



[Books] The Theory Of The Novel

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Theory of the Novel-

The Theory of the Novel-Georg Lukacs 1971-01-01 Georg Lukács wrote The Theory of the Novel in 1914-1915, a period that also saw the conception of Rosa Luxemburg's Spartacus Letters, Lenin's Imperialism: The Highest Stage of Capitalism, Spengler's Decline of the West, and Ernst Bloch's Spirit of Utopia. Like many of Lukács's early essays, it is a radical critique of bourgeois culture and stems from a specific Central European philosophy of life and tradition of dialectical idealism whose originators include Kant, Hegel, Novalis, Marx, Kierkegaard, Simmel, Weber, and Husserl. The Theory of the Novel marks the transition of the Hungarian philosopher from Kant to Hegel and was Lukács's last great work before he turned to Marxism-Leninism. -- Book Description.

Theory of the Novel-Guido Mazzoni 2017-01-02 In his theory of the novel, Guido Mazzoni explains that novels consist of stories told in any way whatsoever about the experiences of ordinary men and women who exist as contingent beings within time and space. Novels allow readers to step into other lives and other versions of truth, each a small, local world, absolute in its particularity.

The Theory of the Novel-Georg Lukacs 1971 Presents the first English translation of the Hungarian philosopher's early theoretical work on the novel.

Theory of the Novel-Michael McKeon 2000-12 McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context.

Why We Read Fiction-Lisa Zunshine 2006 Why We Read Fiction offers a lucid overview of the most exciting area of research in contemporary cognitive psychology known as "Theory of Mind" and discusses its implications for literary studies. It covers a broad range of fictional narratives, from Richardson's Clarissa, Dostoyevski's Crime and Punishment, and Austen's Pride and Prejudice to Woolf's Mrs. Dalloway, Nabokov's Lolita, and Hammett's The Maltese Falcon. Zunshine's surprising new interpretations of well-known literary texts and popular cultural representations constantly prod her readers to rethink their own interest in fictional narrative. Written for a general audience, this study provides a jargon-free introduction to the rapidly growing interdisciplinary field known as cognitive approaches to literature and culture.

The Theory of the Novel-John Halperin 1974

The Novel After Theory-Judith Ryan 2011-12-13 Novels began to incorporate literary theory in unexpected ways in the late twentieth century. Through allusion, parody, or implicit critique, theory formed an additional strand in fiction that raised questions about the nature of authorship and the practice of writing. Studying this phenomenon provides fresh insight into the recent development of the novel and the persistence of modern theory beyond the period of its greatest success. In this book, Judith Ryan opens these questions to a range of readers, drawing them into debates over the value of theory. Ryan investigates what prompted fiction writers to incorporate and respond to theory nearly thirty years ago. Designed for readers unfamiliar with the complexities of theory, Ryan's book introduces the discipline's major trends and controversies and notes the salient ideas of a carefully selected set of individual thinkers. Ryan follows novelists' adaptation to and engagement with arguments drawn from theory as they translate abstract ideas into language, structure, and fictional strategy. At the core of her book is a fascinating microstudy of

French poststructuralism in its dialogue with narrative fiction. Investigating theories of textuality, psychology, and society in the work of Don DeLillo, Thomas Pynchon, J. M. Coetzee, Margaret Atwood, W. G. Sebald, and Umberto Eco, as well as Monika Maron, Alain Robbe-Grillet, Marguerite Duras, Marilynne Robinson, David Foster Wallace, and Christa Wolf, Ryan identifies subtle negotiations between author and theory and the richness this dynamic adds to texts. Resetting the way we think and learn about literature, her book reads current literary theory while uniquely tracing its shaping of a genre.

A Theory of the Classical Novel-Everett Knight 2016-08-05 First published in 1969, this book asserts that two concepts, structure and praxis, make it impractical for scholars to ignore the necessity of a theory of the novel — with the term 'classical novel' used to cover western fiction. The author argues that the novel is fundamentally an 'enterprise' — an aspect of the praxis of a particular social class — and that the ways of orthodox scholarship are also a praxis. The investigator must enquire into the nature of their questions as those traditionally put to literature are inspired by 'irrelevant' nineteenth century positivism. In the author's view the book is necessarily a theory of the classical novel and a manifesto for the student movement.

Theory and the Novel-Jeffrey Williams 1998-12-03 An analysis of the function of narrative across a range of novels.

Unamuno's Theory of the Novel-C.A. Longhurst 2017-07-05 Miguel de Unamuno (1864-1936) is widely regarded as Spain's greatest and most controversial writer of the first half of the twentieth century. Professor of Greek, and later Rector, at the University of Salamanca, and a figure with a noted public profile in his day, he wrote a large number of philosophical, political and philological essays, as well as poems, plays and short stories, but it is his highly idiosyncratic novels, for which he coined the word *nivola*, that have attracted the greatest critical attention. *Niebla* (Mist, 1914) has become one of the most studied works of Spanish literature, such is the enduring fascination which it has provoked. In this study, C. A. Longhurst, a distinguished Unamuno scholar, sets out to show that behind Unamuno's fictional experiments there lies a coherent and quasi-philosophical concept of the novelesque genre and indeed of writing itself. Ideas about freedom, identity, finality, mutuality and community are closely intertwined with ideas on writing and reading and give rise to a new and highly personal way of conceiving fiction.

Empiricism and the Early Theory of the Novel-Roger Maioli 2017-03-18 This book is about the empiricist challenge to literature, and its influence on eighteenth-century theories of fiction. British empiricism from Bacon to Hume challenged the notion that imaginative literature can be a reliable source of knowledge. This book argues that theorists of the novel, from Henry Fielding to Jane Austen, recognized the force of the empiricist challenge but refused to capitulate. It traces how, in their reflections on the novel, these writers attempted to formulate a theoretical link between the world of experience and the products of the imagination, and thus update the old defenses of poetry for empirical times. Taken together, the empiricist challenge and the responses it elicited signaled a transition in the longstanding debate about literature and knowledge, as an inaugural round in the persisting conflict between the empirical sciences and the literary humanities.

Radiant Cool-Dan Edward Lloyd 2004 An innovative theory of consciousness, drawing on the phenomenology of Edmund Husserl and supported by brain-imaging, presented in the form of a hardboiled detective story. Professor Grue is dead (or is he?). When graduate student/sleuth Miranda Sharpe discovers him slumped over his keyboard, she does the sensible thing--she grabs her dissertation and runs. Little does she suspect that soon she will be probing the heart of two mysteries, trying to discover what happened to Max Grue, and trying to solve the profound neurophilosophical problem of consciousness. *Radiant Cool* may be the first

novel of ideas that actually breaks new theoretical ground, as Dan Lloyd uses a neo-noir (neuro-noir?), hard-boiled framework to propose a new theory of consciousness. In the course of her sleuthing, Miranda encounters characters who share her urgency to get to the bottom of the mystery of consciousness, although not always with the most innocent motives. Who holds the key to Max Grue's ultimate vision? Is it the computer-inspired pop psychologist talk-show host? The video-gaming geek with a passion for artificial neural networks? The Russian multi-dimensional data detective, or the sophisticated neuroscientist with the big book contract? Ultimately Miranda teams up with the author's fictional alter ego, "Dan Lloyd," and together they build on the phenomenological theories of philosopher Edmund Husserl (1859-1938) to construct testable hypotheses about the implementation of consciousness in the brain. Will the clues of phenomenology and neuroscience converge in time to avert a catastrophe? (The dramatic ending cannot be revealed here.) Outside the fictional world of the novel, Dan Lloyd (the author) appends a lengthy afterword, explaining the proposed theory of consciousness in more scholarly form. *Radiant Cool* is a real metaphysical thriller--based in current philosophy of mind--and a genuine scientific detective story--revealing a new interpretation of functional brain imaging. With its ingenious plot and its novel theory, *Radiant Cool* will be enjoyed in the classroom and the study for its entertaining presentation of phenomenology, neural networks, and brain imaging; but, most importantly, it will find its place as a groundbreaking theory of consciousness.

A Working Theory of Love-Scott Hutchins 2013-08-27 While working on what he hopes will be the world's first sentient computer, Neill Bassett tries to deal with unresolved feelings for his ex-wife as well as an intended one-night stand who is turning into much more. 75,000 first printing.

The Origins of the English Novel, 1600-1740-Michael McKeon 2002-05-22 The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age.

A Theory of Love-Margaret Bradham Thornton 2018-05-08 A follow-up to her successful debut *Charleston* and set in the world's most glamorous landscapes, this moving new love story from Margaret Bradham Thornton draws on a metaphor of entanglement theory to ask: when two people collide, are they forever attached no matter where they are? Helen Gibbs, a British journalist on assignment on the west coast of Mexico, meets Christopher Delavaux, an intriguing half-French, half-American lawyer-turned-financier who has come alone to surf. Living lives that never stop moving, from their first encounter in Bermeja to marriage in London and travels to such places as Saint-Tropez, Tangier, and Santa Clara, Helen and Christopher must decide how much they exist for themselves and how much they exist for each other. In an effort to build his firm, Christopher leads a life full of speed and ambition with little time for Helen and even less when he suspects his business partner of illegal activity. Helen, a reluctant voyeur to Christopher's world of power and position, searches far and wide for reporting work that will "take a bite out of her soul"—refugees in Calais, a mountain climber in Chamonix, an orphaned circus performer in Cuba. *A Theory of Love* captures the ambivalence at the center of human experience: does one reside in the familiar comforts of solitude or dare to open one's heart and risk having it broken? Set in some of the most picturesque places in the world, this novel questions what it means to love someone and leaves us wondering—can nothing save us but a fall?

Theory of Shadows-Paolo Maurensig 2018-01-16 The strange circumstances surrounding the death of the world chess champion and alleged Nazi collaborator Alexander Alekhine, as investigated by a literary grand master On the morning of March 24, 1946, the world chess champion Alexander Alekhine—"sadist of the chess world," renowned for his eccentric behavior as well as the ruthlessness of his playing style—was found dead in his hotel room in Estoril, Portugal. He was fully dressed and wearing an overcoat, slumped back in a chair, in front of a meal, a chessboard just out of reach. The doctor overseeing the autopsy certified that Alekhine died of asphyxiation due to a piece of meat stuck in his larynx and assured the world that there was absolutely no evidence of suicide or foul play. Some, of course, have commented that the photos of the corpse look suspiciously theatrical, as though staged. Others have wondered why Alekhine would have sat down to his dinner in a hot room while wearing a heavy overcoat. And what about all these rumors concerning Alekhine's activities during World War II? Did he really pen a series of articles on the inherent inferiority of Jewish chess players? Can he really be seen in photographs with high-ranking Nazi officials? And as for his own homeland, is it true that the Russians considered him a traitor, as well as a possible threat to the new generation of supposedly superior Soviet chess masters? With the atmosphere of a thriller, the insight of a poem, and a profound knowledge of

the world of chess ("the most violent sport there is," according to the Russian world champion Garry Kasparov), Paolo Maurensig's *Theory of Shadows* leads us through the life and death of Alekhine: not so much trying to figure out whodunit as using the story of one infuriating and unapologetic genius to tease out "that which the novel alone can discover."

Forms of Modernity-Rachel Schmidt 2011 It's a critical cliché that Cervantes' *Don Quixote* is the first modern novel, but this distinction raises two fundamental questions. First, how does one define a novel? And second, what is the relationship between this genre and understandings of modernity? In *Forms of Modernity*, Rachel Schmidt examines how seminal theorists and philosophers have wrestled with the status of Cervantes' masterpiece as an 'exemplary novel', in turn contributing to the emergence of key concepts within genre theory. Schmidt's discussion covers the views of well-known thinkers such as Friedrich Schlegel, José Ortega y Gasset, and Mikhail Bakhtin, but also the pivotal contributions of philosophers such as Hermann Cohen and Miguel de Unamuno. These theorists' examinations of Cervantes's fictional knight errant character point to an ever-shifting boundary between the real and the virtual. Drawing from both intellectual and literary history, *Forms of Modernity* richly explores the development of the categories and theories that we use today to analyze and understand novels.

Theory of War-Joan Brady 2012-01-26 'A modern work of genius' *Spectator* Winner of the Costa/Whitbread Book of the Year Award 1993 Forced into slavery as a child, Jonathan Carrick escapes to a new life but within him lies the need for revenge against George Stokes, the son of his former master. Mallory Carrick, confined to a wheelchair, seeks to find out the truth about her grandfather's history. Haunting, elegant and passionate, *Theory of War* is a novel about how the past lives on through following generations. It follows one woman's journey to discover what her grandfather might have experienced and how his suffering still haunts his descendants.

The Philosophy of the Novel-J. M. Bernstein 1984 Lukács's *Theory of the Novel* has long been a key work in the philosophy but not the sociology of literature. J. M. Bernstein shows that *Theory of the Novel* must be seen in conjunction with *History and Class Consciousness* as a major contribution to a Marxist hermeneutics. He ties the philosophy of Lukács to Kant, Hegel, and Marx and contends that the categories structuring the novel are the central concepts of Kant's philosophy and that, therefore, the novel is marked by the same antinomies that infect Kant's system. Bernstein offers a concise account of dialectical theory and a telling analysis of Western (Hegelian) Marxism. He concludes with a critique of contemporary literary and critical practices, practices which only reinforce the antinomies already present in the novel. --From cover.

The Theory of Opposites-Allison Winn Scotch 2013 What happens when you think you have it all, and then suddenly it's taken away? Willa Chandler-Golden's father changed the world with his self-help bestseller, *Is It Really Your Choice? Why Your Entire Life May Be Out of Your Control*. Millions of devoted fans now find solace in his notion that everything happens for a reason. Though Willa isn't entirely convinced of her father's theories, she readily admits that the universe has delivered her a solid life: a reliable husband, a fast-paced career. Sure there are hiccups - negative pregnancy tests, embattled siblings - but this is what the universe has brought, and life, if she doesn't think about it too much, is wonderful. Then her (evidently not-so-reliable) husband proposes this: a two-month break. Two months to see if they can't live their lives without each other. And before Willa can sort out destiny and fate and what it all means, she's axed from her job, her 12 year-old nephew Nicky moves in, her ex-boyfriend finds her on Facebook, and her best friend Vanessa lands a gig writing for *Dare You*, the hottest new reality TV show. And then Vanessa lures Willa into dares of her own - dares that run counter to her father's theories of fate, dares that might change everything...but only if Willa is brave enough to stop listening to the universe and instead aim for the stars.

Flat Protagonists-Marta Figlerowicz 2016-11-25 We've all encountered protagonists who, over the course of a novel, turn out to be more complicated than we thought at first. But what does one do with a major character who simplifies as a novel progresses, to the point where even this novel's other characters begin to disregard him? *Flat Protagonists* shows that writers have undertaken such formal experiments—which give rise to its titular "flat protagonists"—since the novel's incipience. It finds such characters in British and French novels ranging from the late-seventeenth to the early-twentieth century by Aphra Behn, Isabelle de Charrière, Françoise de Graffigny, Thomas Hardy, and Marcel Proust. Marta Figlerowicz argues that these uncommon flat protagonists challenge our

larger views about the novel as a genre. Upending a longstanding tradition of valuing characters for their complexity, Figlerowicz proposes that novels, and their characters, should be appreciated for highlighting the limits to how much attention any particular person's self-expression tends to garner, and how much insight anyone has to offer her community. As invitations to consider how we might come across to others, rather than merely how others come across to us, flat protagonists both subvert and complement the more conventional approach to novels as, at their best, sites of instruction in interpersonal empathy.

Final Theory-Mark Alpert 2012-12-11 'Einheitliche Feldtheorie'. The final words of his dying mentor will change David Swift's life forever. Within hours of hearing those words, David is arrested, interrogated and almost assassinated. But he's too busy running for his life to work out what it all means. Has he accidentally inherited Einstein's Unified Theory -- a set of equations with the power to destroy the world? Einstein died without discovering the theory. Or did he? Teaming up with his ex-girlfriend and an autistic teenager addicted to video games, David must ensure he survives long enough to find out the truth -- and deal with the terrifying consequences.

The Theory of Clouds-Stéphane Audeguy 2007 A survivor of Hiroshima, Akira Kumo has reinvented himself as someone two decades younger and has become an ardent collector of all literature dealing with clouds, narrating the stories to Virginie, the young librarian he has hired to catalog his collecti

A General Theory of Oblivion-Jose Eduardo Agualusa 2015-12-15 As the country goes through various political upheavals from colony to socialist republic to civil war to peace and capitalism, the world outside seeps into Ludo's life through snippets on the radio, voices from next door, glimpses of someone peeing on a balcony, or a man fleeing his pursuers. A General Theory of Oblivion is a perfectly crafted, wild patchwork of a novel, playing on a love of storytelling and fable.

The Theory of the Novel in England, 1950-1870-Richard Stang 1959

Theory of the Novel- 1971

Postmodernity, Ethics and the Novel-Andrew Gibson 2002-01-04 In Postmodernity, Ethics and the Novel Andrew Gibson sets out to demonstrate that postmodern theory has actually made possible an ethical discourse around fiction. Each chapter elaborates and discusses a particular aspect of Levinas' thought and raises questions for that thought and its bearing on the novel. It also contains detailed analyses of particular texts. Part of the book's originality is its concentration on a range of modernist and postmodern novels which have seldom if ever served as the basis for a larger ethical theory of fiction. Postmodernity, Ethics and the Novel discusses among others the writings of Joseph Conrad, Henry James, Jane Austen, Samuel Beckett, Marcel Proust and Salman Rushdie.

Object Lessons-Jami Bartlett 2016-07-15 A major contribution to the theory of realism, Jami Bartlett's book analyzes the processes by which literary language renders objects as real entities. Bartlett's approach is to apply theories of reference in the philosophy of language to interactions between characters and objects in nineteenth-century literature. She addresses a fundamental question of literary realism how can language evoke that which is not language? and the ways in which four key English authors answered that question. George Meredith, William Makepeace Thackeray, Elizabeth Gaskell, and Iris Murdoch probe the relationship between words and objects, and provide in their descriptions, characterizations, and plots allegories of language use. Bartlett shows, for example, how the daydreamers of Gaskell's novel "Cranford" confronted with objects that they will never have access to and lives they will never lead, build semantic associations between familiar and unfamiliar objects that enable them to understand references that they wouldn't otherwise. Concise and clearly written, "Object Lessons" is destined to become a key work in theory of the novel."

Theory of Bastards-Audrey Schulman 2018 "Recovering." While that simple word that once described Dr. Francine Burk's situation, the reality is much more complex. Her new reality is feeling unduly thrilled by her increasing ability to walk across a room without assistance. And it's being offered a placement at a prestigious research institute where she can put to

good use her recent award money. With the Foundation's advanced technological resources and a group of fascinating primates, Francine can begin to verify her subversive scientific discovery, in which she finds that the bonobos she's studying are as complex as the humans she's working alongside.

Novel Judgements-William P. MacNeil 2011-09-08 Novel Judgements is a book about nineteenth century Anglo-American law and literature. But by redefining law as legal theory, Novel judgements departs from 'socio-legal' studies of law and literature, often dated in their focus on past lawyering and court processes. This texts 'theoretical turn' renders the period's 'law-and-literature' relevant to today's readers because the nineteenth century novel, when "read jurisprudentially", abounds in representations of law's controlling concepts, many of which are still with us today. Rights, justice, law's morality; each are encoded novelistically in stock devices such as the country house, friendship, love, courtship and marriage. In so rendering the public (law) as private (domesticity), these novels expose for legal and literary scholars alike the ways in which law comes to mediate all relationships—individual and collective, personal and political—during the nineteenth century, a period as much under the Rule of Law as the reign of Capital. So these novels pass judgement—a novel judgement—on the extent to which the nineteenth century's idea of law is collusive with that era's Capital, thereby opening up the possibility of a new legal theoretical position: that of a critique of the law and a law of critique.

Essentials of the Theory of Fiction-Michael J. Hoffman 2005-06-15 What accounts for the power of stories to both entertain and illuminate? This question has long compelled the attention of storytellers and students of literature alike, and over the past several decades it has opened up broader dialogues about the nature of culture and interpretation. This third edition of the bestselling Essentials of the Theory of Fiction provides a comprehensive view of the theory of fiction from the nineteenth century through modernism and postmodernism to the present. It offers a sample of major theories of fictional technique while emphasizing recent developments in literary criticism. The essays cover a variety of topics, including voice, point of view, narration, sequencing, gender, and race. Ten new selections address issues such as oral memory in African American fiction, temporality, queer theory, magical realism, interactive narratives, and the effect of virtual technologies on literature. For students and generalists alike, Essentials of the Theory of Fiction is an invaluable resource for understanding how fiction works. Contributors. M. M. Bakhtin, John Barth, Roland Barthes, Wayne Booth, John Brenkman, Peter Brooks, Catherine Burgass, Seymour Chatman, J. Yellowlees Douglas, Rachel Blau DuPlessis, Wendy B. Faris, Barbara Foley, E. M. Forster, Joseph Frank, Joanne S. Frye, William H. Gass, Henry Louis Gates Jr., Gérard Genette, Ursula K. Heise, Michael J. Hoffman, Linda Hutcheon, Henry James, Susan S. Lanser, Helen Lock, Georg Lukács, Patrick D. Murphy, Ruth Ronen, Joseph Tabbi, Jon Thiem, Tzvetan Todorov, Virginia Woolf

Screening The Novel-Keith Selby 2016-07-27 The book takes as its theme the relationship between literature and the contemporary means of production and distribution collectively termed 'the media' - in particular, film and television. The intention of the book is to explore and evaluate the mutual opportunities and restrictions in this relationship. In the grammar of our culture there seems to be an accepted opinion that print is superior in terms of cultural production to film, radio or television, that to read a book is somehow a 'higher' cultural activity than seeing a play on television or seeing a film. By the same token, a novel is a 'superior' work of art to film or television. The longer perspective reveals that traditionally there always is a greater respect paid to the previous mode of literary production - poetry was superior to drama, poetic drama was superior to the novel, and film attained cult and classic status initially over television.

The Oxford History of the Novel in English-John Kucich 2012 This series presents a comprehensive, global and up-to-date history of English-language prose fiction and written ... by a international team of scholars ... -- dust jacket.

Empathy and the Novel-Suzanne Keen 2007-04-19 Does empathy felt while reading fiction actually cultivate a sense of connection, leading to altruistic actions on behalf of real others? Empathy and the Novel presents a comprehensive account of the relationships among novel reading, empathy, and altruism. Drawing on psychology, narrative theory, neuroscience, literary history, philosophy, and recent scholarship in discourse processing, Keen brings together resources and challenges for the literary study of empathy and the psychological study of fiction reading. Empathy robustly enters into affective responses to fiction, yet its role in

shaping the behavior of emotional readers has been debated for three centuries. Keen surveys these debates and illustrates the techniques that invite empathetic response. She argues that the perception of fictiveness increases the likelihood of readers' empathy in part by releasing them from the guarded responses necessitated by the demands of real others. Narrative empathy is a strategy and subject of contemporary novelists from around the world, writers who tacitly endorse the potential universality of human emotions when they call upon their readers' empathy. If narrative empathy is to be taken seriously, Keen suggests, then women's reading and responses to popular fiction occupy a central position in literary inquiry, and cognitive literary studies should extend its range beyond canonical novels. In short, Keen's study extends the playing field for literature practitioners, causing it to resemble more closely that wide open landscape inhabited by readers.

American Theorists of the Novel-Peter Rawlings 2007-01-24 The American theorists: Henry James, Lionel Trilling and Wayne C. Booth have revolutionized our understanding of narrative and have each championed the novel as an art form. Concepts from their work have become part of the fabric of novel criticism today, influencing theorists, authors and readers alike. Emphasizing the crucial relationship between the works of these three critics, Peter Rawlings explores their understanding of the novel form, and investigates their ideas on: realism and representation authors and narration point of view and centres of consciousness readers, reading and interpretation moral intelligence. Rawlings demonstrates the importance of James, Trilling and Booth for contemporary literary theory and clearly introduces critical concepts that underlie any study of narrative. *American Theorists of the Novel* is invaluable reading for anyone with an interest in American critical theory, or the genre of the novel.

The Omega Theory-Mark Alpert 2011-02-15 "The wolf shall dwell with the lamb, and the leopard shall lie down with the kid. And a child shall lead them." She smiled. "That's you, Michael. That's why Brother Cyrus needs you. You're going to help us fulfill the prophecy." The Omega Theory opens with media reports that, despite U.S. warnings, Iran has tested a nuclear bomb. But the blast from the device is different and far more dangerous than that of any previous nuclear weapon. Surveillance instruments show that for one split second an event occurred that had not taken place since the Big Bang fourteen billion years ago. Meanwhile, science historian David Swift and quantum physicist Monique Reynolds learn that their autistic son, Michael, has been kidnapped by a militant cult called the True Believers. Michael, a descendant of Albert Einstein, has inherited Einstein's remarkable intelligence and is the only person in the world who knows Einstein's last secret—the Final Theory, a set of equations that could explain all the forces of nature. Only those who understand the key to creation could know how to destroy it. The Iranian nuclear blast is a demonstration of this understanding. Soon David and Monique realize their desperate search for Michael is also a desperate race to stop the horrific power of the theory from being unleashed. Joining forces with FBI Agent Lucille Parker, David and Monique race from the Old City of Jerusalem to the deserts of Turkmenistan to rescue Michael and stop the cult's fanatic leader. Their journey proves just how difficult it is to stop those who are willing to die in the name of God. Praised by bestselling peers such as Douglas Preston and James Rollins, Mark Alpert shows he is at the top of his writing game and the cutting edge of science, seamlessly weaving fact and fiction with nonstop heart-pounding action in this explosive thriller. We will never see our universe in quite the same way again.

Social Formalism-Dorothy J. Hale 1998 In recent decades, literary critics have praised novel theory for abandoning its formalist roots and defining the novel as a vehicle of social discourse. The old school of novel theory has long been associated with Henry James; the new school allies itself with the

Russian theorist Mikhail Bakhtin. In this book, the author argues that actually it was the compatibility of Bakhtin with James that prompted Anglo-American theorists to embrace Bakhtin with such enthusiasm. Far from rejecting James, in other words, recent novel theorists have only refined James's foundational recharacterization of the novel as the genre that does not simply represent identity through its content but actually instantiates it through its form. *Social Formalism* demonstrates the persistence of James's theoretical assumptions from his writings and those of his disciple Percy Lubbock through the critique of Jamesian theory by Roland Barthes, Wayne Booth, and Gérard Genette to the current Anglo-American assimilation of Bakhtin. It also traces the expansion of James's influence, as mediated by Bakhtin, into cultural and literary theory. Jamesian social formalism is shown to help determine the widely influential theories of minority identity expounded by such important cultural critics as Barbara Johnson and Henry Louis Gates. *Social Formalism* thus explains why a tradition that began by defining novelistic value as the formal instantiation of identity ends by defining minority political empowerment as aestheticized self-representation.

Adrian Willaert and the Theory of Interval Affect-Dr Timothy R McKinney 2013-01-28 In the writings of Nicola Vicentino (1555) and Gioseffo Zarlino (1558) is found, for the first time, a systematic means of explaining music's expressive power based upon the specific melodic and harmonic intervals from which it is constructed. This "theory of interval affect" originates not with these theorists, however, but with their teacher, influential Venetian composer Adrian Willaert (1490-1562). Because Willaert left no theoretical writings of his own, Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extramusical ideas. For Willaert, the appellations "major" and "minor" no longer signified merely the larger and smaller of a pair of like-numbered intervals; rather, they became categories of sonic character, the members of which are related by a shared sounding property of "majorness" or "minorness" that could be manipulated for expressive purposes. This book engages with the madrigals of Willaert's landmark *Musica nova* collection and demonstrates that they articulate a theory of musical affect more complex and forward-looking than recognized currently. The book also traces the origins of one of the most widespread musical associations in Western culture: the notion that major intervals, chords and scales are suitable for the expression of happy affections, and minor for sad ones. McKinney concludes by discussing the influence of Willaert's theory on the madrigals of composers such as Vicentino, Zarlino, Cipriano de Rore, Girolamo Parabosco, Perissone Cambio, Francesco dalla Viola, and Baldassare Donato, and describes the eventual transformation of the theory of interval affect from the Renaissance view based upon individual intervals measured from the bass, to the Baroque view based upon invertible triadic entities.

Einstein's Dreams-Alan Lightman 2011-03-02 A modern classic, *Einstein's Dreams* is a fictional collage of stories dreamed by Albert Einstein in 1905, about time, relativity and physics. As the defiant but sensitive young genius is creating his theory of relativity, a new conception of time, he imagines many possible worlds. In one, time is circular, so that people are fated to repeat triumphs and failures over and over. In another, there is a place where time stands still, visited by lovers and parents clinging to their children. In another, time is a nightingale, sometimes trapped by a bell jar. Now translated into thirty languages, *Einstein's Dreams* has inspired playwrights, dancers, musicians, and painters all over the world. In poetic vignettes, it explores the connections between science and art, the process of creativity, and ultimately the fragility of human existence.