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# Desire Love Stories In Western Culture

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Orientalism and Romance Novels  
 Geographies of Love  
 Comparative Essays on a Major Figure in Latin American Literature  
 Desire  
 Heterosexuality and Performativity  
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## CALLUM REYNA

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*Orientalism and Romance Novels* SUNY Press

»Geographies of Love« is the first study to explore the cultural lifeworlds of British, Australian and Indian chick- and ladlit characters. Offering unique case studies including »Bridget Jones's Diary«, »About a Boy« and »Almost Single«, the book explores how women and men search for love and how they commit themselves to romances in specific spaces and places: the home and the office as well as shops, clubs and bars. This cross-disciplinary study provides scholars, students and keen readers with multiple points of access and easily-relatable situations. It applies the complex phenomenon of cultural geographies within the field of

literary studies and sheds new light on a most passionate feeling.

*Geographies of Love* Cambridge Scholars Publishing

Explores the connections between Onetti, a foundational figure of the 1960s "Boom" in Latin American literature, and other relevant writers and texts from Latin America and beyond.

*Comparative Essays on a Major Figure in Latin American Literature* Springer

As one of the world's greatest love stories Romeo and Juliet continues to excite new theatre-goers, readers and film-goers. Its depiction of tragic lovers strikes a chord in each generation of young people, and seems to speak in their own idiom. As such, it reflects, and allows us to analyse, changing attitudes to sex in a violent world. This collection of contemporary essays raises topical debates about the nature of love conventions, as well as

offering new insights into Shakespeare's text.

*Desire* Fairleigh Dickinson Univ Press

If the author is 'dead', if feminism is 'post-', why does the figure of the woman author keep appearing as a central character in contemporary fiction? She is concerned with ownership but, equally, with loss; determined to enter the cultural field but also rejecting that field; looking for control but subject to duplicity; seeking power alongside desire. Drawing on a diverse range of contemporary authors - including Atwood, Byatt, Brookner, Coetzee, Lurie, LeGuin, Michèle Roberts, Shields, Spark, Weldon, Walker - this study explores the complexity and continuing fascination of this figure.

*Heterosexuality and Performativity* Wiley-Blackwell

Critical introductions to a range of literary topics and genres. *The Literature of Love*

is designed to introduce students to one of the central themes in literature. Focusing first on different types and aspects of love - physical, emotional, spiritual - it then offers a chronological coverage, aiming to illustrate ways in which attitudes to the representation of love in literature have evolved from Chaucer to the present time. Other sections of the book examine particular genres such as the love sonnet, the love letter and 'romantic' fiction; and the differing reception of this literature over time is also considered. The book includes extracts from a range of authors. Cambria Press

This collection of essays analyzes shifting notions of self as represented in films and novels written and produced in Spain in the twenty-first century. In doing so, the anthology establishes an international dialogue of multicultural perspectives on trends in contemporary Spain, and serves as a useful reference for scholars and students of Spanish literature and cinema. The primary avenues of exploration include representations of recovery in post-crisis Spain, marginalized texts and identities, silenced subjectivities, intersecting relationships, and spaces of desire and control. The individual chapters focus on major events, such as the global economic crisis, the tension between majority and minority cultures within Spain, and the ongoing repercussions of past trauma and historical memory. In doing so, they build upon theories of identity, subjectivity, gender, history, memory, and normativity.

**Textual Practice** Edinburgh University Press

Drawing on a broad concept of desire, informed by poststructuralist theorists this book examines the range of Hardy's work. It demonstrates the sustained nature of his thinking about desire, its relationship to the social and symbolic network in which human subjectivity is constituted and art's potential to offer fulfilment to the desiring subject.

*Thomas Hardy and Desire* Walter de Gruyter GmbH & Co KG

*Seductions in Narrative* is a highly original, academic study which provides a critical discourse in which desire, narrative, and subjectivity are explored. Through the critical reading of two novels by contemporary English authors, Angela Carter and Jeanette Winterson, the book cleverly assesses the ways in which desire allows the subject to imagine an alternative, utopian location where a narrative of the self, in all its multiplicity and ambiguity, can be effected. This book is unique as general studies on these issues tend to focus on the literature

produced over the nineteenth century, but not on contemporary literature. The pieces which examine desire and narrative in contemporary novels tend to do so in the work of post-colonial authors. Specific works on the production of Angela Carter and Jeanette Winterson also tend to focus on a somewhat close reading of their novels, but do not make use of their fiction in order to debate specific, poststructuralist issues, as this book successfully undertakes.

*Modern Love* McFarland

*The Transmutation of Love and Avant-Garde Poetics* is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In *The Transmutation of Love and Avant-Garde Poetics*, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the gloire and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outcast and vagabond from what we are that we call ‘falling in love.’”

Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound's and H.D.'s Imagism, Pound's Cantos, and Duncan's “open field poetics” are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. *The Transmutation of Love and Avant-Garde Poetics* ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more

nuanced, dynamic poetics of ecstatic exploration, what Heuving calls “projective love” and “libidinized field poetics,” a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning.

*Narrative Desire and the Book of Ruth* UNC Press Books

*The Cambridge History of Literary Criticism: Volume 9, Twentieth-Century Historical, Philosophical and Psychological Perspectives* Cambridge University Press

**New Approaches in French Studies** Bloomsbury Publishing

This volume comprises essays in lexicography, lexicology and semantics by leading international experts in these fields. The contributions cover Old, Middle and Present-Day English and Scots, and specific subjects include medical vocabulary, colour lexemes, and semantic and pragmatic meaning in terms for politeness, money and humour. In the area of Old English studies there are articles on kinship terminology and colour lexemes, and in Middle English a semantic and syntactic study of the overlapping of the verbs *dreden* and *douten*. Many of the essays make use of the Historical Thesaurus of English project at the University of Glasgow, and pay tribute to its Director, Professor Christian Kay; e.g., one article demonstrates how the HTE, a project which is at the interface between historical semantics and lexicography, may present a rich resource for information about the lexicalization of concepts within our culture, such as changing social attitudes in the area of will, consent and coercion. Other resources, such as *The Linguistic Atlas of Early Middle English*, and the *Oxford English Dictionary* provide a rich source for information on historical lexicography, semantics and editing. A number of essays concern the Scots language, such as an analysis of evaluative terms in modern Scots speech and writing, the rich potential of rhyme in Scots, and the role of lexicon in the fronting in Glaswegian.

*Women's Writing in English in a European Context* Routledge

*The Critical Dictionary of Film and Television Theory* clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image, as well as defining key theoretical terms. This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies. Entries include: \*audience \* Homi K. Bhabha \* black cinema \* the body \* children and media \* commodification \* cop shows \*

deep focus \* Umberto Eco \* the gaze \* Donna Haraway \* bell hooks \* infotainment \* master narrative \* medical dramas \* morpheme \* myth \* panopticon \* pastiche \* pleasure \* real time \* social realism \* sponsorship \* sport on television \* subliminal \* third cinema \* virtual reality  
 Consultant Editors: David Black, USA, William Urricchio, University of Utrecht, The Netherlands, Gill Branston, Cardiff University, UK, Elayne Rapping, USA  
[Love Stories in Western Culture](#) University of Texas Press

Highly informative essays on developments in literary criticism and theory during the twentieth century.

**Volume 11** Wordsworth Editions

"My ideas of romance came from the movies," said Woody Allen, and it is to the movies—as well as to novels, advice columns, and self-help books—that David Shumway turns for his history of modern love. Modern Love argues that a crisis in the meaning and experience of marriage emerged when it lost its institutional function of controlling the distribution of property, and instead came to be seen as a locus for feelings of desire, togetherness, and loss. Over the course of the twentieth century, partly in response to this crisis, a new language of love—"intimacy"—emerged, not so much replacing but rather coexisting with the earlier language of "romance." Reading a wide range of texts, from early twentieth-century advice columns and their late twentieth-century antecedent, the relationship self-help book, to Hollywood screwball comedies, and from the "relationship films" of Woody Allen and his successors to contemporary realist novels about marriages, Shumway argues that the kinds of stories the culture has told itself have changed. Part layperson's history of marriage and romance, part meditation on intimacy itself, *Modern Love* will be both amusing and interesting to almost anyone who thinks about relationships (and who doesn't?).

[Landscapes of the New West](#) Rodopi  
 Fresh, original and compelling, *An Introduction to Literature, Criticism and Theory* is the essential guide to literary studies. Starting at 'the beginning' and concluding with 'the end', the book covers topics that range from the familiar (character, narrative, the author) to the more unusual (secrets, pleasure, ghosts). Eschewing abstract isms, Bennett and Royle successfully illuminate complex ideas by engaging directly with literary works – so that a reading of *Jane Eyre* opens up ways of thinking about racial difference, whilst Chaucer, Raymond Chandler and Monty Python are all invoked

in a discussion of literary laughter. Each chapter ends with a narrative guide to further reading and the book also includes a glossary and bibliography. The fourth edition has been revised to incorporate two timely new chapters on animals and the environment. A breath of fresh air in a field that can often seem dry and dauntingly theoretical, this book will open the reader's eyes to the exhilarating possibilities of both reading and studying literature.

**An Introduction to Literature, Criticism and Theory** Columbia University Press

The Sheik—E. M. Hull's best-selling novel that became a wildly popular film starring Rudolph Valentino—kindled "sheik fever" across the Western world in the 1920s. A craze for all things romantically "Oriental" swept through fashion, film, and literature, spawning imitations and parodies without number. While that fervor has largely subsided, tales of passion between Western women and Arab men continue to enthrall readers of today's mass-market romance novels. In this groundbreaking cultural history, Hsu-Ming Teo traces the literary lineage of these desert romances and historical bodice rippers from the twelfth to the twenty-first century and explores the gendered cultural and political purposes that they have served at various historical moments. Drawing on "high" literature, erotica, and popular romance fiction and films, Teo examines the changing meanings of Orientalist tropes such as crusades and conversion, abduction by Barbary pirates, sexual slavery, the fear of renegades, the Oriental despot and his harem, the figure of the powerful Western concubine, and fantasies of escape from the harem. She analyzes the impact of imperialism, decolonization, sexual liberation, feminism, and American involvement in the Middle East on women's Orientalist fiction. Teo suggests that the rise of female-authored romance novels dramatically transformed the nature of Orientalism because it feminized the discourse; made white women central as producers, consumers, and imagined actors; and revised, reversed, or collapsed the binaries inherent in traditional analyses of Orientalism.

**Trans/Forming Utopia - Volume II** Peter Lang

The papers collected in this volume are selected from the proceedings of the Love and Sexuality conference held at the University of Leeds in 2002. They bring together a cross-section of new directions in the study of love and sexuality currently being explored in French Studies. The

central focus of the collection is the representation of love, desire, erotica and sexuality in the couple, in particular in relation to depictions of women. The contributions share a common concern with problematising issues of love and sexuality across various disciplines, focusing on literary texts, cinema, gender studies, theatre studies, history, visual iconography and cultural studies, and ranging from the sixteenth century to the present day.

*Shakespeare's Poems* Routledge

The first book-length study of romance novels to focus on issues of sexuality rather than gender, *Historical Romance Fiction* moves the ongoing debate about the value and appeal of heterosexual romance onto new ground, testing the claims of cutting-edge critical theorists on everything from popular classics by Georgette Heyer, to recent 'bodice rippers,' to historical fiction by John Fowles and A.S. Byatt. Beginning with her nomination of 'I love you' as the romance novel's defining speech act, Lisa Fletcher engages closely with speech-act theory and recent studies of performativity. The range of texts serves to illustrate Fletcher's definition of historical romance as a fictional mode dependent on the force and familiarity of the speech act, 'I love you', and permits Fletcher to provide a detailed account of the genre's history and development in both its popular and 'literary' manifestations. Written from a feminist and anti-homophobic perspective, Fletcher's subtle arguments about the romantic speech act serve to demonstrate the genre's dependence on repetition ('Romance can only quote') and the shaky ground on which the romance's heterosexual premise rests. Her exploration of the subgenre of cross-dressing novels is especially revealing in this regard. With its deft mix of theoretical arguments and suggestive close readings, Fletcher's book will appeal to specialists in genre, speech act and performativity theory, and gender studies.

**The Routledge Companion to**

**Romantic Love** Bloomsbury Publishing  
 The *Routledge Companion to Romantic Love* is a multidisciplinary and interdisciplinary reference work essential for students and researchers interested in the field of love, romance and popular romance fiction. This first-of-its-kind volume illustrates the broad and interdisciplinary nature of love studies. International contributors, including leaders in their field, reflect a range of perspectives from cultural studies, history, literature, popular romance studies, American studies, sociology and gender

studies. Comprising over 30 chapters by a team of international contributors the Companion is divided into 12 parts: Love, romance and historical and social change Love and feminist discourses Love and popular romance fiction Love, gender and sexuality Romancing Australia South and Southeast Asian romance communities Nation, place and identity in US popular romance novels Romantic love and national identity in Chinese and Taiwanese discourses of love Muslim and Middle Eastern romances Discourses of romance fiction and technologies of power Writing love and romance Legal and theological fiction and sexual politics This is an important and unique collection aimed at researchers and students across cultural studies, women and gender studies,

literature studies and sociology.  
**Romeo and Juliet** Clarendon Press Shakespeare has never been more ubiquitous, not only on the stage and in academic writing, but in film, video and the popular press. On television, he advertises everything from cars to fast food. His birthplace, the tiny Warwickshire village of Stratford-Upon-Avon, has been transformed into a theme park of staggering commercialism, and the New Globe, in its second season, is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare, continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world, for which Shakespeare has, for more than two centuries, served as the central text for

analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential, enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past, but they serve to indicate the enormous and continuing vitality of the enterprise, and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.

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