins its reign, the hope of adventure seems as far removed from reality as the hope of being rescued.

**Sweet Science** - Amanda Jo Goldstein - 2017-07-10

**Artisans and Narrative Craft in Late Medieval England** - Lisa H. Cooper - 2011-03-10
Lisa H. Cooper offers new insight into the relationship of material practice and literary production in the Middle Ages by exploring the representation of craft labor in England from c.1000-1483. She examines genres as diverse as the school-text, comic poem, spiritual allegory, and mirror for princes, and works by authors both well-known (Chaucer, Lydgate, Caxton) and far less so. Whether they represent craft as profitable endeavor, learned skill, or degrading toil, the texts she reviews not only depict artisans as increasingly legitimate members of the body politic, but also deploy images of craft labor and its products to confront other complex issues, including the nature of authorship, the purpose of community, the structure of the household, the fate of the soul, and the scope of princely power.
Literature has long sought to make sense of the destruction and aggression wrought by human civilization. Yet no single literary movement was more powerfully shaped by violence than modernism. As Sarah Cole shows, modernism emerged as an imaginative response to the devastated events that defined the period, including the chaos of anarchist bombings, World War I, the Irish uprising, and the Spanish Civil War. Combining historical detail with resourceful readings of fiction, poetry, journalism, photographs, and other cultural materials, At the Violet Hour explores the strange intimacy between modernist aesthetics and violence in the late nineteenth and early twentieth centuries.

The First World War and T. S. Eliot's The Waste Land demonstrate the new theoretical paradigm that Cole deploys throughout her study, what she calls "enchanted" and "disenchanted" violence—the polarizing perceptions of violent death as either the fuel for regeneration or the emblem of grotesque loss. These concepts thread through the literary-historical moments that form the core of her study, beginning with anarchism and the advent of dynamite violence in late Victorian England. As evinced in novels by Joseph Conrad, Henry James, and others, anarchism fostered a vibrant, modern consciousness of violence entrenched in sensationalism and melodrama. A subsequent chapter offers four interpretive categories—keening, generative violence, reprisal, and allegory—for reading violence in works by W. B. Yeats, J. M. Synge, Sean O'Casey, and others around the time of Ireland's Easter Rising. The book concludes with a discussion of Virginia Woolf's oeuvre, placing the author in two primary relations to the encroaching culture of violence: deeply exploring and formalizing its registers; and veering away from her peers to construct an original set of patterns to accommodate its visceral ubiquity in the years leading up to the Second World War. A rich interdisciplinary study that incorporates perspectives from history, anthropology, the visual arts, and literature, At the Violet Hour provides a resonant framework for refiguring the relationship between aesthetics and violence that will extend far beyond the period traditionally associated with literary modernism.

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**Revealing Bodies** - Erin M. Goss - 2012-10-26

Revealing Bodies considers three thinkers not often read together, in order to ask a question:
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**Delirious Milton** - Gordon Teskey - 2009-06-30
The argument of Delirious Milton is that Milton's creative power is drawn from a rift at the center of his consciousness over the question of creation itself. This rift forces the poet to oscillate deliriously between two incompatible perspectives, at once affirming and denying the presence of spirit in what he creates. From one perspective, the act of creation is centered in God and the purpose of art is to imitate and praise the Creator. From the other perspective, the act of creation is centered in the human, in the built environment of the modern world.

**Edmund Spenser** - J. B. Lethbridge - 2006
This is a collection of wide-ranging papers on Edmund Spenser, including criticism on the Shepheardes Calender, Spenser's rhymes, his impact on Louis MacNeice, the medieval organizations of the Faerie Queene, on the Mutabilite Cantos, Temperance in Book II, and Friendship in Book IV, Written by younger as well as by well-established scholars, the contributors move quietly away from theoretically dominated criticism, and emphasize the importance of historical criticism, both breaking new ground and recuperating neglected insights and approaches. The introduction describes and defends the current trend towards a renewed historical criticism in Spenser criticism. The papers contribute to our knowledge of Spenser's life as well as to our understanding of his poetry. J. B. Lethbridge lectures at the English seminar at Tubingen University.

**Medieval Romance** - James F. Knapp - 2017-11-29
Widely heard and read throughout the middle ages, romance literature has persisted for centuries and has lately re-emerged in the form of speculative fiction, inviting readers to step out of the actual world and experience the intriguing pleasure of possibility. Medieval Romance is the first study to focus on the deep philosophical underpinnings of the genre’s fictional worlds. James F. Knapp and Peggy A. Knapp uniquely utilize Leibniz’s “possible worlds” theory, Kant’s aesthetic reflections, and Gadamer’s writings on the apprehension of language over time, to bring the romance genre into critical dialogue with fundamental questions of philosophical aesthetics, modal logic, and the hermeneutics of literary transmission. The authors’ compelling and illuminating analysis of six instances of medieval secular writing, including that of Marie de France, the Gawain-poet, and Chaucer demonstrates how the extravagantly imagined worlds of romance invite reflection about the
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Young Milton - Edward Jones - 2013
The experimental and diverse writing of John Milton's early career offers tantalising evidence of a precocious and steadily ripening author. This book explores these writings, including 'Lycidas' and 'The Passion'.

The Postcolonial Historical Novel - H. Dalley - 2014-10-17
The Postcolonial Historical Novel is the first systematic work to examine how the historical novel has been transformed by its appropriation in postcolonial writing. It proposes new ways to understand literary realism, and explores how the relationship between history and fiction plays out in contemporary African and Australasian writing.

The Persistence of Allegory - Jane K. Brown - 2013-04-23
In an impressively comparative work, Jane K. Brown explores the tension in European drama between allegory and neoclassicism from the sixteenth through the nineteenth century. Imitation of nature is generally thought to triumph over religious allegory in the Elizabethan and French classical theater, a shift attributable to the recovery of Aristotle’s Poetics in the Renaissance. But if Aristotle’s terminology was rapidly assimilated, Brown demonstrates that change in dramatic practice took place only gradually and partially and that allegory was never fully cast off the stage. The book traces a complex history of neoclassicism in which new allegorical forms flourish and older ones are constantly revitalized. Brown reveals the allegorical survivals in the works of such major figures as Shakespeare, Calderón, Racine, Vondel, Metastasio, Goethe, and Wagner and reads tragedy, comedy, masque, opera, and school drama together rather than as separate developments. Throughout, she draws illuminating parallels to modes of representation in the visual arts. A work of broad interest to scholars, teachers, and students of theatrical form, The Persistence of Allegory presents a fundamental rethinking of the history of European drama.
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Gender and Allegory in Transamerican Fiction and Performance - K. Sugg - 2008-10-27
By rethinking contemporary debates regarding the politics of aesthetic forms, Gender and Allegory in Transamerican Fiction and Performance explores how allegory can be used to resolve the "problem" of identity in both political theory and literary studies. Examining fiction and performance from Zoe Valdés and Cherrie Moraga to Def Poetry Jam and Carmelita Tropicana, Sugg suggests that the representational oscillations of allegory can reflect and illuminate the fraught dynamics of identity discourses and categories in the Americas. Using a wide array of theoretical and aesthetic sources from the United States, Latin America, and the Caribbean, this book argues for the crucial and potentially transformative role of feminist cultural production in transamerican public cultures.

Environmental Practice and Early American Literature - Michael Ziser - 2013-07-29
This original and provocative study tells the story of American literary history from the perspective of its environmental context. Weaving together close readings of early American texts with ecological histories of tobacco, potatoes, apples, and honey bees, Michael Ziser presents a method for literary criticism that explodes the conceptual distinction between the civilized and natural world. Beginning with the English exploration of Virginia in the sixteenth century, Ziser argues that the settlement of the "New World" - and the cultivation and exploitation of its bounty - dramatically altered how writers used language to describe the phenomena they encountered on the frontier. Examining the work of Harriot, Grainger, Cooper, Thoreau and others, Ziser reveals how these authors, whether consciously or not, transcribed the vibrant ecology of North America, and the ways that the environment helped codify a uniquely American literary aesthetic of lasting importance.

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Allegoric and Violence

Allegory and Enchantment - Jason Crawford - 2017-01-19
What is modernity? Where are modernity's points of origin? Where are its boundaries? And what lies beyond those boundaries? Allegory and Enchantment explores these broad questions by considering the work of English writers at the threshold of modernity, and by considering, in particular, the cultural forms these writers want to leave behind. From the fourteenth to the seventeenth centuries, many English writers fashion themselves as engaged in breaking away from an array of old idols: magic, superstition, tradition, the sacramental, the medieval. Many of these writers persistently use metaphors of disenchantment, of awakening from a broken spell, to describe their self-consciously modern orientation toward a medieval past. And many of them associate that repudiated past with the dynamics and conventions of allegory. In the hands of the major English practitioners of allegorical narrative—William Langland, John Skelton, Edmund Spenser, and John Bunyan—allegory shows signs of strain and disintegration. The work of these writers seems to suggest a story of modern emergence in which medieval allegory, with its search for divine order in the material world, breaks down under the pressure of modern disenchantment. But these four early modern writers also make possible other understandings of modernity. Each of them turns to allegory as a central organizing principle for his most ambitious poetic projects. Each discovers in the ancient forms of allegory a vital, powerful instrument of disenchantment. Each of them, therefore, opens up surprising possibilities: that allegory and modernity are inescapably linked; that the story of modern emergence is much older than the early modern period; and that the things modernity has tried to repudiate—the old enchantments—are not as alien, or as absent, as they seem.

In Allegories of the Anthropocene Elizabeth M. DeLoughrey traces how indigenous and postcolonial peoples in the Caribbean and Pacific Islands grapple with the enormity of colonialism and anthropogenic climate change through art, poetry, and literature. In these works, authors and artists use allegory as a means to understand the multiscalar complexities of the Anthropocene and to critique the violence of capitalism, militarism, and the postcolonial state. DeLoughrey examines the work of a wide range of artists and writers—including poets Kamau Brathwaite and Kathy Jetñil-Kijiner, Dominican installation artist Tony Capellán, and authors Keri Hulme and Erna Brodber—whose work addresses Caribbean plantations, irradiated
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Rethinking the Mind-Body Relationship in Early Modern Literature, Philosophy, and Medicine - Charis Charalampous - 2015-08-20
This book explores a neglected feature of intellectual history and literature in the early modern period: the ways in which the body was theorized and represented as an intelligent cognitive agent, with desires, appetites, and understandings independent of the mind. It considers the works of early modern physicians, thinkers, and literary writers who explored the phenomenon of the independent and intelligent body. Charalampous rethinks the origin of dualism that is commonly associated with Descartes, uncovering hitherto unknown lines of reception regarding a form of dualism that understands the body as capable of performing complicated forms of cognition independently of the mind. The study examines the consequences of this way of thinking about the body for contemporary philosophy, theology, and medicine, opening up new vistas of thought against which to reassess perceptions of what literature can be thought and felt to do. Sifting and assessing this evidence sheds new light on a range of historical and literary issues relating to the treatment, perception, and representation of the human body. This book examines the notion of the thinking body across a wide range of genres, topics, and authors, including Montaigne’s Essays, Spenser’s allegorical poetry, Donne’s metaphysical poetry, tragic dramaturgy, Shakespeare, and Milton’s epic poetry and shorter poems. It will be essential for those studying early modern literature, cognition, and the body.
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The Severed Head and the Grafted Tongue - Patricia Palmer - 2013-11-11
Explores actual and literary depictions of beheadings in sixteenth-century Ireland and addresses how violence is transcribed into art.

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Akunjieri - Ezenwanyi Anne Ihunna - 2017-12-24
Akunjieri is a literary construction which attempts to portray an allegory of violence and repressive realities which confront the girl-child in most economies of the third world countries. Akunjieri, bedeviled by misfortune of loss of her parents at tender age, became assailed by torrents of unpredictable and persistent barrage of wickedness. Being born of the roots of honesty and nobility, her intrinsic virtuous resourcefulness was tried, without doubt, to the extremes. Her triumph lends a loud credence to the very nature that begot her. Through perseverance, she overcame her fears, doubts and troubles; and, ultimately, assumed the height of crowning glory over all her assailants. Even so, this book underpins the need for more, thorough and robust regulations in respect of the administrations of foster homes and, more particularly, the protection, welfare and education of the girl-child in a world of increasing patriarchal leanings prejudiced by hypocritical approach to justice delivery.