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# The Rhetoric Of Fiction English Edition

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Style and Rhetoric of Short Narrative Fiction  
The Craft of Research, 2nd edition  
The Rhetoric of Fiction  
Contingency, Immanence, and the Subject of Rhetoric  
The Rhetoric of Women's Humour in Barbara Pym's Fiction  
Keepin' it Hushed  
Founding Fictions  
The Rhetoric of the "other" Literature  
The Rhetoric of Sincerity  
The Historical Imagination in Early Modern Britain  
Constitutional Law as Fiction  
The Art of Fiction  
Mimesis  
Four Modes; a Rhetoric of Modern Fiction  
Humanist Poetics  
The Social Dimensions of Fiction  
Composition-rhetoric  
Farnsworth's Classical English Rhetoric  
The Art of Rhetoric (Collins Classics)  
The Company We Keep  
The Rhetoric of English India  
Prose Fiction: An Introduction to the Semiotics of Narrative  
The Vocation of a Teacher  
The Rhetoric of Fiction  
Spring Bamboo  
Critical Understanding  
Coming to Terms  
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Now Don't Try to Reason with Me  
The Rhetoric of Fictionality  
Politics, Persuasion, and Pragmatism  
Modern Dogma and the Rhetoric of Assent  
A Rhetoric of Irony  
Story and Discourse  
Seductive Reasoning  
The Implied Author  
The Sweetest Fruits  
The Rhetoric of RHETORIC  
In the Archives of Composition

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**FREY RIVERS**

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**Style and Rhetoric of Short**

**Narrative Fiction** Walter de Gruyter  
From Monique Truong, winner of the John Dos Passos Prize for Literature, comes "a sublime, many-voiced novel of voyage and reinvention" (Anthony Marra) "[Truong] imagines the extraordinary lives of three women who loved an extraordinary man [and] creates distinct, engaging voices for these women" (Kirkus Reviews) A Greek woman tells of how she willed herself out of her father's cloistered house, married an Irish officer in the British Army, and came to Ireland with her two-year-old son in 1852, only to be forced to leave without him soon after. An African American woman, born into slavery on a Kentucky plantation, makes her way to Cincinnati after the Civil War to work as a boarding house cook, where in 1872 she meets and marries an up-and-coming newspaper reporter. In Matsue, Japan, in 1891, a former samurai's daughter is introduced to a newly arrived English teacher, and becomes the mother of his four children and his unsung literary collaborator. The lives of writers can often best be understood through the eyes of those who nurtured them and made their work possible. In *The Sweetest Fruits*, these three women tell the story of their time with Lafcadio Hearn, a globetrotting writer best known for his books about Meiji-era Japan. In their own unorthodox ways, these women are also intrepid travelers and explorers. Their accounts witness Hearn's remarkable life but also seek to witness their own existence and luminous will to live unbounded by gender, race, and the mores of their

time. Each is a gifted storyteller with her own precise reason for sharing her story, and together their voices offer a revealing, often contradictory portrait of Hearn. With brilliant sensitivity and an unstinting eye, Truong illuminates the women's tenacity and their struggles in a novel that circumnavigates the globe in the search for love, family, home, and belonging.

*The Craft of Research, 2nd edition*

University of Chicago Press

"As Keepin' it Hushed will illustrate, African American hush harbor rhetoric (AAHHR) remains a powerful aspect of African American rhetoric containing and conveying African American epistemes and rationalities central to African American life and culture and to what Black folks are puttin' down. Away from the disciplining gaze of whiteness. This rhetoric emerges from camouflaged spaces and places.... Enslaved and free African Americans referred to these spatialities as hush harbors" -- from the introduction.

**The Rhetoric of Fiction** Princeton University Press

Tracing a genealogy of colonial discourse, Suleri focuses on paradigmatic moments in the multiple stories generated by the British colonization of the Indian subcontinent. Both the literature of imperialism and its postcolonial aftermath emerge here as a series of guilty transactions between two cultures that are equally evasive and uncertain of their own authority. "A dense, witty, and richly allusive book . . . an extremely valuable contribution to postcolonial cultural studies as well as to the whole area of literary criticism."—Jean Sudrann, *Choice*  
*Contingency, Immanence, and the Subject of Rhetoric* Stanford University Press

The essays in this volume demonstrate how the performance of sincerity is culturally specific and is enacted in different ways in different media and disciplines, including law and the arts.

**The Rhetoric of Women's Humour in Barbara Pym's Fiction** University of Chicago Press

An addition to the Theory and Interpretation of Narrative series, Peel's book addresses how feminist utopian narratives attempt to persuade readers to adopt certain beliefs. Using three feminist utopian novels as her main examples, *The Marriages between Zones Three, Four, and Five* by Doris Lessing; *The Left Hand of Darkness* by Ursula K. Le Guin; and *Les Guérillères* by Monique Wittig, Peel examines how belief-bridging and protean metaphor in these works persuade readers. Literary persuasion, often dismissed as propaganda, in fact works in subtle and profound ways. The book presents major techniques by which narrative literature exercises this sophisticated influence on beliefs. Ultimately concluding that the pragmatic works better than the static in utopian feminism, Peel shows how, in novels such as those under discussion, the narrative techniques support pragmatism. Inquiring how narrative form can shape political belief by affecting readers' responses, the author integrates topics that are rarely combined. The book investigates three theoretical issues: utopian belief, distinguishing the perfectionism of the static from the vitality of the pragmatic and showing how the latter creates narrative energy; the persuasive process, tracing narrative form and asking how implied readers match real ones and how readers are swayed by belief-bridging and protean metaphor; and feminist belief, a nuanced definition

that accounts both for what links feminists and what makes them diverse. *Politics, Persuasion, and Pragmatism* explores the rhetorical and ethical power of narrative literature.

*Keepin' it Hushed* University of Pittsburgh Press

Critics will always disagree, but, maintains Wayne Booth, their disagreement need not result in critical chaos. In *Critical Understanding*, Booth argues for a reasoned pluralism—a criticism more various and resourceful than can be caught in any one critic's net. He relates three noted pluralists—Ronald Crane, Kenneth Burke, and M. H. Abrams—to various currently popular critical approaches. Throughout, Booth tests the abstractions of metacriticism against particular literary works, devoting a substantial portion of his discussion to works by W. H. Auden, Henry James, Oliver Goldsmith, and Anatole France.

**Founding Fictions** Konzeption

Empirische Literaturwissenschaft

This book addresses itself to the concept of the implied author, which has been the cause of controversy in cultural studies for some fifty years. The opening chapters examine the introduction of the concept in Wayne C. Booth's "Rhetoric of Fiction" and the discussion of the concept in narratology and in the theory and practice of interpretation. The final chapter develops proposals for clarifying or replacing the concept.

**The Rhetoric of the "other"**

**Literature** Ohio State University Press

Articles, speeches, and journal entries challenge popular notions about the teaching of English, rhetoric, and what a liberal education can be.

**The Rhetoric of Sincerity** Open Book Publishers

*Seductive Reasoning* takes a provocative

look at contemporary Anglo-American literary theory, calling into question the critical consensus on pluralism's nature and its status in literary studies. Drawing on the insights of Marxist and feminist critical theory and on the works of Althusser, Derrida, and Foucault, Rooney reads the pluralist's invitation to join in a "dialogue" as a seductive gesture. Critics who respond find that they must seek to persuade all of their potential readers. Rooney examines pluralism as a form of logic in the work of E. D. Hirsch, as a form of ethics for Wayne Booth, as a rhetoric of persuasion in the books of Stanley Fish. For Paul de Man, Rooney argues, pluralism was a rhetoric of tropes just as it was, for Fredric Jameson, a form of politics.

*The Historical Imagination in Early Modern Britain* Cornell University Press  
"Bibliography of ethical criticism": p. 505-534. Presents arguments for the relocation of ethics to the center of literature, examining periods, genres, and particular works.

Constitutional Law as Fiction Univ of California Press

"Rhetoric is the author's term for the means by which the writer makes known his vision to the reader and persuades him of its validity; and he demonstrates convincingly that there is no essential difference between ostentatiously rhetorical novelists like Fielding and Dickens, and the admired masters of impersonality--Flaubert, James, Joyce ... this is a major critical work which should be required reading for everyone concerned in the academic study of prose fiction." [Modern Language Review].

*The Art of Fiction* Cornell University Press

This important contribution to the study of English Renaissance culture redefines

the humanist movement, employs humanist rhetoric in new ways, and argues that English fiction in the sixteenth century should be seen as a major genre with its own strategies for the imaginative artist. Arthur F. Kinney argues that the main purpose of Renaissance humanism was the cultivation and perfection of the individual and society by the use of rhetoric?by persuasion. Humanist poetics, then, is the poetics of rhetoric: the attempt to fashion the self or the reader by a fiction that employs rhetoric's means. By tracing classical resources and the intertextuality of major English works from More's *Utopia* to Lodge's *Rosalynde* and Nashe's *Unfortunate Traveller*, Kinney not only locates basic Elizabethan habits of mind but also shows where the roots of the English novel may ultimately lie.

*Mimesis* University of Chicago Press

The work of ten writers - almost all under forty - who are widely regarded in Mainland China as the best of a new generation.

Four Modes; a Rhetoric of Modern Fiction

Random House (NY)

"For the specialist in the study of narrative structure, this is a solid and very perceptive exploration of the issues salient to the telling of a story—whatever the medium. Chatman, whose approach here is at once dualist and structuralist, divides his subject into the 'what' of the narrative (Story) and the 'way' (Discourse)... Chatman's command of his material is impressive."—Library Journal

Humanist Poetics Cambridge University Press

In the Archives of Composition offers new and revisionary narratives of composition and rhetoric's history. It examines composition instruction and

practice at secondary schools and normal colleges, the two institutions that trained the majority of U.S. composition teachers and students during the nineteenth and twentieth centuries. Drawing from a broad array of archival and documentary sources, the contributors provide accounts of writing instruction within contexts often overlooked by current historical scholarship. Topics range from the efforts of young women to attain rhetorical skills in an antebellum academy, to the self-reflections of Harvard University students on their writing skills in the 1890s, to a close reading of a high school girl's diary in the 1960s that offers a new perspective on curriculum debates of this period. Taken together, the chapters begin to recover how high school students, composition teachers, and English education programs responded to institutional and local influences, political movements, and pedagogical innovations over a one-hundred-and-thirty-year span.

### **The Social Dimensions of Fiction**

University of Chicago Press

Uses rhetorical narratology to offer new readings the work of six avowedly Christian fiction writers who worked during a period generalized as postmodern and secularized.

Composition-rhetoric Penn State Press

This concise and highly accessible textbook outlines the principles and techniques of storytelling. It is intended as a high-school and college-level introduction to the central concepts of narrative theory – concepts that will aid students in developing their competence not only in analysing and interpreting short stories and novels, but also in writing them. This textbook prioritises clarity over intricacy of theory, equipping

its readers with the necessary tools to embark on further study of literature, literary theory and creative writing. Building on a 'semiotic model of narrative,' it is structured around the key elements of narratological theory, with chapters on plot, setting, characterisation, and narration, as well as on language and theme – elements which are underrepresented in existing textbooks on narrative theory. The chapter on language constitutes essential reading for those students unfamiliar with rhetoric, while the chapter on theme draws together significant perspectives from contemporary critical theory (including feminism and postcolonialism). This textbook is engaging and easily navigable, with key concepts highlighted and clearly explained, both in the text and in a full glossary located at the end of the book. Throughout the textbook the reader is aided by diagrams, images, quotes from prominent theorists, and instructive examples from classical and popular short stories and novels (such as Jane Austen's *Pride and Prejudice*, Franz Kafka's 'The Metamorphosis,' J. K. Rowling's *Harry Potter*, or Dostoyevsky's *The Brothers Karamazov*, amongst many others). *Prose Fiction: An Introduction to the Semiotics of Narrative* can either be incorporated as the main textbook into a wider syllabus on narrative theory and creative writing, or it can be used as a supplementary reference book for readers interested in narrative fiction. The textbook is a must-read for beginning students of narratology, especially those with no or limited prior experience in this area. It is of especial relevance to English and Humanities major students in Asia, for whom it was conceived and written.

Farnsworth's Classical English Rhetoric

The Rhetoric of Fiction "Rhetoric is the author's term for the means by which the writer makes known his vision to the reader and persuades him of its validity; and he demonstrates convincingly that there is no essential difference between ostentatiously rhetorical novelists like Fielding and Dickens, and the admired masters of impersonality--Flaubert, James, Joyce ... this is a major critical work which should be required reading for everyone concerned in the academic study of prose fiction." [Modern Language Review]. The Rhetoric of Fiction

Contingency, Immanence, and the Subject of Rhetoric considers rhetoric as the historical counterpoint of philosophical and religious discourses via its correspondences with antique rabbinic exegetical practices and contemporary psychoanalytic insights into causation. Timothy Richardson takes up the rabbinic position to demonstrate how traditional Greco-Christian rhetoric

might be insufficient to account for what we now mean by rhetoric as a discipline.

### **The Art of Rhetoric (Collins Classics)**

Univ of Massachusetts Press

HarperCollins is proud to present its incredible range of best-loved, essential classics.

*The Company We Keep* BoD – Books on Demand

In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

Best Sellers - Books :

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- [How To Catch A Mermaid](#)
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- [Fourth Wing \(the Emphyrean, 1\)](#)
- [My First Learn-to-write Workbook: Practice For Kids With Pen Control, Line Tracing, Letters, And More!](#)
- [Tomorrow, And Tomorrow, And Tomorrow: A Novel By Gabrielle Zevin](#)
- [Things We Hide From The Light \(knockemout Series, 2\) By Lucy Score](#)
- [Reminders Of Him: A Novel By Colleen Hoover](#)