

## Robinson Crusoe Norton Critical Edition

Talking lions, philosophical bears, very hungry caterpillars, wise spiders, altruistic trees, companionable moles, urbane elephants: this is the magnificent menagerie that delights our children at bedtime. Within the entertaining pages of many children's books, however, also lie profound teachings about the natural world that can help children develop an educated and engaged appreciation of the dynamic environment they inhabit. In *Beasts at Bedtime*, scientist (and father) Liam Heneghan examines the environmental underpinnings of children's stories. From Beatrix Potter to Harry Potter, Heneghan unearths the universal insights into our inextricable relationship with nature that underlie so many classic children's stories. Some of the largest environmental challenges in coming years—from climate instability, the extinction crisis, freshwater depletion, and deforestation—are likely to become even more severe as this generation of children grows up. Though today's young readers will bear the brunt of these environmental calamities, they will also be able to contribute to environmental solutions if prepared properly. And all it takes is an attentive eye: Heneghan shows how the nature curriculum is already embedded in bedtime stories, from the earliest board books like *The Rainbow Fish* to contemporary young adult classics like *The Hunger Games*. *Beasts at Bedtime* is an awakening to the vital environmental education children's stories can provide—from the misadventures of *The Runaway Bunny* to more overt tales like *The Lorax*. Heneghan serves as our guide, drawing richly upon his own adolescent and parental experiences, as well as his travels in landscapes both experienced and imagined. Organized into thematic sections, the work winds its way through literary forests, colorful characters, and global environments. This book enthralls as it engages. Heneghan as a guide is as charming as he is insightful, showing how kids (and adults) can start to experience the natural world in incredible ways from the comfort of their own rooms. *Beasts at Bedtime* will help parents, teachers, and guardians extend those cozy times curled up together with a good book into a lifetime of caring for our planet.

*The Life of Daniel Defoe* examines the entire range of Defoe's writing in the context of what is known about his life and opinions. Features extended and detailed commentaries on Defoe's political, religious, moral, and economic journalism, as well as on all of his narrative fictions, including *Robinson Crusoe*. Places emphasis on Defoe's distinctive style and rhetoric. Situates his work within the precise historical circumstances of the eighteenth-century in which Defoe was an important and active participant. Now available in paperback.

The Text of "Emma"; Contexts, Jane Austen her life and Fiction, Jane Austen: Her Art and Business, The Reception of Jane Austen 1815-1950; Criticism; Jane Austen A Chronology

Daniel Defoe's work displays a keen interest in stories of supernatural encounters. Once considering how one might prove supernatural occurrences and whether one can trust eyewitness accounts, Defoe demonstrates that more is at stake. Like his contemporaries, Defoe wonders about the range of scientific insight, and about the moral and epistemological ramifications of unchallenged trust and faith. His transformations of the supernatural probe the boundaries of knowledge and evidence and play with the limits of cognition, emphasizing the inseparability of mind and emotion.

First published in 1979, this title presents the basic facts and the background information needed by a modern reader of *Robinson Crusoe*, as well as a careful exploration of the structure and style of the work itself. Pat Rogers pays particular attention to the book's composition and publishing history, the critical history surrounding it from 1719 onwards, and the contemporary context of geographical discovery, colonialism

and piracy, as well as more controversial areas of interpretation. A wide-ranging and practical reissue, this study will be of value to literature students with a particular interest in the critical interpretation of Robinson Crusoe, as well as the novel's place in the context of Defoe's career.

This study restores Defoe's writings and ideas to their seventeenth-century context.

The most trusted anthology for complete works and helpful editorial apparatus. The Tenth Edition supports survey and period courses with NEW complete major works, NEW contemporary writers, and dynamic and easy-to-access digital resources. NEW video modules help introduce students to literature in multiple exciting ways. These innovations make the Norton an even better teaching tool for instructors and, as ever, an unmatched value for students.

This volume analyses the form, structure and genre of a selection of non-fictional works by Daniel Defoe. Directing our scholarly gaze away from the much studied novels, the essays explore the rhetorical strategies and generic inventiveness on display in Defoe's better known non-fictional texts, such as *The Shortest Way with the Dissenters* and *A Tour through the Whole Island of Great Britain*, and some of his lesser known publications, such as his *Complete English Tradesman* and *An Essay on the History and Reality of Apparitions*. What emerges from the collection is the picture of an author who responded to early eighteenth-century debates and events with outstanding authorial skill and energy, and to whom matters of form and style were of great importance.

*Symbolic Landscapes* presents a definitive collection of landscape/place studies that explores symbolic, cultural levels of geographical meanings. Essays written by philosophers, geographers, architects, social scientists, art historians, and literati, bring specific modes of expertise and perspectives to this transdisciplinary and interdisciplinary study of the symbolic level human existential spatiality. Placing emphasis on the pre-cognitive genesis of symbolic meaning, as well as embodied, experiential (lived) geography, the volume offers a fresh, quasi-phenomenological approach. The editors articulate the epistemological doctrine that perception and imagination form a continuum in which both are always implicated as complements. This approach makes a case for the interrelation of the geography of perception and the geography of imagination, which means that human/cultural geography offers only an abstraction if indeed an aesthetic geography is constituted merely as a sub-field. Human/cultural geography can only approach spatial reality through recognizing the intimate interrelative dialectic between the imaginative and perceptual meanings of our landscapes/place-worlds. This volume reinvigorates the importance of the topic of symbolism in human/cultural geography, landscape studies, philosophy of place, architecture and planning, and will stand among the classics in the field.

This new edition of Defoe's masterpiece includes a lively introduction by Tom Keymer, full notes and useful appendices, including a chronology of the action of the story and Defoe's most sustained commentary on it.

Almost 300 years ago this fascinating novel was published with probably the most long title: *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner: Who Lived Eight and Twenty Years, All Alone in an Uninhabited Island on the Coast of America, Near the Mouth of the Great River of Oroonoke; Having Been Cast on Shore*

by Shipwreck, Wherein All the Men Perished but Himself. With an Account how he was at last as Strangely Deliver'd by Pyrates. Written by Himself. For hundreds of years this book impresses the imagination by displaying of courage, ingenuity, vitality of the person, caught in such a binding that it is difficult to imagine. But still it is so exciting to imagine, while reading a book in a cozy room. Pretty illustrations by Vladislav Kolomoets provide you with new impressions from reading this legendary story.

Robinson Crusoe, an adventure tale that fascinated such thinkers as Jean-Jacques Rousseau, Karl Marx, Virginia Woolf, and J. M. Coetzee, has been an international best-seller for three hundred years. An adventure tale involving cannibals, pirates, and shipwrecks, it embodies economic, social, political, and philosophical themes that continue to be relevant today. Moreover, the notion of isolation on a deserted island and a fascination with survival continue to be central to countless popular cinema and television programs. This edition of the novel with its introduction, line notes, and full bibliographical notes provides a uniquely scholarly presentation of the novel. There has been no other edition like it. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Originally published in 1985, this book traces the development of an ideal of work in English writing which runs parallel to that of the Protestant work ethic. The author has called this the myth of vocation: work is seen as the primary source of self-definition, psychic integration and fulfilment. The root, and the purest form, of the idea is to be found in Robinson Crusoe. This work, so seminal in many ways, presents a prototypical middle-class hero, caught in a conflict between the impulse to adventure and that to create and make profits. The conflicts articulated in this work are picked up more or less explicitly by more than one of the great Victorian novelists. This book treats in detail several paradigmatic examples, deriving its terms of reference from modern sociological treatments of work and its effects on persons. The gospel of work need not result in capitalistic or protestant attitudes, but is compatible also with communistic ideas. This study serves to revalue the concept of work as a humanistic activity as well as offering a subtle reading of major works of literature.

Annual Volume #59 of the College Theology Society, this book of collected essays will explore the theme of how theology and catechesis interact. Is theology "handing on the faith," or is the vocation of the theologian something more/different? What are the challenges and convergences for theology and catechesis in the classroom?

Consisting of fifteen essays originally delivered as papers at the College Theology Society annual meeting in Omaha, NE in May 2013, this book will offer the reflections and analyses of teachers across a broad spectrum of experience, background, and personal convictions vis-à-vis the importance of catechesis in the college classroom.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, *Frankenstein* remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about *Frankenstein* and its author. The text is that of the 1818 first edition, published in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and its environs, and seven illustrations, five of them new to the Second Edition. Context is provided in three supporting sections: "Circumstance, Influence, Composition, Revision," "Reception, Impact, Adaptation," and "Sources, Influences, Analogues." Among the Second Edition's new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel's reception; and David Pirie on the novel's many film adaptations. Related excerpts from the Bible and from John Milton's *Paradise Lost* are now included, as is Charles Lamb's poem "The Old Familiar Faces." "Criticism" collects sixteen major interpretations of *Frankenstein*, nine of them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included.

Restless Classics presents the Three-Hundredth Anniversary Edition of *Robinson Crusoe*, the classic Caribbean adventure story and foundational English novel, with new illustrations by Eko and an introduction by Jamaica Kincaid that contextualizes the book for our globalized, postcolonial era. Three centuries after Daniel Defoe published *Robinson Crusoe*, this gripping tale of a castaway who spends thirty years on a remote tropical island near Trinidad, encountering cannibals, captives, and mutineers before being ultimately rescued, remains a classic of the adventure genre and is widely considered the first great English novel. But the book also has much to teach us, in retrospect, about entrenched attitudes of colonizers toward the colonized that still resound today. As celebrated Caribbean writer Jamaica Kincaid writes in her bold new introduction, "The vivid, vibrant, subtle, important role of the tale of *Robinson Crusoe*, with his triumph of individual resilience and ingenuity wrapped up in his European, which is to say white, identity, has played in the long, uninterrupted literature of European conquest of the rest of the world must not be dismissed or ignored or silenced."

Then a mulatto named Friday appears and teaches Robinson that there are, after all, better things in life than civilization. An instant success in its own time, Daniel Defoe's *The Adventures of Robinson Crusoe* has for three centuries drawn readers to its archetypal hero, the man surviving alone on an island. This Companion begins by studying the eighteenth-century literary, historical and cultural contexts of Defoe's novel, exploring the reasons for its immense popularity in Britain and in its colonies in

America and in the wider European world. Chapters from leading scholars discuss the social, economic and political dimensions of Crusoe's island story before examining the 'after life' of Robinson Crusoe, from the book's multitudinous translations to its cultural migrations and transformations into other media such as film and television. By considering Defoe's seminal work from a variety of critical perspectives, this book provides a full understanding of the perennial fascination with, and the enduring legacy of, both the book and its iconic hero.

This Norton Critical Edition of one of Defoe's most important works reprints the 1722 text, the only edition published in Defoe's lifetime.

The beginning is both internal and external to the text it initiates, and that noncoincidence points to the text's vexed relation with its outside. Hence the nontrivial self-reflexivity of any textual beginning, which must bear witness to the self-grounding quality of the literary work—its inability either to comprise its inception or to externalize it in an authorizing exteriority. In a different but related way, the fact that they must begin renders our lives and our desires opaque to us; what Freud called “latency” marks not only sexuality but human thought with a self-division shaped by asynchronicity. From Henry James's New York Edition prefaces to George Eliot's epigraphs, from Ovid's play with meter to Charles Dickens's thematizing of the ex nihilo emergence of character, from Wallace Stevens's abstract consideration of poetic origins to James Baldwin's, Carson McCullers's, and Eudora Welty's descriptions of queer childhood, writers repeatedly confront the problem of inception. Inception introduces a fundamental contingency into texts and psyches alike: in the beginning, all could have been otherwise. For Kevin Ohi, the act of inception, and the potential it embodies, enables us to see making and unmaking coincide within the mechanism of creation. In this sense, *Inceptions* traces an ethics of reading, the possibility of perceiving, in the ostensibly finished forms of lives and texts, the potentiality inherent in their having started forth.

Robinson Crusoe 2e - Norton Critical Edition + Fielding/ Tom Jones 2e - Norton Critical Edition Robinson Crusoe Oxford University Press

This collection of essays, including contributions by Paula Backscheider, Martin C. Battestin, and Patricia Meyer Spacks -- examines the relationships between history, literary forms, and the cultural contexts of British literature from the late seventeenth to the late eighteenth century. Topics include print culture and the works of Mary, Lady Chudleigh; the politics of early amatory fiction; Susanna Centlivre's use of plot; novels by women between 1760 and 1788; and the connection between gender and narrative form in the criminal biographies of the 1770s.

Insightful travel writing, riveting narrative history, and clever scholarly discoveries make this a remarkably rich and varied book. Tim Severin has once again demonstrated a superb ability to bring together literature and adventure in an engrossing narrative. Published in 1719, Defoe's Robinson Crusoe is one of those extraordinary literary works whose importance lies not only in the text itself but in its persistently lively afterlife. German author Johann Gottfried Schnabel—who in 1731 penned his own island narrative—coined the term “Robinsonade” to characterize the genre bred by this classic, and today hundreds of examples can be

identified worldwide. This celebratory collection of tercentenary essays testifies to the Robinsonade's endurance, analyzing its various literary, aesthetic, philosophical, and cultural implications in historical context. Contributors trace the Robinsonade's roots from the eighteenth century to generic affinities in later traditions, including juvenile fiction, science fiction, and apocalyptic fiction, and finally to contemporary transmedial adaptations in film, television, theater, and popular culture. Taken together, these essays convince us that the genre's formal and ideological adaptability to changing social and cultural circumstances explains its enduring relevance to this day. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press. Newly discovered letters by Lewis Carroll, an expanded selection of diary excerpts, and a wealth of new biographical materials are some of the features of this revised Norton Critical Edition. This perennially popular Norton Critical Edition again reprints the 1897 editions of *Alice's Adventures in Wonderland* and *Through the Looking-Glass* along with the 1876 edition of *The Hunting of the Snark*. Each text is fully annotated and the original illustrations are included. An unusually rich "Backgrounds" section is arranged to correspond with three clearly defined periods in Lewis Carroll's life. Letters and diary entries interwoven within each period emphasize the biographical dimension of Carroll's writing. Readers gain an understanding of the author's family and education, the evolution of the Alice books, and Carroll's later years through his own words and through important scholarly work on his faith life and his relationships with women and with Alice Hargreaves and her family. Reflecting the wealth of new scholarship on *Alice in Wonderland* and Lewis Carroll published since the last edition, Donald Gray has chosen eleven new critical works while retaining five seminal works from the previous edition. Two early pieces—an essay by Charles Dickens and poem by Christina Rossetti—take a satirical look at children's literature. The nine new recent essays are by James R. Kincaid, Marah Gubar, Robert M. Plemus, Jean-Jacques Lecercle, Gilles Deleuze, Roger Taylor, Carol Mavor, Jean Gattégno, and Helena M. Pycior. The Selected Bibliography has been updated and expanded.

Lying appears to be ubiquitous, what Franz Kafka called "a universal principle"; yet, despite a number of recent books on the subject, it has been given comparatively little genuinely systematic attention by philosophers, social scientists, or even literary theorists. In *The Habit of Lying* John Vignaux Smyth examines three forms of falsification—lying, concealment, and fiction—and makes a strong critique of traditional approaches to each of them, and, above all, to the relations among them. With recourse to Rene Girard, Paul de Man, Theodor Adorno, Leo Strauss, and other theoreticians not usually considered together, Smyth arrives at some surprising conclusions about the connections between lying, mimesis, sacrifice, sadomasochism, and the sacred, among other central subjects. Arguing that the relation between lying and truth-telling has been characterized in the West by sharply sacrificial features, he begins with a critique of the philosophies of lying espoused by Kant and Sissela Bok, then concludes that the problem of truth and lies

leads to the further problem of the relation between law and arbitrariness as well as to the relation between rationality and unanimity. Constructively criticizing the work of such philosophers as Bertrand Russell, Ludwig Wittgenstein, Richard Rorty, and Nelson Goodman, Smyth shows how these problems occur comparably in fiction theory and how Paul de Man's definition of fiction as arbitrariness finds confirmation in analytic philosophy. Through the novels of Defoe, Stendhal, and Beckett—with topics ranging from Defoe's treatment of lies, fiction, and obscenity to Beckett's treatment of the anus and the sacred—Smyth demonstrates how these texts generalize the issues of mendacity, concealment, and sacrificial arbitrariness in Girard's sense to almost every aspect of experience, fiction theory, and cultural life. The final section of the book, taking its cue from Shakespeare, elaborates a sacrificial view of the history of fashion and dress concealment.

Daniel Defoe's writings have bred controversy since their first appearance in the eighteenth century: 'Robinson Crusoe' fuels virulent disagreements among critics, while Defoe's two scandalous women, 'Moll Flanders' and 'Roxana', can still shock us and challenge the range of our sympathies. This essential study: • takes a fresh look at these intriguing novels and leads the reader into close analysis of Defoe's texts, encouraging an open-minded approach to interpretation • features chapters on the novels' openings, conscience and repentance, society and economics, women and patriarchy, and the use of 'outsider' narrators • provides useful sections on 'Methods of Analysis' and 'Suggested Work' to aid independent study • offers historical and literary background, a sample of critical views, and suggestions for further reading. Equipping students with the critical and analytical skills with which to approach Defoe's work, this inspiring guide helps readers to appreciate the brilliance of the author's writing and to enjoy the complexity of his fictional creations for themselves.

This collection of essays, comprised of research first presented at the seventh annual Louisiana Conference on Literature, Language, and Culture, explores one of the most pervasive, vexing, and alluring concepts in the Humanities, that of place. Including essays which encompass a broad range of research fields and methodologies, from Geography to Cybernetics, it presents a cross-section of approaches aimed revealing the complex cultural machinations behind what once may have seemed a static, one-dimensional topic. Investigations into the function of place as a force in contemporary culture inevitably reveal a long history of the interplay between place and cultural product, between 'context' and 'text'. Just as traditional cultures mythologize sacred spaces, so too has Western culture sanctified its own places through its literature. Imagined places such as Faulker's Yoknapatawpha or Joyce's Dublin become the focus of conferences and festivals; authors' homes, birthplaces, and gravesites are transformed into sites of pilgrimage; locales created for television shows and movies become actual businesses catering to a public for whom the line between

fantasy and reality is increasingly blurred; and persisting through the great cultural shifts of the past two hundred years is the popular and romantic notion that words, performances, narratives, and even national identities are always in some way an expression of the places in which they are created and set. With the idea of place foregrounded in so much contemporary discourse, this collection promises to enter into an already lively debate and one which, due to its relevance to where we live and how we make sense of our own “places” within them, does not show any signs of flagging.

The Fortunes & Misfortunes of the Famous Moll Flanders Who was Born in Newgate, and during a Life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and dies a Penitent. Written from her own Memorandums . . . by Daniel Defoe

In this study of solitude in high modernist writing, Edward Engelberg explores the ways in which solitude functions thematically to shape meaning in literary works, as well as what solitude as a condition has contributed to the making of a trope. Selected novels are analyzed for the ambiguities that solitude injects into their meanings. The freedom of solitude also becomes a burden from which the protagonists seek liberation. Although such ambiguities about solitude exist from the Bible and the Ancients through the centuries following, they change within the context of time. The story of solitude in the twentieth century moves from the self's removal from society and retreat into nature to an extra-social position within which the self confronts itself. A chapter is devoted to the synoptic analysis of solitude in the West, with emphasis on the Renaissance to the twentieth century, and another chapter analyzes the ambiguities that set the stage for modernism: Defoe's Robinson Crusoe. Selected works by Woolf, Mann, Camus, Sartre, and Beckett highlight particular modernist issues of solitude and how their authors sought to resolve them.

This book seeks to discover the actual man and the true adventures behind the life of Alexander Selkirk, the real-life Robinson Crusoe.

Through a detailed unpacking of the castaway genre's appeal in English literature, Empire Islands forwards our understanding of the sociopsychology of British Empire. Rebecca Weaver-Hightower argues convincingly that by helping generations of readers to make sense of—and perhaps feel better about—imperial aggression, the castaway story in effect enabled the expansion and maintenance of European empire. Empire Islands asks why so many colonial authors chose islands as the setting for their stories of imperial adventure and why so many postcolonial writers “write back” to those island castaway narratives. Drawing on insightful readings of works from Thomas More's Utopia to Caribbean novels like George Lamming's Water with Berries, from canonical works such as Robinson Crusoe and The Tempest to the lesser-

known *A Narrative of the Life and Astonishing Adventures of John Daniel* by Ralph Morris, Weaver-Hightower examines themes of cannibalism, piracy, monstrosity, imperial aggression, and the concept of going native. Ending with analysis of contemporary film and the role of the United States in global neoimperialism, Weaver-Hightower exposes how island narratives continue not only to describe but to justify colonialism. Rebecca Weaver-Hightower is assistant professor of English and postcolonial studies at the University of North Dakota.

This study examines different conceptions of time in Daniel Defoe's (1660-1731) novels. The temporal aspects of the novels are surveyed, taking into account the historical situation of the novel as a genre and contemporary conceptions of time. The modernisation process of the Western world serves as a wider context of the study, as present research indicates that Defoe's novels exemplify a multilayered shift from 'pre-modern' Western conceptions of time to those of the modern age. The author also explores gendered time and economic and cultural values of time in Defoe's novels. The book contributes a fresh analysis of Defoe's novels and demonstrates the crucial relation between historical-cultural conceptions of time and the historically changing genre of the novel.

Daniel Defoe's *Robinson Crusoe* (1719) has had an enduring and widespread impact, becoming a universal myth. This volume offers various approaches to the rewriting of the desert(ed) island myth of the novel. Its originality comes from the time range covered, as its focus ranges from medieval proto-Robinsonades to twentieth-century cinematic adaptations. It begins with an exploration of Robinsonades written before *Robinson Crusoe*, prompting discussion about the label "Robinsonade" and why critics have seen Defoe's narrative as the hypotext of the genre. *Robinson Crusoe* can only be understood in the context of the imperial expansion of Britain in the 18th century and the rise of capitalism, but Robinsonades adapt to the audiences they address. At the turn of the 19th century, despite the changing context and the increasingly unrealistic claim that one could be stranded on a desert island fertile enough for rebuilding a new life and civilization, the myth of Robinson resurfaced in R. L. Stevenson's and Joseph Conrad's fictions. The 19th century was also marked by industrial revolution, progress and scientism, and the authors who wrote Robinsonades at that period witnessed how those developments changed the world. The volume includes a discussion of Jules Verne's work as a critical perspective on colonial narratives, and deals with transmedial and transgeneric approaches, analysing the bridges and comparisons between the depictions of such narratives in literature, cinema, and television. Finally, the volume proposes a topical approach to the genre by focusing on the link between literature and the environment, and how the Robinsonade can awaken people's consciences and help make a difference in the world. Bearing in mind the idea that Robinsonades can be wake-up calls, the epilogue of this volume offers a very original comparison between the Robinsonade and the political situation in Great Britain regarding Europe.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, *Frankenstein* remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about *Frankenstein* and its author. The

text is that of the 1818 first edition, published in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and its environs, and seven illustrations, five of them new to the Second Edition. Context is provided in three supporting sections: "Circumstance, Influence, Composition, Revision," "Reception, Impact, Adaptation," and "Sources, Influences, Analogues." Among the Second Edition's new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel's reception; and David Pirie on the novel's many film adaptations. Related excerpts from the Bible and from John Milton's *Paradise Lost* are now included, as is Charles Lamb's poem "The Old Familiar Faces." "Criticism" collects sixteen major interpretations of *Frankenstein*, nine of them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included.

When Defoe published *The Life and Strange Surprising Adventures of Robinson Crusoe and The Farther Adventures of Robinson Crusoe* in 1719, he could not have imagined that Crusoe, Friday, and a footprint in the sand would enjoy global recognition 300 years later. Why—and how—does Crusoe's story resonate today? There is no shortage of explanations for the longevity of Defoe's creation, which has been interpreted as both religious allegory and frontier myth, with Crusoe seen as an example of the self-sufficient adventurer and the archetypal colonizer and capitalist. Defoe's original has been reimagined multiple times in legions of Robinsonade or castaway stories. But there is still much more to say—the Crusoe myth is far from spent. This wide-ranging collection brings together eleven scholars who suggest new and unfamiliar ways of thinking about this most familiar of works, and who ask us to consider the enduring appeal of "Crusoe," more recognizable today than ever before.

In this book, economists and literary scholars examine the uses to which the Robinson Crusoe figure has been put by the economics discipline since the publication of Defoe's novel in 1719. The authors' critical readings of two centuries of texts that have made use of Robinson Crusoe undermine the pervasive belief of mainstream economics that Robinson Crusoe is a benign representative of economic agency, and that he, like other economic agents, can be understood independently of historical and cultural specificity. The book provides a detailed account of the appearance of Robinson Crusoe in the economics literature and in a plethora of modern economics texts, in which, for example, we find Crusoe is portrayed as a schizophrenic consumer/producer trying to maximize his personal well-being. Using poststructuralist, feminist, postcolonial, Marxist and literary criticism approaches, the authors of the fourteen chapters in this volume examine and critique some of the deepest, fundamental assumptions neoclassical economics hold about human nature; the political economy of colonization; international trade; and the pervasive gendered organization of social relations. The contributors to this volume can be seen as engaging in the emerging conversation between economists and literary scholars known as the New Economic Criticism. They offer unique perspectives on how the economy and economic thought can be read through different disciplinary lenses. Economists pay attention to rhetoric and metaphor deployed in economics, and literary scholars have found new areas to explore and understand by focusing on economic

concepts and vocabulary encountered in literary texts.

A remarkable literary hybrid—part biography, part detective story—about the enduring figure of Robinson Crusoe Where did Crusoe come from? Frank explores the intertwined lives of two real men, Daniel Defoe and Robert Knox, and the character and book that emerged from their peculiar conjunction. January 1719. A man sits at a table, writing. Nearly sixty, Daniel Defoe is troubled with gout and mired in political controversy and legal threats. But for the moment he is preoccupied by a younger man on a barren shore—Robinson Crusoe. Several miles south, another old man, Robert Knox, sits bent over a heavy volume—published nearly forty years before. Knox's Historical Relation was a bestseller when it was published in 1681, just a year after he escaped from Ceylon and returned to England. Where did Crusoe come from? And what is the secret of his endurance? Crusoe explores the intertwined lives of two real men, Daniel Defoe and Robert Knox, and the character and book that emerged from their peculiar conjunction. It is the biography of a book and its hero: the story of Defoe, the man who wrote Robinson Crusoe, and of Robert Knox, the man who was Crusoe.

If "event" is a proper name we reserve for monumental changes, crises, transitions and ruptures that are by their very nature unnameable or unthinkable, then this volume is an attempt to set up an encounter between such eventhood as it comes to have a bearing on literary works and the work of reading literature. As the event continues to provide a valuable analytical paradigm for work undertaken within the newer subdisciplines of literary and critical theory, including close reading, bio- politics, world literature, and eco- criticism, this volume makes a concerted effort to update the scholarship in this area and foreground the recent resurgence of interest in the concept. The book provides both a retrospective appraisal of the significance of events to literary studies and the literary humanities, as well as contemporary and prospective appraisals of the same, and thus would appeal scholars and instructors in the areas of literary theory, comparative literature and philosophical aesthetics alike. Along with a specialist focus on thinkers such as Derrida, Badiou, Deleuze and Malabou, the essays in this volume read a wide corpus of literature ranging from Han Kang, Homer, Renee Gladman, Proust and Flaubert to Yoruba ideophones, Browning, Anne Carson, Jenichiro Oyabe and Ben Lerner.

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