

Signet Classic

FRANK NORRIS



McTEAGUE

*With a New Introduction by Eric Solomon*

# McTeague Signet Classics

**Elaine Sargent Apthorp**

## **McTeague Signet Classics:**

**From Gift to Commodity** Hildegard Hoeller, 2012 In this rich interdisciplinary study Hildegard Hoeller argues that nineteenth century American culture was driven by and deeply occupied with the tension between gift and market exchange. Rooting her analysis in the period's fiction she shows how American novelists from Hannah Foster to Frank Norris grappled with the role of the gift based on trust, social bonds and faith in an increasingly capitalist culture based on self-interest, market transactions and economic reason. Placing the notion of sacrifice at the center of her discussion Hoeller taps into the poignant discourse of modes of exchange revealing central tensions of American fiction and culture.

**Where the World is Not** Kim Savelson, 2009 How do novels that literally discuss invention and inventors engage through such discussions an array of critically important conversations and issues beyond invention? And to where and how can we trace and follow such discourses? In *Where the World Is Not* Cultural Authority and Democratic Desire in Modern American Literature Kim Savelson examines the ways in which resoundingly popular U.S. novels by Frank Norris, Willa Cather, F. Scott Fitzgerald and Ralph Ellison host the tug of war between thought and action between the democratic agenda of the pragmatist movement and the aristocratic idea of aesthetics. Savelson argues for and reads these novels as a way of thinking through the implications for the meaning and making of culture brought about by the ongoing social revolution of democratic modernity. She thus expands the scope of the current work being done on pragmatism as well as the work being done on literature and democracy, carving out an intersection of these two fields. Savelson demonstrates that the questions under her consideration appeared at different key moments over the course of the first half of the twentieth century, embodying and deepening the struggle between the abstract and the practical, the cultural and the commercial, a struggle that turned into a dilemma and a period of growth for modern democratic desire. In so doing she offers a historical recontextualization of selected literary texts, analyzing them as a way of thinking about intellectual history with subtlety and particularity.

[Bowker's Guide to Characters in Fiction 2007](#), 2008-02 **To Have or Have Not** James Fisher, 2011-10-14 In a rapidly changing world the ways in which economic forces affect both personal and global change can be difficult to track, particularly in the arts. This collection of twenty new essays explores both obscure and famous plays dealing with economic issues. Beginning with the Industrial Revolution the text moves from Marx's theories to Wall Street speculation, nineteenth century immigration issues, the excesses of the Gilded Age and the 1920s, the Great Depression, World War II and millennial economic challenges.

[The Signet Classic Book of American Short Stories](#) Burton Raffel, 1985 **The Artist at the Family Reunion** Elaine Sargent Apthorp, 1986 **Nineteenth-century Literature Criticism** Laurie Lanzen Harris, 1981 Excerpts from criticism of the works of novelists, poets, playwrights, short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations.

**Legacy**, 1990 **The Emotional Life of the Great Depression** John Marsh, 2019-10-31 The Emotional Life of the Great Depression documents how Americans responded emotionally to the

crisis of the Great Depression Unlike most books about the 1930s which focus almost exclusively on the despair of the American people during the decade this volume explores the 1930s through other equally essential emotions righteousness panic fear awe love and hope In expanding the canon of Great Depression emotions the book draws on an eclectic archive of sources including the ravings of a would be presidential assassin stock market investment handbooks a Cleveland serial murder case Jesse Owens s record setting long jump at the 1936 Berlin Olympics King Edward VIII s abdication from his throne to marry a twice divorced American woman and the founding of Alcoholics Anonymous In concert with these it offers new readings of the imaginative literature of the period from obscure Christian apocalyptic novels and H P Lovecraft short stories to classics like John Steinbeck s *The Grapes of Wrath* and Richard Wright s *Native Son* The result is a new take on the Great Depression one that emphasizes its major events the stock market crash unemployment the passage of the Social Security Act but also and perhaps even more so its sensibilities its structures of feeling      **The Publishers Weekly** ,1964

**The Gypsy Scholar** ,1977      **McTeague** Frank Norris,1964 Inspired by an actual crime sensationalized in the San Francisco press at the turn of the century this riveting tale of avarice degeneration and death chronicles the demise of an ignorant charlatan and his avaricious wife A compelling realistic view of human nature at its most basic level      **Persuasive Aesthetic Ecocritical Praxis** Patrick D. Murphy,2015-08-20 Persuasive Aesthetic Ecocritical Praxis continues Patrick D Murphy s focus on transversal ecocritical praxis by considering literature and cinema in terms of the persuasive force of aesthetic activity and whether or not artistic production and its criticism can be considered forms of activism Murphy argues that literature and other forms of aesthetic production hold out the promise of being able to move some individuals deeply through both affective and intellectual engagement in ways that facilitate ideological reflection To analyze aesthetic production ecocritically requires a transversal orientation in order to work continuously at accommodating a vast array of often seemingly disparate perspectives disciplines and contextual information as well as the ever changing thematic plot setting and contextual elements of the aesthetic works under consideration and the responses of changing audiences through time and across cultures Murphy demonstrates this approach through presenting theories of transversality and applying them with attention to issues of propaganda agitation and persuasion both in terms of artistic production and the criticism of such production He also brings an ecofeminist orientation to the fore with particular attention to the gendered economic aspects of environmental issues in an age of land grabs and plantation economies Along the way he treats a wide range of literary works films and miniseries In American literature he discusses realist and science fiction works from Susan Fenimore Cooper s *Rural Hours* to Paolo Bacigalupi s *The Windup Girl* Barbara Kingsolver s *Flight Behavior* to Kim Stanley Robinson s *2312* and Ana Castillo s *So Far from God* to Leslie Marmon Silko s *Gardens in the Dunes* In international literature he analyzes Mo Yan s *The Garlic Ballads* Jiang Rong s *Wolf Totem* Michiko Ishimure s *The Lake of Heaven* Miyuki Miyabe s *All She Was Worth* and other novels The book concludes with a reading of Ernest Callenbach s *Ecotopia* and *Ecotopia Emerging*

an Afterword recommending further directions for transversal ecocritical research an and interview that discusses Murphy s previous book Transversal Ecocritical Praxis and provides some personal background on the author **Michigan Law**

**Review** ,1997 **Journal of the History of Dentistry** ,2002 *Dream West* Douglas Brode,2013-11-01 While political liberals celebrated the end of cowboy politics with the election of Barack Obama to the presidency political conservatives in the Tea Party and other like minded groups still vociferously support cowboy values such as small government low taxes free market capitalism and the right to bear arms Yet as Douglas Brode argues in this paradigm shifting book these supposedly cowboy or Old West values hail not so much from the actual American frontier of the nineteenth century as from Hollywood s portrayal of it in the twentieth century And a close reading of Western films and TV shows reveals a much more complex picture than the romanticized simplistic vision espoused by the conservative right Examining dozens of Westerns including Gunfight at the O K Corral Red River 3 10 to Yuma old and new The Wild Ones High Noon My Darling Clementine The Alamo and No Country for Old Men Brode demonstrates that the genre with notable exceptions that he fully covers was the product of Hollywood liberals who used it to project a progressive agenda on issues such as gun control environmental protection respect for non Christian belief systems and community cohesion versus rugged individualism Challenging us to rethink everything we thought we knew about the genre Brode argues that the Western stands for precisely the opposite of what most people today whether they love it or hate it believe to be the essential premise of the only truly authentically and uniquely American narrative form **The New York Times Book Review** ,1964 **John Steinbeck** Princeton University. Library. Department of Rare Books and Special Collections,1998 **John Steinbeck** ,1969 *California Classics* Lawrence Clark Powell,1982

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