

English Literature By William J Long

"Aulus Gellius originated the modern use of 'classical' and 'humanities.' This study examines his life and writings"
--Provided by publisher.

"Wilderness Ways" by William J. Long. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Unlike most etymology textbooks, this one presents the words studied in the context of the ideas in which the words functioned. Instead of studying endless lists of word roots, suffixes, and prefixes in isolation, the words are enlivened by their social, literary, and cultural media. Features: Chapters on Mythology, Medicine, Politics and Law, Commerce and Economics, Philosophy and Psychology, History Introduction to word building Exercises throughout Illustrations of ancient artifacts Clever cartoons on word origins Glossary of English words and phrases.

The beloved Pulitzer Prize-winning novel, basis of the film starring Jack Nicholson and Meryl Streep. Francis Phelan, ex-big-leaguer, part-time gravedigger, full-time bum with the gift of gab, is back in town. He left Albany twenty-two years earlier after he dropped his infant son accidentally, and the boy died. Now he's on the way back to the wife and home he abandoned, haunted at every corner by the ghosts of his violent life. Francis; his wino ladyfriend of nine years, Helen; and his stumblebum pal, Rudy, shuffle their ragtag way through the city's bleakest streets, surviving on gumption, muscatel, and black wit. estiny is not their business. 'The premise of Ironweed was so unpromising, that in marketing terms the writer still to this day finds it funny: the story of a bunch of itinerant alcoholics, knocking around Kennedy's hometown, falling out, having visions, trying to pass for sober to cadge a bed for the night in the homeless shelter.'

Guardian 'But for all the rich variety of prose and event, from hallucination to bedrock realism to slapstick and to blessed quotidian peace, "Ironweed" is more austere than its predecessors. It is more fierce, but also more forgiving.' Quoted from the classic New York Times review of Ironweed, which made it an overnight sensation.

Should women concern themselves with reading other than the Bible? Should women attempt to write at all? Did these activities violate the hierarchy of the universe and men's and women's places in it? Colonial American women relied on the same authorities and traditions as did colonial men, but they encountered special difficulties validating themselves in writing. William Scheick explores logonomic conflict in the works of northeastern colonial women, whose writings often register anxiety not typical of their male contemporaries. This study features the poetry of Mary English and Anne Bradstreet, the letter-journals of Esther Edwards Burr and Sarah Prince, the autobiographical prose of Elizabeth Hanson and Elizabeth Ashbridge, and the political verse of Phyllis Wheatley. These works, along with the writings of other colonial women, provide especially noteworthy instances of bifurcations emanating from American colonial women's conflicted confiscation of male authority. Scheick reveals subtle authorial uneasiness and subtextual tensions caused by the attempt to draw legitimacy from male authorities and traditions.

Beginning with the early masters of the sonnet form, Dante and Petrarch, the Companion examines the reinvention of the sonnet across times and cultures, from Europe to America. In doing so, it considers sonnets as diverse as those by William Shakespeare, William Wordsworth, George Herbert and e. e. cummings. The chapters explore how we think of the sonnet as a 'lyric' and what is involved in actually trying to write one. The book includes a lively discussion between three distinguished contemporary poets - Paul Muldoon, Jeff Hilson and Meg Tyler - on the experience of writing a sonnet, and a chapter which traces the sonnet's diffusion across manuscript, print, screen and the internet. A fresh and authoritative overview of this major poetic form, the Companion expertly guides the reader through the sonnet's history and development into the global multimedia phenomenon it is today.

From Anglo-Saxon runes to postcolonial rap, this undergraduate textbook covers the social and historical contexts of the whole of the English literature.

"It's always been golden for you, Danny. You've always been the golden boy." Danny Fortunato seemed to have it all. He was cute, funny, sexy, smart--the hottest go-go boy in West Hollywood. When he danced on stage, all eyes were upon him and all men desired him. But something always kept Danny from ever really believing he was the golden boy that others said he was. . . Twenty years later, living in Palm Springs, Danny is celebrating his 41st birthday--although "celebrating" might not be the right word for how he feels about his life today. To the outside world, he's still golden: he still has his looks, and he still loves Frank, his boyfriend of nearly two decades. But something is missing in his life. Passion. Romance. Adventure. The same something that's been missing ever since that day when he turned fourteen, when his sister Becky disappeared and his whole world flipped upside-down. . . Filled with unforgettable warmth, incorrigible humor, and irresistible charm, Object of Desire takes readers through three milestone eras in one man's life--his youth in the 1970s, his days of abandon in the 1980s, and his more sober, reflective existence today--and reaffirms William J. Mann's reputation as one of gay fiction's major narrative powers. "Mann's vivid style is a treat." --Publishers Weekly "Mann's writing is smart, aware and cognizant enough to take a well-practiced theme and give it a shot in the arm." --Instinct

This 2003 book is a full-scale history of early modern English literature, offering perspectives on English literature produced in Britain between the Reformation and the Restoration. While providing the general coverage and specific information expected of a major history, its twenty-six chapters address recent methodological and interpretive developments in English literary studies. The book has five sections: 'Modes and Means of Literary Production, Circulation, and Reception', 'The Tudor Era from the Reformation to Elizabeth I', 'The Era of Elizabeth and James VI', 'The Earlier Stuart Era', and 'The Civil War and Commonwealth Era'. While England is the principal focus, literary production in Scotland, Ireland and Wales is treated, as are other subjects less frequently examined in previous histories, including women's writings and the literature of the English Reformation and Revolution. This history is an essential resource for specialists and students. This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. We have represented this book in the same form as it was first published. Hence any marks seen are left intentionally to preserve its true nature.

Howard "Stretch" Johnson, a charismatic Harlemit who graduated from Cotton Club dancer to Communist Party youth leader, once claimed that in late 1930s New York "75% of black cultural figures had Party membership or maintained regular meaningful

contact with the Party." He stretched the truth, but barely. In a broad-ranging, revisionary account of the extensive relationship between African-American literary culture and Communism in the 1920s and 1930s, William J. Maxwell uncovers both black literature's debt to Communism and Communism's debt to black literature -- reciprocal obligations first incurred during the Harlem Renaissance. Juxtaposing well-known and newly rediscovered works by Claude McKay, Andy Razaf, Mike Gold, Langston Hughes, Louise Thompson, Richard Wright, Zora Neale Hurston, and Nelson Algren, Maxwell maintains that the "Old," Soviet-allied Left promoted a spectrum of exchanges between black and white authors, genres, theories, and cultural institutions. Channels opened between radical Harlem and Bolshevik Moscow, between the New Negro renaissance and proletarian literature. Claude McKay's 1922-23 pilgrimage to the Soviet Union, for example, usually recalled as a lighthearted adventure in radical tourism, actually jumpstarted the Comintern's controversial nation-centered program for Afro America. Breaking from studies governed by Cold War investments and pivoting on the Great Depression, Maxwell argues that Communism's rare sustenance for African-American initiative -- not a seduction of Depression-scarred innocents -- brought scores of literary "New Negroes" to the Old Left.

The ineffectual Ambassador is just one of the handicaps facing the Americans as Southeast Asia becomes increasingly involved with Communism

This book, which presents the whole splendid history of English literature from Anglo-Saxon times to the close of the Victorian Era, has three specific aims. It is an useful and interesting guide for the students as well as teachers of English literature, specially European and American.

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A defining volume of essays in which leading international scholars apply an interdisciplinary approach to the long and evolving relationship between English Literature and Theology.

Basil the demon king has come to a crossroads. He has grown tired of life underground and regretful of the atrocities he has committed to maintain his hold on power. Wanderlust leads him to the surface, to live freely among humans. Considering the state of the world, most humans seem unfazed by his arrival - but not all. A religious zealot with murderous intentions and a vengeful biker gang seek his end. Meanwhile, Basil must contend with two internal forces: the disturbing dreams that suggest he once walked the earth as a human; and the pull of the underworld, drawing him back to deal with the troubles he left behind - namely, a cunning foe who craves the throne, a monstrous kraken, and an ancient evil as cold and dark as the soil. 'Burn, Beautiful Soul is The Wizard of Oz with a demon Dorothy... It is a loving but unsentimental dissection of America and its people. It is a story you will never forget.' John Schoffstall, author of Half-Witch

"Today, the majority of sovereign states can be described as 'democracies' in that they possess elected political leadership and some measure of commitment to the protection and promotion of individual rights and equality under law. Likewise, the economies of most democracies revolve around free trade, integrated into wider regional and global markets. Virtually all are organized around Western liberal principles and values. For some, these philosophical commitments are indigenous and longstanding, and for others they were imported later, often through colonization. This book asks how democratic governance and economic development differ when founded on Eastern, Buddhist principles, rather than Western, liberal, and Enlightenment values and beliefs. The small, remote country of Bhutan is the only democratic, market-based state that is rooted constitutionally and culturally in Mahayana Buddhist principles and ethics. In this book, it provides an alternate vision for what democratic states built on Eastern philosophy might look like. William Long argues that the differences in democratic and development systems between Western and Eastern approaches are profound and important. Bhutan's approach to democracy and development is based on the idea of 'Gross National Happiness' and offers a unique approach to the challenges of political polarization, economic inequality, and declining public trust in political institutions"--

This "fascinating" (Malcolm Gladwell, New York Times bestselling author of Outliers) examination of literary inventions through the ages, from ancient Mesopotamia to Elena Ferrante, shows how writers have created technical breakthroughs—rivaling scientific inventions—and engineering enhancements to the human heart and mind. Literature is a technology like any other. And the writers we revere—from Homer, Shakespeare, Austen, and others—each made a unique technical breakthrough that can be viewed as both a narrative and neuroscientific advancement. Literature's great invention was to address problems we could not solve: not how to start a fire or build a boat, but how to live and love; how to maintain courage in the face of death; how to account for the fact that we exist at all. Wonderworks reviews the blueprints for twenty-five of the most significant developments in the history of literature. These inventions can be scientifically shown to alleviate grief, trauma, loneliness, anxiety, numbness, depression, pessimism, and ennui, while sparking creativity, courage, love, empathy, hope, joy, and positive change. They can be found throughout literature—from ancient Chinese lyrics to Shakespeare's plays, poetry to nursery rhymes and fairy tales, and crime novels to slave narratives. A "refreshing and remarkable" (Jay Parini, author of Borges and Me: An Encounter) exploration of the new literary field of story science, Wonderworks teaches you everything you wish you learned in your English class, and "contains many instances of critical insight....What's most interesting about this compendium is its understanding of imaginative representation as a technology" (The New York Times).

How FBI surveillance influenced African American writing Few institutions seem more opposed than African American literature and J. Edgar Hoover's white-bread Federal Bureau of Investigation. But behind the scenes the FBI's hostility to black protest was energized by fear of and respect for black writing. Drawing on nearly 14,000 pages of newly released FBI files, F.B. Eyes exposes the Bureau's intimate policing of five decades of African American poems, plays, essays, and novels. Starting in 1919, year one of Harlem's renaissance and Hoover's career at the Bureau, secretive FBI "ghostreaders" monitored the latest developments in African American letters. By the time of Hoover's death in 1972, these ghostreaders knew enough to simulate a sinister black literature of their own. The official aim behind the Bureau's close reading was to anticipate political unrest. Yet, as William J. Maxwell reveals, FBI surveillance came to influence the creation and public reception of African American literature in the heart of the twentieth century. Taking his title from Richard Wright's poem "The FB Eye Blues," Maxwell details how the FBI threatened the international travels of African American writers and prepared to jail dozens of them in times of national emergency. All the

same, he shows that the Bureau's paranoid style could prompt insightful criticism from Hoover's ghostreaders and creative replies from their literary targets. For authors such as Claude McKay, James Baldwin, and Sonia Sanchez, the suspicion that government spy-critics tracked their every word inspired rewarding stylistic experiments as well as disabling self-censorship. Illuminating both the serious harms of state surveillance and the ways in which imaginative writing can withstand and exploit it, *F.B. Eyes* is a groundbreaking account of a long-hidden dimension of African American literature.

A History of British Working-Class Literature examines the rich contributions of working-class writers in Great Britain from 1700 to the present. Since the early eighteenth century the phenomenon of working-class writing has been recognised, but almost invariably co-opted in some ultimately distorting manner, whether as examples of 'natural genius'; a Victorian self-improvement ethic; or as an aspect of the heroic workers of nineteenth- and twentieth-century radical culture. The present work contrastingly applies a wide variety of interpretive approaches to this literature. Essays on more familiar topics, such as the 'agrarian idyll' of John Clare, are mixed with entirely new areas in the field like working-class women's 'life-narratives'. This authoritative and comprehensive History explores a wide range of genres such as travel writing, the verse-epistle, the elegy and novels, while covering aspects of Welsh, Scottish, Ulster/Irish culture and transatlantic perspectives.

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English Literature, Its History and Its Significance is a great overview of English literature written for students.

The book has a wide coverage and studies all the famous writers of English literature in the field of poetry, fiction, essay etc. The writers covered, among others, include Geoffrey Chaucer, William Shakespeare, Samuel John Milton, John Dryden, Alexander Pope, Samuel Johnson, William Wordsworth and Alfred Tennyson. A special feature of the book is that studies writers and their contributions not in isolation but in the context of surroundings and various elements of civilisation of the age of the writer. Thus it suggests a vital relationship between English literature and English life. The book is written in a simple and lucid style. It will be found of great interest by the students of English Literature, researchers and the general readers.

Presents a selection of spiritually and morally uplifting literature, organized according to the stages on life's way

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